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UPTOWN

THEVAULT

The Definitive Guide to the Musical World of Prince • 2004

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DAYS OF WILD THE CHRONOLOGY

Release dates are based on information from record companies. In some cases, when this information has not been possible to obtain from this source, we have relied on release dates given at the Library of Congress. In other cases, when the record company release dates differ from the dates at the Library of Congress, we have relied on the record company dates.

Cover versions performed by Prince are identified, usually with information about who wrote and/or originally performed the song and album release information where applicable (prior to the mid-'60s, songs were often released as singles and only "retrospectively" placed on albums). The details about the cover songs appear in the text the first time Prince performed the song. The cover song details are also included as part of the information about every tour Prince has undertaken (the tour information is placed with the first date of each tour).

Prince often changes the titles of the cover versions he has released. For example, Joni Mitchell's "A Case Of You" became "A Case Of U," while "When Will We Be Paid?" was changed to "When Will We B Paid?". The original titles are used in the text until the moment Prince has released a cover version with a revised title; after that, the song is referred to as Prince titles it.

The stage/artist names of various band members and members of opening acts are given throughout: Atlanta Bliss = Matt Blistan; Bobby Z. = Bobby Rivkin; Cat = Cathy Glover; Diamond = Lori Elle; Dr. Fink = Matt Fink (he "became" Dr. Fink in 1979); Mayte = Mayte Garcia; Pearl = Robia LaMorte; Sheila E. = Sheila Escovedo; Tommy Barbarella = Tommy Elm; Geneva = Tomasina Parrott; DJ Dudley D. = Dudley Dustin; DVS = Dave Schwartz.

1680-Present

Minnesota, the so-called "Land of 10,000 Lakes," is a sparsely populated state in the north of the US bordered by Canada, Lake Superior, and the upper Midwestern states. The word Minneapolis is derived from the Dakota Indians' name for water ("minne") and the Greek word for city ("polis"). They also gave Minnesota its name, "sky-tinted water." French explorers searching for a Northwest passage were the first Europeans to visit the region.

In 1680, Father Louis Hennepin happened upon St. Anthony Falls. One hundred and forty years later, soldiers from the nearby Fort Snelling constructed a sawmill and flourmill at the falls. By the 1840s, the village of St. Anthony had been established on the east bank of the Mississippi and Minneapolis on the West Bank. The two towns were soon linked by a suspension bridge. In 1872, Minneapolis and St. Anthony were united to form one city. Minnesota grain was processed in Minneapolis with the tremendous power-generating capabilities of St. Anthony Falls. Large mills were established along the river. These mills eventually became the international corporations of Pillsbury, General Mills, and Cargill, which are still headquartered in Minneapolis.

Minneapolis is known as something of a liberal city, with a history of less racism and racial problems than most other American cities. To a large degree, the schools and neighbourhoods are mixed. In many ways, Minneapolis combines the best of urban life with the quality of life found in smaller towns. The city is considered safe, with fewer instances of gang violence and drugs than most US cities.

Minneapolis' population today is around 400,000 people, of which 13 per cent are Afro-American. Minneapolis is the largest city in Minnesota, which has an Afro-American population of less than three per cent. Just east of Minneapolis is St. Paul, its "Twin City" (the Mississippi River separates them). The population of the Twin Cities' metropolitan area is 2.6 million, the 15th largest in the US.

More than 120,000 people work in downtown Minneapolis. The retail heart is Nicollet Mall, a 12-block-long shopping area closed to automobile traffic. A short distance from downtown Minneapolis is Uptown, which houses Calhoun Square. The largest shopping mall in the US, the Mall of America, can be found in Bloomington, south of Minneapolis.

The Twin Cities are known for their cultural vibrancy; they are second only to New York in per capita attendance at theatre and arts events. Minneapolis is also a centre for electronics, graphic arts, and instruments, as well as a transportation centre and distribution point for the upper Midwest. Banking, insurance, and other services are important. Major industries include machinery and metal fabricating, plastics, computers, and publishing. The city also produces many high-technology medical products.

During the 20th Century, a handful of famous Americans would emerge from the cold, picturesque state of Minnesota. Author F. Scott Fitzgerald, born in St. Paul, achieved a secure place among America's enduring writers with *The Great Gatsby*, published in 1925. Hubert H. Humphrey, Vice President under Lyndon Johnson and an unsuccessful candidate for President in 1968, became the state's most notable politician. A Hibbing resident, Bob Dylan, was long considered to be the most influential and successful musician from Minnesota. However, during the final quarter of the century, decades after Dylan wrote his most vital music, Minnesota became known as something else: the home of the most prolific songwriter in the history of popular music, Prince Rogers Nelson.

7 June 1958

Prince Rogers Nelson is born at Mount Sinai Hospital, Minneapolis. His father, John L. Nelson, was a pianist and composer with his own jazz group, which played at parties and a few clubs in Minneapolis. Prince was named after his father's stage name, Prince Rogers. Prince's father worked as a plastic moulder at Honeywell Electronics, yet music was his passion. Prince's mother, Mattie Shaw, married John after singing parttime with his jazz combo. She dropped out of the group to seek more stable ways of earning a livelihood when they married. She later acquired a master's degree in social work and worked for the Minneapolis school system. John had two daughters, Lorna and Sharon, and a son, John Jr., from his first marriage, while Mattie had a son, Alfred, from a previous relationship. A sister, Tika Evene (usually called Tyka), was born two years after Prince. Tyka was named after a popular US television show called The Tika.

Both parents had come to Minneapolis from Louisiana in the early '50s, leaving the overt racism of the South to look for work in the more liberal state of Minnesota. They consider themselves black Afro-Americans although Prince has said that his father is part-Italian and his mother "a mixture of a bunch of things." Prince has made many contradictory statements about his racial heritage simply because he "never wanted race to be an issue" in his career.

Prince's parents seem to have been very different temperamentally. Sixteen years older than Mattie, John was serious, quiet, soft-spoken, and obsessed with his music, while Mattie was more lighthearted and extroverted. Prince has explained that his mother is the "wild side" of him, while his dad is "real serene; it takes music to get him going." Prince clearly inherited many character traits from his father.

Prince's father was a crucial inspiration for Prince, who witnessed him perform and experienced the excitement of music at an early age. When he was about five years old, he watched his father playing with his band, "It was great, I couldn't believe it, people were screaming. From then on, I think I wanted to be a musician." He has also described how he was lifted up onstage during a James Brown concert a few years later. Another musical influence on the young, impressionable Prince was his older half-brother Alfred, who lived in the home with him and Tyka. He was into James Brown's music and wore his hair like Little Richard.

Music was always an integral part of Prince's and Tyka's childhood. With both parents musically inclined, it was little wonder that Prince was naturally attracted to music. He began playing his father's piano when he wasn't at home, starting by picking out tunes such as the themes to the *Batman*, *Dragnet*, and *The Man From U.N.C.L.E.* television series. Quite soon, he was improvising his own songs. Prince and Tyka were often called upon to sing as their father worked out arrangements at home. Prince has said that he wrote his first song, entitled "Funk Machine," at the age of seven.

Prince has talked about a troubled childhood, with parents who quarrelled all the time. In more recent years, he has hinted in interviews and songs like "The Sacrifice Of Victor" (4, 1992), "Papa" (Come, 1994) and "Da, Da, Da" (Emancipation, 1996) that his father was abusive. Regardless, Mattie has said that she and her husband had "normal disagreements." Others have also suggested that the depiction of Prince's childhood as miserable is exaggerated.

The Nelson family lived at 915 Logan Avenue (a new house now stands there, built in the mid-'90s) in the northern part of Minneapolis, a predominantly Afro-American, lower to middle class area, with a small Jewish community. Southern Minneapolis, where many Lutherans of Scandinavian descent live, was considered the more bourgeois part of the city.

1965

Prince attends John Hay Elementary School (now a vacant lot, just south of the present Lincoln Elementary School). He met André Anderson (later Cymone) in the third grade at John Hay. Prince, André, and Charles Smith, Prince's second cousin (their grandmothers are sisters), struck up a close friendship. Prince spent time at the neighbourhood church, attending Bible study sessions and choir practice. Like many of the Afro-American families living nearby, Prince's family were practising Seventh Day Adventists.

Prince and Tyka were bussed to school on a trial basis when Minneapolis schools were being de-segregated in 1967. Federal court decisions required that Afro-American children attend white schools and vice versa in an effort to redress racial discrimination. The experience left a lasting impression on both Nelson children. Prince touched on the subject in the partially autobiographical "The Sacrifice Of Victor" on $\frac{47}{5}$.

1968

When Prince is 10 years old, his parents separate and file for divorce after a 13-year marriage. Prince's father moved out of the household, leaving only his piano behind. Mattie was awarded the home on Logan Avenue. After John's departure, Mattie had to work hard to keep the family going, leaving Prince and Tyka to take care for themselves most of the time.

When his father left the household, Prince began in earnest to explore the piano that had been left behind. Playing music became an escape and a way to "communicate what I was feeling. I spent a lot of time alone and I turned to music. I played all the time. The music sort of filled the void." A few years after the departure of John L. Nelson, Prince's mother married Haywood Baker. Prince had trouble adjusting to his stepfather's discipline, and the two got along poorly.

Aged 12, Prince moves in with his father, south of downtown Minneapolis. Prince attended Bryant Junior High School (now known as Sabathani Community Center), which was close to his father's apartment. He took part in youth activities at the Park Avenue Methodist Church, supervised by Reverend Art Erickson. Attending Prince's class at Bryant was Duane Nelson, whose mother John L. Nelson had married after divorcing Mattie. Prince and Duane became very close friends.

Prince often had a hard time in school and he had to endure a fair amount of bullying because he was so small and physically slight. He had his share of nicknames, including Princess and Butcher Dog, because the kids thought his face resembled a German shepherd's. Still, he had many friends and he was active in sports, playing basketball, football, and baseball. He played on the junior varsity basketball team at Bryant with classmates Paul Mitchell and Duane, who later went on to play at the University of Wisconsin-Milwaukee.

1972

Prince begins at Central High School, aged 14. The school was fairly close to Bryant Junior High and only a few blocks away from his father's home. Prince was so quiet in classes that few of the teachers tried to get through to him. Regardless, he got good grades, seemingly without studying hard. Many students remember Prince as a shy and silent teenager; most were unaware of his musical talents. Those closer to Prince remember his sense of humour. Although he and Duane hung around the "jock" crowd, Prince was more of a follower than a leader of the clique. He didn't drink or smoke, normally staying on the sidelines at parties. Still, Prince had a girlfriend, a cheerleader named Kim Upsher, who would remain a close friend for many years.

Prince did well in music theory, guitar class, and stage band in high school, and he seemed to have a natural ability with any instrument he spent enough time with. His music teachers used to lock the music room during the lunchtime break so Prince could practice undisturbed. One of his music teachers, Jim Hamilton, remembers him as an enthusiastic student but not a particularly outstanding one. Prince attended Hamilton's extra-curricular course "The Business of Music" in high school. As he found his niche with music, Prince spent less time with sports and he quit Central High's basketball team in his sophomore year. He seemed to become increasingly withdrawn and developed a reputation as something of a loner.

Prince hadn't stayed with his father for long before he was thrown out after being caught with a girl who was visiting with him. His father was very strict and didn't tolerate him bringing girls home. Prince described years later how he begged and pleaded with his father to take him back. Prince stayed temporarily with his Aunt Olivia, who was a strict, religious elderly woman. He would usually see his father on weekends. While Olivia was good to him, she was too old to give him proper attention.

1973

Prince and close friends André Anderson and Charles Smith start a band together. Prince's father had bought him his first electric guitar, which he quickly learned to play. Prince decided that he would play guitar in the group, while Charles was going to play drums and André bass guitar. The group was initially called Phoenix, a name suggested by Charles, who got it from an album by Grand Funk Railroad (*Return Of The Phoenix*, released in 1972), a white, heavy rock group which was one of their favourite acts. The others rejected the name, however, and for some time they called themselves Soul Explosion, after a television show, before settling for Grand Central.

They rehearsed in the basement of Charles' house. Occasionally, they would set the equipment up in the backyard and jam for hours, drawing people from the neighbourhood. Prince, André, and Charles all sang, dividing the songs between them. They played mostly the hits of the time, with a strong emphasis on Afro-American artists, including Sly and The Family Stone, Graham Central Station, Jimi Hendrix, Santana, Tower of Power, Earth, Wind & Fire, Ohio Players, Stevie Wonder, James Brown, Parliament, Funkadelic, The Isley Brothers, Bobby Womack, Billy Preston, The Spinners, Gladys Knight and The Pips, and The Four Tops. Only a few songs by white acts made their set, among them songs by Chicago, Grand Funk Railroad, The Doobie Brothers, Three Dog Night, and Steely Dan. Later in his career, Prince would return to many of the songs that were part of Grand Central's repertoire. The only original composition they performed during the early period of Grand Central was a funky uptempo track called "Do You Feel Like Dancing?".

Prince and his friends obtained access to music by Afro-American artists through records and the occasional visiting star. The Minneapolis radio stations catered primarily to the tastes of a white audience. Prince listened to KQRS, Minneapolis' leading "progressive" rock station. The exposure to pop and rock radio broadened the musical base of the Afro-American musicians in Minneapolis. There were few opportunities in Minneapolis for Afro-American bands to find a larger audience. The bigger venues wanted nationally known acts, and most of the smaller clubs only accepted white musicians. Grand Central and the other local groups, including Flyte Tyme, The Family, and Cohesion, which included Prince's high school classmate, Ronnie Robbins, played a circuit of hotels, community centres, YMCA's, school dances, and a few clubs around the Twin Cities, organising most of their concerts on their own. Prince would later refer to the mid-'70s Minneapolis music scene as Uptown.

Minneapolis didn't have anything remotely like the music scenes of Los Angeles, San Francisco, New York, Memphis, or Detroit. The city has long been considered the record distribution capital of the US; no less than 30 per cent of the records and tapes sold in North America pass through the Twin Cities. The record distributors were instrumental in establishing a small local recording scene in the '60s. Soma Records, founded by Amos Heilicher (Soma is Amos spelled backwards), had a number of hits. Heilicher started Sam Goody, a large music store chain in the US. A flourishing folk music scene in the '60s attracted Bob Dylan and Koerner, Ray and Glover. In the '70s, however, most of the Twin Cities musical talents moved to either coast.

1973

After the stays with his father and Aunt Olivia, Prince eventually moves in with André Anderson's family on the north side of Minneapolis, where he stays for the remainder of his high school years. Prince briefly attended North High School during his sophomore year in high school but, having started at Central High, he decided to continue there instead even if it meant a lengthy bus trip to school. André's mother, Bernadette Anderson, was a divorcee raising six kids of her own while trying to get a degree at the University of Minnesota.

Prince and André initially tried sharing a bedroom. André remembers Prince being meticulously tidy, always keeping his side of the room immaculately neat. However, the two were often debating and Prince soon moved into the basement of the house. Bernadette gave the boys the freedom they wanted, as long as they stayed out of trouble and kept up their education. André and Prince have both told tales of sexual encounters and wild parties in the basement, but those close to them maintain that they were mostly made up. They used to spend endless hours jamming and listening to records in the basement. They soon became proficient at several instruments, taking turns playing guitar, bass, keyboard, and drums.

André's sister, Linda, was added to Grand Central after Prince taught her to play keyboard. André's neighbour, Terry Jackson, who played percussion, also joined the band as it enabled them to rehearse in his home. Sometimes, the members would go downtown to a music instrument store owned by Chuck Orr to try out instruments and jam.

Late 1974

Grand Central undergoes a line-up change when Charles Smith is voted out of the group because the others felt he was missing too many rehearsals as a result of his commitment to the football team. Charles was replaced by a friend named Morris Day as drummer in the group. At the same time, Morris' cousin, William Daughty, also joined the band, taking over for Terry Jackson on percussion. Morris had met Charles at North High before he was introduced to André and Prince.

Morris was born in Springfield, Illinois, but came to Minneapolis with his divorced mother when he was eight years old. He was always pounding on everything in sight, so his mother gave him a drum kit early on. Morris was greatly impressed by the level of Prince's and André's musicianship and their commitment to the group. His mother, LaVonne Daugherty, became Grand Central's manager when he was installed as the group's drummer. She seemed to have some connections in the music business and there were vague promises of a deal with Isaac Hayes' production company, yet nothing came of it. Daugherty formed a corporation and the band members received a sum of money, as a dividend cheque, in return for leaving their instruments and equipment in the possession of the company. In the process, the band changed its name to Grand Central Corporation.

Late 1974

New York musician Pepé Willie arrives in Minneapolis after marrying Prince's cousin, Shantel Manderville (her mother is the twin sister of Prince's mother). He saw Grand Central Corporation play at a ski party organised by his father-in-law. He was approached by LaVonne Daugherty about working with the band. While he had not previously met Prince, they had talked many times on the phone as Prince would call with questions about the music business, publishing, and recording contracts.

Early 1975

Pepé Willie arranges for a friend, Dale Menton, to take a look at Grand Central Corporation. Menton co-owned the Cookhouse studio in Minneapolis, where the band set up and went through part of their own repertoire, including "You Remind Me Of Me," Andre's "39th St. Party," and Prince's "Machine," a song which had a strong sexual content, comparing in graphic detail a woman to a machine. When Menton asked them to play a couple of cover tunes, however, it was immediately obvious that they had mastered the delivery of other people's songs better than their own material.

December 1975

Pepé Willie employs Prince as a studio musician to play on some demos he was recording at Cookhouse with his group, which was comprised of Pierre Lewis (keyboard), Wendell Thomas (bass), Dale Alexander (drums), and backing singers Kristie Lazenberry and Marcy Ingvoldstad. Willie played guitar and sang lead vocals. It was the first time Prince recorded in a studio.

Willie's group recorded five tracks: "Games," "I'll Always Love You," "If We Don't," "Better Than You Think," and "If You See Me," a song which Prince took a particular liking to and recorded himself in 1982, re-titling it "Do Yourself A Favor." Jesse Johnson also recorded the song (as "Do Yourself A Favor") for his 1986 Shockadelica album. Lacking a name for his group, Willie came up with 94 East, which is the main interstate out of the Twin Cities. In April 1976, he got a recording deal with Polydor Records in New York on the strength of the Cookhouse demo tape. He was signed by A&R man Hank Cosby. Formerly a writer and producer with Motown, Cosby is perhaps best known as co-author and producer of Stevie Wonder's "My Cherie Amour."

"Games" was released in 1986 on Minneapolis Genius – The Historic 1977 Recordings, an album attributed to 94 East, although many of the original parts had been re-recorded (but not those played by Prince). All five Cookhouse demos were released in their original form in 1995 on Symbolic Beginning, credited to 94 East featuring Prince.

Early 1976

Grand Central Corporation record a demo at ASI Studio, a small 16-track facility on the north side of Minneapolis. Having spent many months writing original material, they decided that the time had come to commit their material to tape. Morris Day's mother paid for the sessions, which were engineered and overseen by David Rivkin, who would go on to work with Prince on numerous projects over the years. With Prince handling the guitar and keyboard, André Anderson playing bass, and Morris Day behind the drums, they cut six original songs: "39th St. Party," "Lady Pleasure," "Machine," "You're Such A Fox," "Grand Central," and "Whenever."

13 February 1976

The first ever interview with Prince is published in the *Central High Pioneer*, Minneapolis. He said that his band was in the process of recording an album which they hoped would be released in the early part of the summer.

Spring 1976

Grand Central Corporation becomes Champagne. They decided on the name change to avoid a confrontation with Charles Smith, who felt the name Grand Central belonged to him since he had started the band. Another reason for the name change was to avoid comparisons with Graham Central Station, a band which bass player Larry Graham had launched in 1974 after leaving Sly and The Family Stone.

Spring 1976

Champagne record at Moonsound, an eight-track studio located by Lake Nokomis, south of downtown Minneapolis. The studio was owned by Chris Moon, who worked at an advertising agency and as a promoter for local gigs. He recorded commercials and made demo tapes for local groups at his \$25-per-hour studio.

Moon had aspirations as a songwriter, having written poetry and song lyrics since he was a teenager. After seeing Prince at work in his studio, he approached him about collaborating. He was searching for a songwriting partner, someone who could put music to his lyrics. In exchange for writing and playing the music, Prince would get free studio time. The deal served both well; Moon could turn his lyrics into songs and Prince would be able to learn about recording techniques and develop as a songwriter and musician. They agreed to split any profits made on their collaborations equally.

The other band members felt uncomfortable that one of them had been singled out and given the opportunity to work in a recording studio for free. As it turned out, Prince's deal with Moon effectively marked the end of Champagne. There was already a growing disharmony in the group as a rift between Prince and the rest of the group had developed. When Prince decided to team up with Moon, he had to leave his guitar and amplifier to LaVonne Daughterty. Champagne decided to continue without Prince, replacing him on guitar with André Lewis, brother of 94 East player Pierre. For a brief period after his departure, Prince played with The Family. Champagne carried on a few months without Prince and they even played a concert with him guesting onstage, before they decided to call it quits.

7 June 1976

Prince graduates from Central High School on his 18th birthday.

Summer 1976

Prince works in Chris Moon's studio. He spent many weekends there on his own, laying down all the instruments for the songs he wrote with Moon over an eight-month period. The arrangement enabled him to learn the basics of working in a recording studio. He gained valuable experience in multi-track recording as he layered instrument upon instrument by himself. Moon helped Prince to overcome his initial shyness to sing by suggesting he lie on the floor of the studio in the dark to record his first vocal tracks.

Besides coming up with music to match Moon's lyrics, Prince recorded music for his jingles and commercials. Bobby Rivkin, younger brother of David, would occasionally jam with Prince and André Anderson in the studio. Sometimes, Bobby's cousin, Robin Paster, would play bass (Paster later became Prince's valet).

Bobby Rivkin was known as Bobby Z., derived from a Yiddish pet-name his grandmother used to call him, "Butzie." He began playing drums at a very early age, following in the footsteps of his older brothers David and Steve who both played in bands, and he played in countless bands during his school years. Following a stint with Kevin Odergard (who had played on tracks for Bob Dylan's *Blood On The Tracks* that were recorded at Sound 80 in Minneapolis), Bobby replaced Dale Alexander as the drummer in 94 East.

Prince worked tirelessly around the clock in Moon's studio, often staying during the weekends. Moon worked by day at the Campbell-Mithun advertising agency before teaming up with Prince in the evenings. Prince and the slightly eccentric, Afro-haired Moon seemed like an unlikely couple, but despite their vastly different backgrounds and a five-year age difference, they got on very well and enjoyed each other's company, although Prince strongly objected to Moon's habit of having an occasional drink and joint in the studio.

After several months of studio work, Moon began to realise the need for a strategy to turn all their work into something meaningful and validate the time and money he was investing into the project. He came up with a concept he termed "implied naughty sexuality": sexually suggestive lyrics that used teasing word-play and metaphors so that they could be interpreted different ways. Using this approach, he wrote the lyrics for a song called "Soft And Wet." Moon also suggested that Prince drop his surname Nelson and just use "Prince" as his artist name.

Prince eventually completed 14 tracks at Moonsound in 1976: "Aces" / "Baby" / "Diamond Eyes" / "Don't Forget" / "Don't Hold Back" / "Fantasy" / "I'm Yours" / "Jelly Jam" / "Leaving For New York" / "Love Is Forever" / "Make It Through The Storm" / "Since We've Been Together" / "Surprise" / "Soft And Wet." Moon wrote the lyrics to the majority of the songs, but "Baby," "I'm Yours," "Since We've Been Together," "Leaving For New York," and the instrumental "Jelly Jam" were entirely Prince's compositions. Four of the songs showed up on For You: "Baby," "I'm Yours," "Soft And Wet," and "Love Is Forever," which was released as "My Love Is Forever" after some lyric changes by Prince. In addition, "Jelly Jam" became

an instrumental coda on the For You track "Just As Long As We're Together."

The original version of "Soft And Wet" had almost completely different lyrics. It begins, "Angora fur, the Aegean Sea, it's a soft, wet love that you have for me." With a squelching guitar sound and echo on Prince's voice, the initial attempt was slightly more disco-influenced and "gimmicky" than the released song, which is sparser and tighter. Prince later re-recorded "Make It Through The Storm" during the For You sessions and with Sue Ann Carwell, whom he worked with on a project in 1978. She later released the song but her version didn't use Prince's music.

In addition to the tracks Prince committed to tape at Moon's studio, he recorded many songs and musical ideas on a simple cassette recorder; his songwriting was already prolific. "For You," which became the title track of his debut album, was never taped at Moonsound, but Prince demoed several takes of the song, trying out different versions. The first version of "Wouldn't You Love To Love Me?" was also demoed in 1976. The chorus is similar to the later released song by Taja Sevelle in 1987, but the verses are different musically and lyrically. Other home-made recordings from this period include "Nightingale," "Spending My Time," "Rock Me, Lover," and "Don't You Wanna Ride?".

Autumn 1976

Prince decides to try his luck with record companies in New York. He wanted Chris Moon to represent him but he declined as he didn't want to be Prince's manager. Undeterred, Prince travelled to New York by himself, armed with a demo tape of four songs he and Moon had chosen: "Baby," "Soft And Wet," "Love Is Forever," and "Aces." He arranged to stay with his half-sister Sharon Nelson in her Manhattan apartment and Moon agreed to make some phone requests to record companies. A meeting was set up with Atlantic Records, but they suggested that Prince's sound was "too Midwestern" and they couldn't hear a hit.

Sharon offered to help Prince as she had a friend who played in a band and was planning to meet with a record producer, a French woman named Danielle Mauroy, about a possible deal with Tiffany Entertainment, a company owned by basketball player Earl Monroe. Sharon was invited along and brought Prince with her. Mauroy didn't think much of Sharon's friend's tape, being more interested in Prince. He sang and hummed his way through "Baby." Mauroy was impressed enough to invite Prince over to her apartment to hear his demo tape. However, she didn't like any of the songs he played for her except "Baby." Prince was eager to make a record but Mauroy made it clear that he would not be able to play anything on it. Tiffany Entertainment wanted Prince to sign over the publishing rights to his songs for a small amount of money. Sharon encouraged him to sell, but he wasn't interested.

Autumn 1976

Chris Moon plays Prince's demo tape to Owen Husney, the owner of The Ad Company, an advertisement agency in Minneapolis. Moon knew about Husney's background as a musician, promoter, and tour publicist, and he was encouraged to get in touch by Bobby Z., who was working as an errandrunner for Husney's firm. Husney had played in a band with

Bobby's older brother, David Rivkin. Realising Prince's outstanding potential, Husney called him in New York to express his interest in becoming his manager. Prince decided to return to Minneapolis to meet with Husney.

December 1976

Prince signs a management contract with Owen Husney. Together with a friend, Gary Levinson, a corporate attorney with the downtown Minneapolis firm Robins, Davis, and Lyons, Husney formed a management company called American Artists Inc. They rented an office in Loring Park. One room was turned into a rehearsal studio, where Prince could practice and jam, usually with André Anderson and Bobby Z. Rivkin. Husney left The Ad Company in the hands of his partner to put himself wholly at Prince's service.

Prince was given a \$50-a-week allowance and Husney bought him several instruments. Prince moved out of the Anderson house and into a one-room apartment in a complex in downtown Minneapolis (2012 Aldridge South). Moon withdrew from the scene when Husney took on the position of Prince's manager. Prince and Moon had never signed a formal contract, so Moon asked Husney to look after his interests on the songs he had co-composed.

Prince wrote many songs during this period and he had already built up an extensive backlog of material. He recorded a song called "I Like What You're Doing" after Husney stressed the importance of writing concise pop songs that followed the conventional verse/chorus/bridge format. A song called "Hello, My Love" was inspired by Husney's secretary, whom Prince had a crush on. He left a cassette of the song on her desk but she didn't seem overly impressed. "Neurotic Lover's Baby's Bedroom" was written after Husney bought Prince a drum machine.

Prince and Husney had many discussions about how he was going to present himself and set himself apart from other artists. Husney wanted to reveal as little as possible about Prince to make him a mysterious artist that the audience would want to know more about. He also counselled Prince to shave a year off his age to appear even more a prodigy.

29 December 1976

Prince begins work on a new demo tape at Sound 80, one of the leading Minneapolis studios. He worked with David Rivkin and they spent the entire winter of 1976–77 in the studio, re-recording some of the songs Prince had demoed at Moonsound and taping new material. The Sound 80 sessions were important in shaping Prince's future musical style since it was the first time he worked with synthesizers, including an Oberheim 4-Voice. A local synthesizer supplier, Roger Dumas, was brought in to give Prince instructions.

Several of the Moonsound songs were revamped, including "Soft And Wet," "Love Is Forever" (which became "My Love Is Forever"), "Baby," "Jelly Jam," and "Make It Through The Storm." The WAYL Orchestra, an ensemble of musicians from a Minneapolis radio station, was brought in to add strings to "Baby" but Prince didn't like the end result, preferring to use synthetic strings instead. Prince also recorded a new song called "Just As Long As We're Together," which surfaced on For You. For a demo tape, Prince and Owen Husney chose "Baby" and "Soft And Wet," with "Make It Through The Storm" as

a "back-up" if record company executives wanted to hear more than the demo.

While working at Sound 80, Prince guested on some sessions with Pepé Willie. He played guitar and sang backing vocals on two songs, "10:15" and "Fortune Teller," intended for a single on Polydor Records. Produced by Willie and Hank Cosby, the sessions didn't go very well, however, as Prince clashed with Cosby, who wasn't interested in Prince's ideas. A lead vocal on "Fortune Teller" was later added by Colonel Abrams, brought in by Cosby. Abrams went on to establish himself as an R&B singer in the '80s. Prince also guested on a session at Moonsound with The Lewis Connection, a new group based around Sonny Thompson and the Lewis brothers, Pierre and André. Prince played guitar and sang background vocals on a Thompson-penned track called "Got To Be Something Here." Only a few hundred copies of the album, The Lewis Conection [sic], were pressed and released independently in the Twin Cities-area under the guise of P.A. Productions in 1979.

Spring 1977

Owen Husney puts together a press kit to promote Prince to record companies. Shunning the traditional promotional package, he created 15 deluxe kits that cost about \$100 apiece. Prince's demo tape was placed in silver-coloured reels.

Husney began making preparations for a trip to Los Angeles to meet with record companies. He first called Warner Bros.' Russ Thyret, Vice President and Director of Promotion, whom he knew after having produced some commercials for the record label; Husney had even received a job offer with them in Burbank, California. He told Thyret that CBS was flying them out for a presentation, which immediately aroused Thyret's interest. Using the same approach, he managed to set up meetings with five record companies: the two largest corporations, Warner Bros. and CBS, and three smaller labels, A&M, RSO, and ABC/Dunhill.

Earlu April 1977

Prince flies out to California with Owen Husney and Gary Levinson for meetings with five record companies. Husney and Levinson arrived resplendent in smart three-piece business suits to stand out. They met up in Los Angeles with esteemed music business attorney Lee Phillips, whose services they had enlisted for American Artists. Prince would wait in the hallway while Husney and Levinson made their presentation. Husney wanted a three-record deal instead of the normal one or two albums and he insisted that Prince be allowed to produce his own records, a nearly unheard of demand.

8 April 1977

Prince records "Just As Long As We're Together" at Village Recorders, Los Angeles, as a "test session" for CBS's top-level executives. They wanted to see if he really was capable of recording everything by himself. CBS also hosted a luncheon with Verdine White of Earth, Wind & Fire (brother of Maurice White, the group's leader), whom they wanted to produce Prince.

8 April 1977

The Minnesota Daily publishes an interview with Prince and Owen Husney conducted at Sound 80. In the article, Husney said that he was confident about Prince's chances for a record contract, citing the capriciousness of the record business as the main obstacle. The writer, Lisa Henricksson, felt there was a great deal of basis for his optimism, lauding Prince's versatility and the commercial appeal of his music. Interestingly, Prince told her that in the future he would like to record jazz under a pseudonym on one label and pop music on another label, which proved to be quite accurate considering how he would launch the jazz-influenced Madhouse project in "disguise" 10 years later.

Mau 1977

A bidding war ensues between three labels, CBS, Warner Bros., and A&M. RSO and ABC/Dunhill turned Prince down. Prince, Owen Husney, and Gary Levinson flew to Los Angeles several times for meetings with the record companies. A&M were only willing to commit to two albums so their offer was rejected. CBS and Warner Bros. both offered three album deals, although neither label wanted Prince to be his own producer.

In the end, Warner Bros. was the label Husney felt most comfortable with because of his friendship with Russ Thyret. He loved Prince's music and would drive Prince, Husney, and Levinson around Los Angeles in his sports car. Husney felt that Thyret understood Prince and was going to be willing to fight for him to be his own producer. Thyret introduced Prince's music to a small group of Warner Bros.' top-level executives, including Board Chairman and President Mo Ostin, head of Creative Services Bob Regher, Carl Scott, who worked under Regher, and A&R man and producer Lenny Waronker.

Warner Bros. was generally considered the most artist-friendly of the leading record companies; they were known to nurture acts, allowing the artists to take time to develop. Many of the label's executives had mixed business and creative backgrounds, which contributed to their understanding of the artist's perspective. While Warner Bros. was home to mostly rock, pop, and country artists such as Fleetwood Mac, Rod Stewart, Dire Straits, Little Feat, Van Halen, James Taylor, and Paul Simon, they also had a growing roster of Afro-American artists, including George Clinton's Funkadelic, Ashford and Simpson, Curtis Mayfield, Rose Royce, Al Jarreau, and George Benson.

25 June 1977

Just weeks after his 19th birthday, Prince signs a record contract with Warner Bros. It called for him to deliver three albums within 27 months (the first within six months after the signing date). The agreement granted Warner Bros. two separate options, the first to renew the contract for a period of two years (three albums) and the second to renew it for a one-year-period (two albums). The contract gave Prince the right to be the co-producer of his records, but it didn't guarantee him to be his own producer.

The deal has sometimes been called a "multi-million dollar" contract, which is highly inaccurate. Prince received an \$80,000 advance payment and he was entitled to \$225,000 in the event Warner Bros. renewed the contract for the first option period (three albums within two years) and a further \$250,000 if they exercised the option for the second period (two albums within a year). The authorised budget for the three albums of the initial 27-month period was \$180,000 (\$60,000 each). Although the contract seems very modest in light of developments in the record industry in the '90s, representatives for Warner Bros. said that it was the biggest record contract up to that time for a solo artist with the exception of Johnny Winter.

The record company held a luncheon for Prince following the signing and he was introduced to the chief executives. Upon return to Minneapolis, Prince recorded a funky, upbeat number titled "We Can Work It Out" at Sound 80 as a way to "introduce" himself to Warner Bros. Although the song is written so that it can be understood as being directed toward a woman, the lyrics clearly are Prince's attempt to convince the record company to put its trust in him, "Making music naturally, me and WB, music for the young and old, music bound to be gold."

Summer 1977

Prince records "Just As Long As We're Together" during a "test session" at Amigo Studios, Los Angeles. The purpose was to convince the Warner Bros. chiefs that he could produce his debut album by himself. He was observed by some of Warners', top producers: Lenny Waronker, Russ Titelman, Ted Tempelman, and Gary Katz.

Prince passed the test but the record company insisted that he work with an experienced studio hand who could be involved in the project as an executive producer. Having worked with Prince on his demos, David Rivkin was one of the names that came up in discussions about a possible executive producer. However, he was deemed to be too inexperienced. Instead, Rivkin suggested Tommy Vicari, whom he had worked with previously. He was a highly respected and experienced engineer who had worked with many established artists, including Santana, Billy Preston, Paul Williams, and Gino Vanelli.

1 September 1977

The local St. Paul Pioneer Dispatch reports on Prince's signing with Warner Bros. Asked if he thought Prince would become a star, Owen Husney was quoted as saying, "Maybe I shouldn't use the word star, but I know Prince is a legitimate talent, and he'll do well."

September 1977

Tommy Vicari flies out to Minneapolis to meet Prince and commence work on the album at Sound 80. However, there were some technical problems with the new console that had been installed, and after only a few days in the studio, Vicari gave up and suggested that they record the album in a Los Angeles studio instead. Husney resisted the idea of going to Los Angeles to record the album, fearing that the city would be too overwhelming for Prince and distract from the work. Instead, they settled for the Record Plant in Sausalito.

1 October 1977

Prince embarks on For You at the Record Plant in Sausalito, California. Prince, Tommy Vicari, Owen Husney and his wife, Britt, moved into a comfortable tri-level apartment in Mill Valley, California, overlooking the San Francisco Bay. Britt did the cooking and took care of the house, while Prince and Vicari worked in the studio six days a week, from about three in the afternoon until five or six in the morning. André Anderson came to visit.

Vicari was 10 years older than Prince and became sort of a mentor to him, teaching him the studio and how to engineer recording sessions. Prince had already recorded many of the songs at Sound 80 and made demos of others, so he clearly was well-prepared when he entered the studio. He had very distinctive ideas as to how he wanted each song to sound so there was little room for creative input by Vicari. Work progressed slowly but steadily as Prince laboured with great care on each song, recording and re-recording parts to make the album perfect. It soon became evident that the project was going to run over budget. There was some concern at Warner Bros., and Lenny Waronker and Russ Thyret flew up from Los Angeles to check the progress.

In addition to the songs that ended up on For You, Prince recorded "Make It Through The Storm" during the sessions.

David Rivkin was brought in for the vocal sessions. During the sessions at Record Plant, Prince was able to meet three of his musical heroes: Chaka Khan, Carlos Santana, and Sly Stone. The Sausalito sessions were completed right before Christmas 1977.

4 November 1977

Prince records three tracks called "Bump This," "E-Pluribous Funk," and "Shine Your Light"/"Red Zone" with André Anderson on bass and assistant engineer Steve Fontano sitting in on drums during the *For You* sessions at the Record Plant, Sausalito. The tracks were more of a jam session and weren't intended for *For You*; they remain unreleased.

S December 1977

Prince tapes an instrumental number with André Anderson (bass) and Steve Fontano (drums) at the Record Plant in Sausalito. The track has not been released.

10 December 1977

Prince records "Life Is So Neat" and "Waiting For You" with André Anderson (bass) and Steve Fontano (drums) at the Record Plant in Sausalito. The songs remain in the can.

4 January 1978

Prince begins work on overdubbing and mixing of For You at Sound Labs, Los Angeles. Prince and his small entourage, consisting of Owen Husney and his wife, David Rivkin, and André Anderson moved into a rented house in the Hollywood Hills.

Working at the Sound Labs studio at the same time as Prince was keyboardist Patrice Rushen, a young female musical prodigy. She aided Prince with the programming of synthesizers and actually played on a few songs. Her boyfriend, Charles Veal, also helped out with some arranging on the album. A classically trained pianist, the Los Angeles-born Rushen released her first album, the jazz-inspired *Preclusion*, in 1973. After two more records for the Prestige label, she jumped over to Elektra and got more into R&B with her 1978 album *Patrice*, which she was working on when Prince met her.

January 1978

Prince checks out a concert by Al Jarreau at the Circle Star Theatre in San Carlos, California. He met a young percussionist named Sheila Escovedo. "He was standing against a wall and we just sort of made eye contact," she would later say.

Late Februaru 1978

After almost five months of studio work, the *For You* album is finally completed. By the time the sessions were over, Prince had accumulated a studio bill of \$170,509, nearly exceeding the \$180,000 budget for *three* albums.

28 February 1978

Having finished For You, Prince and Tommy Vicari attend the Grammy Awards ceremony held at the Shrine Auditorium in Los Angeles. Vicari's wife, Diane Estelle, a fashion designer by trade, had spent three weeks making a special sequinned suit for Prince.

17 March 1978

Prince and Bobby Z. Rivkin attend a concert by Santana at the Northrup Arena, Minneapolis.

7 April 1978

For You is released. The reviews were mostly favourable. However, it was evident that most critics seemed more taken with Prince's age, and the fact that he played and sang everything on the album, than with the music itself. The album sold about 150,000 copies in the US (it has since then reached sales of 430,000). It reached number 21 on Billboard's Soul Chart (re-titled the Black chart in 1982 and the R&B Chart in 1990). Despite Prince's efforts to avoid musical categorisation, though, the album had minimal crossover success, only reaching number 163 on the Pop Chart.

7 June 1978

A single of "Soft And Wet" is released to celebrate Prince's 20th birthday. It sold nearly 350,000 copies in the US, and did well on the Soul Chart, climbing to number 12. It reached number 92 on the Pop Chart. The B-side was "So Blue" from *For You*.

Summer 1978

Prince does a small promotional tour after the release of For You, signing records and posters in record shops and stores in some of the cities where "Soft And Wet" and For You were taking off, including San Francisco, Houston, Charlotte, Detroit, and Chicago. In some of these markets, Warner Bros. gave away waterbeds as prizes in radio contests to promote "Soft And Wet." At an autograph party, in Charlotte, North Carolina, 3,000 kids showed up and after 20 minutes the crowd rushed the stage. Amid the hysteria, Prince departed and Warner Bros.' representatives just passed out posters of him. Prince wanted to stay home after taking part in a few record signings, preferring to let Husney handle the promotion.

Summer 1978

Prince moves into his first home: a modest, yellow house at 5215 France Avenue in Edina. He had his drum kit and other instruments set up in the basement of the house, and he recorded demos on a TEAC four-track reel-to-reel tape machine. Kim Upsher was a frequent visitor and she put in flowers and plants. She would often bring provisions with her. Although Prince always seemed to have a number of girlfriends of sorts, their relationship was more serious than others. For a time, she wore an engagement ring bought for her by Prince.

Prince recorded a number of songs in his house with Sue Ann Carwell, a young, talented singer. They taped some songs from Prince's backlog of material, "Make It Through The Storm," "Since We've Been Together," and "Wouldn't You Love To Love Me?". They also worked on new material, including a song called "I'm Saving It Up." Prince and Carwell also did a session at Sound 80, with David Rivkin engineering.

Prince and Carwell never got around to finishing a demo tape or presenting the songs to a record company. The only song from the sessions with Carwell which has since seen the light of day is "Wouldn't You Love To Love Me?", which was released in 1987 on Taja Sevelle's self-titled debut album for Paisley Park Records. Carwell began working with a band called Enterprise, which, at one point, included Morris Day as its drummer. With help from Owen Husney, she signed with Warner Bros. and launched a solo career, releasing her self-titled debut album in the summer of 1981. A re-recorded version of "Make It Through The Storm," retaining Moon's lyrics but featuring new music, was released on Carwell's single of "Let Me Let You Rock Me."

Prince also took part in some recording sessions with Pepé Willie in 1978. By now, Willie's deal with Polydor Records had fallen through and his 94 East project had been shelved. With Prince playing guitar, keyboard, and drums, and André Cymone on bass, Willie recorded three songs at Sound 80, "Dance To The Music Of The World," "Lovin' Cup," and "Just Another Sucker." Prince contributed lyrics to the latter.

Much to Prince's chagrin, Willie released the songs in 1986 as *Minneapolis Genius – The Historic 1977 Recordings*, an album attributed to 94 East. Many of the original parts were re-recorded and updated with the exception of those played by Prince and André. The songs were released in their original form in 1995 on *Symbolic Beginning*, credited to 94 East featuring Prince, which also included a rehearsal run-through of "Dance To The Music Of The World," recorded on a four-track tape recorder in Willie's house.

Prince also played on two other Willie songs, "Love, Love, Love" and "You Can Be My Teacher." They were taped by Willie when he was house-sitting for Prince, who was out of town. This way he had access to Prince's equipment and the songs were recorded on his four-track tape machine. When Prince returned, he added bass and guitar to the tracks. Both were included on *Symbolic Beginning*. Willie later took the instrumental backing tapes of "Love, Love, Love" to New York, where Colonel Abrams wrote the words and recorded a lead vocal (his voice was removed for *Symbolic Beginning*).

Summer 1978

During the summer and autumn of 1978, Prince assembles a backing group. Rehearsal space was rented in a building called Del's Tire Mart, located on what is known as the West Bank of Minneapolis. Prince wasn't interested in hiring musicians on a temporary basis, to back him up on one or two tours; he wanted committed band members. Although it seemed obvious to many that Prince should choose Afro-American musicians, he had a vision of a group that would transcend gender, racial, sexual, and musical barriers. He was determined that his band should be multi-racial and incorporate people, preferably both male and female musicians, from diverse musical backgrounds. By having both black and white musicians in his band, Prince wanted to avoid being typecast as just another Afro-American act.

It was understood from the outset that close friend André Cymone would play bass in the band. Charles Smith, Dale Alexander, and Morris Day auditioned to be Prince's drummer, but he chose Bobby Z. Rivkin, who believes the fact that he had jammed extensively with Prince and André at Husney's office the previous year was crucial when it came to deciding who would be the drummer. Others maintain that the fact that Bobby was white played a part in Prince's decision.

Autumn 1978

Prince, André Cymone, and Bobby Z. go to Los Angeles to find additional musicians for the band. Auditions were held at the S.I.R. studio for two days, but they had little luck finding someone who fit in.

Back in Minneapolis, auditions and jam sessions continued at Del's Tire Mart. A female keyboard player and singer named Gayle Chapman was hired after a couple of auditions in September. Originally from St. Louis Park, Gayle had lived for a number of years in Duluth, playing in several groups, before she came back to Minneapolis, where she met Charles Smith, who introduced her to Prince. Pepé Willie also knew Gayle, having collaborated with her as a songwriter. She belonged to a Christian sect called The Way and had very strong religious convictions.

In order to find a guitarist and second keyboard player for the band, Owen Husney put an advertisement in a local entertainment paper. Four or five musicians showed up for the guitar auditions. In October, Dez Dickerson, a guitarist from St. Paul, was chosen after jamming with the band for only 15 minutes. Unlike most other guitarists that auditioned, Dez refrained from playing every note he knew, instead taking more of a submissive role. At the time, he was the leader of a glam rock band called Romeo, having previously played with several Twin Cities rock bands, including Whale Bone and

Revolver. Romeo were moderately successful, playing a circuit of ballrooms and bars in northern Minnesota, Wisconsin, Iowa, Nebraska, Illinois, and the Dakotas. Dez brought a rock and new wave musical influence as well as an image-consciousness to the band.

Finding a second keyboard player took longer. Among the keyboard players that auditioned were Jimmy Jam and Ricky Peterson. Rockie Robbins (brother of Ronnie Robbins of Cohesion) and Sue Ann Carwell, both primarily singers, also auditioned as keyboard players. Dez Dickerson also had his friend and Romeo band mate Roland Lozier audition. However, Peterson came to audition several times and seemed to be the keyboard player Prince favoured most. In the end, Peterson turned Prince down as he wanted to pursue his own musical interests and career.

November 1978

Keyboard player Matt Fink joins Prince's band, being brought in by Bobby Z. Matt had expressed interest to get involved, having heard Prince's Sound 80 demo tape, given to him by Bobby. Like Gayle and Bobby, Matt was from St. Louis Park. He began playing in bands when he was about 12 years old and he had had several years of formal training prior to joining Prince's band. Two of his Twin Cities bands were called B.T. Rockets and Zachariah.

The band members were paid \$150 a week and rehearsals were five days a week, often lasting as long as 10 hours. In late 1978, the band moved out of Del's Tire Mart after most of their equipment had been stolen. As a temporary measure, rehearsals continued in the basement of Pepé Willie's Lake Calhoun house, which he shared with his friends Marcy Ingvoldstad and Kristie Lazenberry, the former singers with 94 East. Occasionally, Willie found himself having to play a mediating role between Prince and his band members, who rarely felt inclined to confront Prince themselves.

21 November 1978

"Just As Long As We're Together" is released as the follow-up to "Soft And Wet" with minimal commercial success. The single failed to reach the Pop Chart Top 100 and only just crept into *Billboard's* Soul Chart at number 91. The B-side was "In Love" from *For You*.

Late 1978

Prince parts company with Owen Husney and American Artists. Prince was disappointed that For You wasn't doing better and he felt things weren't happening as fast as they should. After an argument, Prince and Husney stopped talking to each other and Pepé Willie had to relay messages back and forth between them. Prince wrote Husney a three-page letter, explaining what he wanted his manager to do for him, but Husney had had enough and didn't want to continue any longer. Willie took over some of the managerial duties when Husney quit.

5 Januaru 1979

Prince makes his debut as a solo performer at Minneapolis' Capri Theatre. Far from sold out, the concert was attended by about 300 people. The one-hour show featured all of *For You* and a new rock-oriented number entitled "I Am You." Despite several delays for technical problems, the show was well-received.

7 January 1979

Prince plays a Warner Bros. showcase at Capri Theatre. The show was an improvement on the first one. Still, the consensus was that Prince wasn't yet ready to undertake a full-scale tour.

Early 1979

In an attempt to find Prince a manager, Pepé Willie instigates a meeting in Miami with Don Taylor, the manager of Bob Marley and Jimmy Cliff. Taylor was preoccupied with Marley's career so he assigned a woman in his employ, Karen Baxter, to work with Prince. The intention was to help Prince focus his attention on the recording of his second album. However, Prince's association with Taylor and Baxter didn't last long, as they found him too difficult to work with.

17 February 1979

Pepé Willie recruits Prince and André Cymone as studio musicians when he goes to New York to do some demo recordings for Tony Silvester, leader of the group The Main Ingredient, who was going to produce The Imperials. Silvester needed some musicians to make demos of songs he was considering recording with them, and knowing Willie's connection with The Imperials, he called him up to ask him for help.

Prince and André recorded four songs for the project at Music Farm Studios in New York: "One Man Jam" and "If You Feel Like Dancin'" both written by Willie, Prince's "I Feel For You," and André's "Thrill You Or Kill You." They also used the occasion to demo some songs for their own purposes, including Prince's "With You," which he recorded again for his next album, *Prince*, and a song that André considered to be one of his, "Do Me, Baby."

The recording project with Silvester never got off the ground. Prince re-recorded two of the songs: "I Feel For You" for *Prince* and "Do Me, Baby" for *Controversy*. Willie's two tracks surfaced on Willie's *Minneapolis Genius – The Historic 1977 Recordings* in 1986 and again on *Symbolic Beginning* in 1995.

Spring 1979

Prince's managerial problems are solved when Warner Bros. realise that Owen Husney is no longer in the picture. Warner Bros.' Carl Scott tipped off the Hollywood-based management company of Bob Cavallo and Joe Ruffalo, jokingly referred to as Spaghetti Inc. because of their Italian background. They had taken over the management of Little Feat from Scott when he joined Warner Bros. Having made a favourable impression on Scott, he called up Cavallo and Ruffalo to explain that Prince was looking for a manager. With the financial backing from Cavallo and Ruffalo, Prince was able to buy back his management contract from Husney and American Artists, valued at around \$50,000. Cavallo and Ruffalo didn't personally work with Prince themselves, instead sending a subordinate named

Perry Jones and his cousin Tony Winfrey to Minneapolis.

Cavallo and Ruffalo had been friends since their shared childhood in New York. Cavallo started his career in 1960 when he opened a club in Georgetown, a university town which is a part of Washington DC. By the mid-'60s, he was managing and producing The Lovin' Spoonful in New York, continuing with the group's leader, John Sebastian, when the group broke up. With Ruffalo joining as a partner in 1968, he signed Laura Nyro. The following year, they shifted operations to Los Angeles, then becoming the centre of the American music industry. They took on three fledgling groups, Little Feat, Weather Report, and Earth, Wind & Fire. Those associations later led to overseeing the careers of Deniece Williams, The Emotions, and Valerie Carter. Later clients included Ray Parker Jr. (from Raydio) and Philip Bailey (from Earth, Wind & Fire).

Late April 1979

Prince embarks on his second album, *Prince*. He worked for 30 days at Alpha Studio, owned by Gary Brandt, who had built the studio in his house outside Los Angeles. Brandt knew Bob Cavallo, who suggested that Prince record the album in Brandt's studio. Prince, along with Perry Jones and Tony Winfrey, rented a house outside of the city where Prince lived for the duration of the album sessions.

Prince had demoed a wealth of songs at home in preparation for the upcoming sessions. Two of the songs, "I Feel For You" and "I Wanna Be Your Lover," were offered to Patrice Rushen for her second Elektra album, *Pizzazz*, but she decided not to use either of them. Instead, Prince recorded them for his album. Besides the songs that ended up on *Prince*, Prince taped "Oh Baby," which was later included on *The Time*.

The album wasn't quite finished when Prince's 30-day recording period at Alpha Studio was over, but Brandt had another project booked in his studio so Prince had to continue elsewhere. He decided to work at Hollywood Sound Recorders, chosen because of Jones' friendship with Bob Mockler, one of the studio's staff engineers.

Late May 1979

Prince finishes the *Prince* album at Hollywood Sound Recorders in Los Angeles. He worked a week and a half on overdubing, before mixing the nine songs for the album in nine days. Prince also taped "Darling Marie," recorded on acoustic guitar. The song is unreleased, and has nothing to do with the later "Darling Nikki" on *Purple Rain*. Work on the album was completed on June 13th 1979.

June 1979

The band begins rehearsals in the University Warehouse building in South Minneapolis. Having previously rehearsed in Pepé Willie's house (and a few rehearsals in Prince's house), Willie became increasingly less involved in Prince's career, partially because he felt his effort and contributions were not properly appreciated.

10 July 1979

Prince spends 12 days recording with his band at Mountain Ears, a studio in Boulder, Colorado, from July 10th to 21st. The studio was chosen because of Perry Jones had connections with the studio management. Prince's band was dubbed The

Rebels for the recording project, which was very much a group effort, with the whole band playing together as a unit and songs written by band members Dez Dickerson and André Cymone besides Prince. Engineering the project was Bob Mockler, whom Prince met during the recording of *Prince*.

Seven songs and two instrumentals were completed during the sessions. Two of the songs, "Too Long" and "Disco Away," as well as an instrumental were written by Dez, while André was responsible for "Thrill You Or Kill You" and another instrumental. Prince contributed four songs to the project: "You," "If I Love You Tonight," "Turn Me On," and "Hard To Get." He also used the occasion to work out a new song, "Head." Most of The Rebels' music was more rock and guitar-oriented than Prince's first two albums, showing Dez's influence. However, the guitar-heavy sound of The Rebels is somewhat anonymous and much of the songwriting leaves a great deal to be desired.

Prince later re-recorded three of his four Rebels compositions. He turned "Hard To Get" into a stripped-down *Dirty Mind*-styled number in 1980. "You" became "U" when it was re-cut many years later as a slick dance number, which Prince gave to Paula Abdul who released it on her *Spellbound* album in 1991. "If I Love You Tonight" was re-titled "If I Love U 2 Nite" when Prince recorded a much improved version of the song in 1987. It was later given to Mica Paris, who released her own version of the song in 1991 on her album *Contribution*. Prince also updated the song (now titled "If Eye Love U 2Night") for Mayte in 1993, released on her *Child Of The Sun* album in 1995. The Rebels' versions of "You" and "If I Love You Tonight" feature many lyrical differences from the later released versions.

Late July 1979

Steve Fargnoli, an employee of Bob Cavallo and Joe Ruffalo, goes to Minneapolis to work with Prince. Perry Jones and Tony Winfrey had become more of day-to-day errand-runners than managers. Unlike Jones and Winfrey, Fargnoli was able to offer Prince creative guidance and soon became his close, trusted confidante.

Like Cavallo and Ruffalo, Fargnoli had an Italian background. He worked as a stagehand at the Newport Jazz Festival as a teenager in Rhode Island. He subsequently promoted college concerts at Boston University and even tried his luck as a singer. He worked as a jazz booking agent in New York before serving as booking agent and road manager for Sly Stone for two years in the mid-'70s.

Fargnoli was soon promoted to become a full partner with Cavallo and Ruffalo, and he was the one who worked most closely with Prince. In the years to come, he became an incredibly important voice for Prince, speaking on his behalf and dealing with the record company and the press. Their close relationship would last for nine years.

August 1979

Prince plays two showcase gigs for Warner Bros. personnel and media people at Leeds Instrument Rentals in Los Angeles. While in the city, they also shot videos of the first two single releases planned from the *Prince* album, "I Wanna Be Your Lover" and "Why You Wanna Treat Me So Bad?".

24 August 1979

"I Wanna Be Your Lover" is released. The single began a slow climb up the chart, finally hitting number one on the Soul Chart on December 1st. It peaked at number 11 on the Pop Chart. The single attained gold status in March of 1980, having sold more than 1 million copies (albums have to sell 500,000 copies to qualify for gold certification). The B-side was "My Love Is Forever" from For You.

19 October 1979

Release of *Prince*, Prince's second album. Prince has admitted that the album was an unabashed attempt to produce a commercial hit. Although he would later describe the album as "pretty contrived," it achieved what he set out to do, selling platinum (1 million copies) and demonstrating once and for all to Warner Bros. that he was a bankable entity.

The reviews of *Prince* were mostly encouraging, with many critics lauding Prince's originality and genre-busting music. Most noted his growth as a songwriter and his ability to make music that was accessible without being overly commercial. The album made number three on *Billboard's* Soul Album Chart, staying there for 23 weeks. It got to number 22 on the Pop Chart. The record attained platinum status (1 million copies sold) in February 1980.

28 November 1979

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The *Prince* tour is launched with two concerts (an early and a late show) at the Roxy Theatre in Los Angeles. The 500-strong capacity crowd included many media and record industry people. Bob Marley and his manager, Don Taylor, briefly met Prince after the show. Another backstage guest was Sheila Escovedo. She was surprised to learn that Prince was following her career. She was playing percussion with George Duke at the time, but Prince wanted to know how much she charged. "Well, I'll never be able to afford that," was Prince response when she told him. Regardless, they became friends.

Prince's band featured the following line-up: Dez Dickerson (guitar); André Cymone (bass); Matt Fink and Gayle Chapman (keyboard); Bobby Z. (drums). The show focused very much on the *Prince* album, but the relatively soft music of the record was given a much rockier, more guitar-oriented emphasis in concert, often with long guitar solos by Prince and Dickerson. The physical appearance of Prince and the band members also set them apart from being just another generic R&B act. Prince wore an oversized blouse, skin-tight spandex gold trousers and gold boots. On the 1980 tour, he wore little more than zebra-striped bikini briefs, legwarmers, and highheel shoes.

Dickerson and Cymone stood out as the group's most outrageous dressers; Dickerson was shirtless under a black leather jacket and wore leopard skin trousers with suspenders, while Cymone donned black leotards and boots underneath clear plastic zip-up pants. Fink performed in a prisoner's striped uniform before changing in late February 1980 into a surgical outfit.

29 November 1979

Prince plays to a near-empty club called Western Place in Dallas.

1 December 1979

The third concert of the tour is held at Palace, Houston.

2 December 1979

The fourth concert, at Ole Man Rivers in New Orleans, becomes the last of the tour. The remaining dates had to be cancelled when Prince came down with a touch of pneumonia and almost lost his voice.

The tour was the last time Prince worked with Perry Jones and Tony Winfrey. They failed to deliver Prince and the band in time to the Los Angeles concert and were summarily fired after the New Orleans show. They were permanently replaced by Steve Fargnoli. Rob Marchner became the new tour manager.

6 Januaru 1980

Prince tapes a performance of "I Wanna Be Your Lover" and "Why You Wanna Treat Me So Bad?" for the US television show *The Midnight Special*.

11 January 1980

The performance of "I Wanna Be Your Lover" and "Why You Wanna Treat Me So Bad?" is broadcast on *The Midnight Special*.

Mid-January 1980

Prince plays a one-off show at the Rainbow Music Hall, Denver. The gig was organised by Prince's management as a "warm-up" for his 1980 tour. After the concert, teenage girls surrounded a trailer that functioned as the dressing room for the band. They began pounding on it and a window broke. It was a considerable effort for the band members to get from the dressing room to the car. Then a wild chase ensued as the band tried to shake the trailing fans.

23 January 1980

A second single from *Prince* is released: "Why You Wanna Treat Me So Bad?". The single missed out on the Pop Chart but made number 13 on the Soul Chart, confirming Prince's growing R&B support base. The B-side was "Baby" from *For You*.

26 January 1980

Prince performs "I Wanna Be Your Lover" and "Why You Wanna Treat Me So Bad?" live on Dick Clark's American Bandstand television show. Clark tried to engage Prince in a conversation but it didn't go very well. When he wanted to know how long he had been a musician, Prince said nothing and held up four fingers. It has been suggested that Prince didn't want to speak to Clark due to shyness or because he was angry with him for asking how he could come from Minneapolis "of all places." In actuality, the whole dumb-struck performance was a premeditated stunt; Prince had told the band beforehand that he wasn't going to reply if Clark asked him something.

9 February 1980

Prince's tour is re-launched with a performance at the 2,300-seat Orpheum Theatre in Minneapolis. Although "I Wanna Be Your Lover" was a big hit, the concert only drew about 1,000 people.

11 February 1980

Prince plays Bogart's, Cincinnati.

14 February 1980

Concert at Emerald City, Philadelphia.

15 February 1980

First of two concerts at Bottom Line, New York.

16 February 1980

Second show at Bottom Line, New York.

17 February 1980

Concert at Paradise Club, Boston.

21 February 1980

Prince plays the Tarrant Convention Center, Fort Worth, the first date of a nine-week tour as "Special Guest" with Rick James. Many dates also included a third act on the bill, either Lenny White and his jazz-flavoured group, Twennynine, or Kleeer, a funk-oriented group with three female singers. Focusing on the East Coast and the South, with some additional dates in the Midwest, the Rick James tour encompassed 40 concerts, the majority of them in 5,000 to 10,000-capacity venues.

Concert promoters often billed the Rick James shows as a "Battle of Funk" and the press caught onto this "competition," portraying Prince as the young contender who was challenging the established star. The audiences responded enthusiastically to Prince's act and he often received better critical reviews than James, something that contributed to a certain rivalry between the two. Prince and his band socialised little with James' camp, whose activities included a great deal of drug use, and there was an underlying tension for much of the tour.

Starting halfway through the tour, Prince often had tour manager Rob Marchner arrange so Prince and his band could play some songs and jam in the hotels they were staying in, using the lounge bands' gear.

22 Februaru 1980

A second show at Tarrant Convention Center, Fort Worth.

23 February 1980

Concert at the Hershman Coliseum, Shreveport.

24 Februaru 1980

Concert at the Sam Houston Building, Houston.

28 Februaru 1980

First of two shows at the Uptown Theatre, Chicago. Matt Fink replaced his jailbird outfit with a surgical outfit, complete with stethoscope and surgical mask, during the Chicago shows. He wanted to avoid comparisons with Rick James, who performed one song in a jail suit. Matt became Dr. Fink in the process.

29 Februaru 1980

Concert at the Uptown Theatre, Chicago.

1 March 1980

Concert at the Stanley Theatre, Pittsburgh.

2 March 1980

Concert at the Stanley Theatre, Pittsburgh.

5 March 1980

Concert at the Coliseum, Greenville.

6 March 1980

Concert at The Omni, Atlanta. This is the only circulating concert recording from Prince's 1979/80 concerts, which makes it difficult to determine the precise contents of the repertoire or how the set list evolved. Prince's opening set for Rick James at The Omni was the following: "Soft And Wet" / "Why You Wanna Treat Me So Bad?" / "Still Waiting" / "I Feel For You" / "Sexy Dancer" / "Just As Long As We're Together" / "I Wanna

Be Your Lover." It is known that "Head" was played a number of times and that "When You Were Mine" was included in the set on a couple of occasions towards the end of the Rick James tour.

7 March 1980

Concert at the Veterans Memorial Coliseum, Jacksonville.

8 March 1980

Concert at the Civic Center, Lakeland.

9 March 1980

Concert at the Sunrise Musical Theatre, Fort Lauderdale.

14 March 1980

Concert at the Rhodes Coliseum, Hampton.

15 March 1980

Concert at the Dorton Arena, Raleigh.

16 March 1980

Concert at the Carolina Coliseum, Columbia.

20 March 1980

Concert at the War Memorial, Rochester.

21 March 1980

Concert at the Public Hall, Cleveland.

22 March 1980

Concert at the Freedom Hall, Louisville.

23 March 1980

Concert at the Cobo Arena, Detroit.

25 March 1980

A third single off *Prince* is released, "Still Waiting." It missed out on the Pop Chart and only managed to get to number 65 on the Soul Chart. The B-side was "Bambi."

27 March 1980

Concert at the Memorial Auditorium, Atlanta.

28 March 1980

Concert at the Municipal Auditorium, New Orleans.

29 March 1980

Concert at the Veterans Memorial Coliseum, Jackson. Travelling from Jackson to Lake Charles for the next concert, Prince and Matt Fink were arrested because of a prank they played on the airplane. They ended up spending a few hours in a local jail. After the matter was resolved, they chartered a private Lear jet to get to Lake Charles on time.

30 March 1980

Concert at Civic Center, Lake Charles.

2 April 1980

Concert at Memorial Auditorium, Buffalo

4 April 1980

Concert at the Civic Center, Saginaw.

5 April 1980

Concert at the Market Square Arena, Indianapolis.

7 April 1980

Concert at The Mecca, Milwaukee.

10 April 1980

Concert at the Civic Center, Savannah.

11 April 1980

Concert at the Coliseum, Greensboro.

12 April 1980

Concert at the Civic Center, Baltimore.

13 April 1980

Concert at the Civic Arena, Springfield.

18 April 1980

Concert at the Mid-South Coliseum, Memphis.

19 April 1980

Concert at the Von Braun Civic Center, Huntsville.

20 April 1980

Concert at the Arena, University of Dayton, Dayton.

24 April 1980

Concert at the Coliseum, Richmond.

25 April 1980

Concert at the Coliseum, Charlotte.

26 April 1980

Concert at the Coliseum, Macon.

27 April 1980

A concert at the Municipal Auditorium in Nashville concludes the Rick James tour.

May 1980

Lisa Coleman replaces Gayle Chapman in Prince's band. Gayle left partially because her religious beliefs were becoming incompatible with Prince's increasingly sexually explicit lyrics and daring stage show. Other band members and associates have also cited difficulties in adjusting to life on the road as a reason for her departure.

Lisa was 19 years old when she joined the band. She is the daugther of studio percussionist Gary Coleman, from San Fernando Valley, California. She studied classical piano from a very early age. Her style of playing was shaped by listening mostly to classical composers, but jazz pianists such as Bill Evans and Keith Jarrett also provided inspiration. Another, perhaps less obvious, influence was Mike Melvoin, the father of her close friend, Wendy Melvoin. After graduating from Hollywood High School, I isa was working as a shipping clerk when a friend who worked for Cavallo, Ruffalo, and Fargnoli

heard that Prince needed a new keyboard player. She sent a tape and was summoned to Minneapolis for an audition.

It was immediately apparent that Coleman was going to fit much better into the band than Chapman, image-wise and as a musician and person. Prince respected Coleman's talent tremendously and they developed a close friendship. Coleman introduced him to the idea of music having "colours" and she began exposing him to composers such as John Cage, Claude Debussy, Igor Stravinsky, Vaughan Williams, Domenico Scarlatti, and Paul Hindemith. According to Coleman, Prince's previous exposure to classical music was limited to Maurice Ravel's "Bolero," which played a crucial role in the Blake Edwards-directed film 10 from 1979. The increasing complexity of Prince's music in the years to come can, to some extent, be traced to Coleman's influence.

Mau 1980

A new rehearsal place for the band is found in a Bloomington warehouse, the location of a concert sound and lighting company called Naked Zoo.

May 1980

Prince records his next album, *Dirty Mind*, during May and June in a cramped makeshift 16-track home studio, which had been installed in the basement of a house he rented on Lake Minnetonka, where he was living after having sold his Edina home. Minnetonka is a secluded western Minneapolis suburb known for its expensive real estate.

Despite the relatively rough-hewn nature, Prince wanted to release the *Dirty Mind* tapes as his new album without having to go through the laborious process of re-creating the material in a professional studio like he had done with *For You* and *Prince*. After playing the tapes for his management in Los Angeles, they went along with the idea although it was decided that the songs needed a remix before anything could be presented for Warner Bros.

The material chosen for *Dirty Mind* represented only a small fraction of the songs Prince recorded in his home studio in the course of 1980. "Gotta Stop (Messin' About)" was left off *Dirty Mind*, but was later released as a UK single and on a 12-inch single of "Let's Work." A track called "I Don't Wanna Stop" was given to Ren Woods, who recorded and released her version of the song on her 1982 album *Azz Izz*. "Lisa" was written tongue-in-cheek about new band member Lisa Coleman. The lyrics state how Prince knows she is nasty and that she is "too groovy." Another notable 1980 track was "Rough" (also known as "Too Rough," "Tough," or "Too Tough"), which was pulled out during the 1984 Family sessions and was again considered for use on Jill Jones' 1987 album. At one point, Prince also offered the track to Joyce Kennedy of Mother's Finest, but it remains unreleased to this day.

June 1980

Prince works on post-production on the *Dirty Mind* tapes at Hollywood Sound Recorders in Los Angeles until early July. Despite obvious concern at Warner Bros., most of the company's chief executives lined up in favour of releasing the songs as Prince's new album.

10 September 1980

Dirty Mind is previewed by the release of "Uptown" as a single. It failed to make the Pop Chart, but reached number five on the Soul Chart, reaffirming Prince's solid standing in the Afro-American marketplace. The B-side was "Crazy You" from For You.

8 October 1980

Dirty Mind is released. Radically different from Prince's preceding albums, Dirty Mind surprised and confused Prince's audience and critics alike with its sexually forthright lyrics and raw blend of funk and rock music. Radio airplay was minimal since most of the songs were simply too risqué for radio programmers. Warner Bros. even put stickers on the cover of the album, instructing disc jockeys to "please audition before airing." Some retailers were put off by the nearly nude picture of Prince on the cover and refused to stock the record. The album became something of an underground hit, selling mostly via word of mouth and favourable press. It gave Prince an identity and constituted a major step in Prince's evolution from a soul/funk talent to what he is today, a highly original artist with a loyal following, not restricted to one type of music or market.

The critics generally approved of *Dirty Mind* although they disagreed violently over the merits of the outspoken lyrics and subjects of some of the songs. Many felt the songs were vulgar and lacked subtlety. However, most writers were intrigued by the exciting mix of rock and funk music. The album reached number 45 on *Billboard's* Pop Chart and number seven on the Soul Chart. It attained gold status in the US (500,000 copies sold) after the success of *Purple Rain* in 1984. While not a great commercial success, *Dirty Mind* fundamentally changed the direction of Prince's career.

26 November 1980

Release of "Dirty Mind." The single only got to number 65 on the Soul Chart. The B-side was "When We're Dancing Close And Slow," a *Prince* track.

4 December 1980

A month-long *Dirty Mind* tour of theatres opens with a show at Shea's in Buffalo. With Teena Marie as the opening act, the *Dirty Mind* tour was Prince's first chance to headline a tour from beginning to end. However, some of the concerts were very sparsely attended and the tour was not a commercial success. The decision was made to cut the tour short. The conclusive December dates in Detroit and Chicago were added in place of some of the cancelled dates and the tour only lasted three weeks, encompassing 13 shows.

The line-up was the same as previously with the exception of keyboard player Lisa Coleman having replaced Gayle Chapman. The band included: Dez Dickerson (guitar); André Cymone (bass); Dr. Fink and Lisa Coleman (keyboard); Bobby Z. (drums). Prince's confidence onstage improved dramatically on the *Dirty Mind* tour and he proved to be a captivating performer. The lights, sound, and well-rehearsed choreography were all integral parts of a slick, professional show. Prince had a big bag of tricks, including a slow striptease and a simulated masturbation scene with his guitar. He performed splits, pirouettes, leaps from a riser, and all kinds of sexually suggestive moves.

The set included all of *Dirty Mind* and some of the better-known tunes from the earlier albums, including "Why You Wanna Treat Me So Bad?", "I Wanna Be Your Lover," "Sexy Dancer," and "Still Waiting." There are no circulating concert recordings from the 1980 *Dirty Mind* tour, but according to press reviews the basic set list was as follows: "Do It All Night" / "Why You Wanna Treat Me So Bad?" / "When You Were Mine" / "Gotta Stop (Messin' About)" / "Sexy Dancer" / "Sister" / "I Wanna Be Your Lover" / "Head" / "Still Waiting" / "Partyup" / "Dirty Mind" / "Uptown." More than likely, additional songs were played on occasion even though they are not mentioned in reviews.

One of the backing singers in Teena Marie's band was Jill Jones. Prince was very fond of her voice and encouraged her to pursue a singing career. They stayed in touch after the tour and she was invited to Sunset Sound in 1982 when Prince was working on tracks for 1999. She then joined the 1999 tour as backing singer, before moving to Minneapolis in 1983.

S December 1980

Concert at the Warner Theatre, Washington DC.

7 December 1980

Concert at the Civic Center, Raleigh.

9 December 1980

Concert at The Ritz, New York. The buzz about Prince was growing and the show was attended by a star-studded crowd that included Andy Warhol, all the members of Kiss, Nona Hendryx, and Chic's Tony Thompson and Nile Rodgers.

11 December 1980

Concert at the Memorial Auditorium, Charleston.

12 December 1980

Concert at the Memorial Auditorium, Chattanooga.

13 December 1980

Concert at the Tennessee Theatre, Nashville.

14 December 1980

Concert at the Fox Theatre, Atlanta.

December 1980

Concert at Lawrence Joe Veterans Memorial Coliseum, Winston-Salem

18 December 1980

Concert at the Ellis Auditorium, Memphis.

19 December 1980

Concert at the Riverside Centroplex, Baton Rouge.

20 December 1980

Concert at the Cobo Arena, Detroit. The 12,000-seat venue was nearly sold out, indicating that Detroit was fast becoming one of the US cities with the strongest Prince following.

21 December 1980

The Los Angeles Times publishes an interview conducted over the phone with Prince in Charleston. It was the first in-

terview he gave in support of *Dirty Mind*. He spoke about his background and admitted that he was very shy, "I don't seem shy now but I would if you were here." He said that music was "still the one thing in life" he felt good about. The interview was widely syndicated and appeared in many newspapers across the LIS.

Despite Prince's resistance towards interviews, his management convinced him to do some interviews to promote the album and tour. In the course of the tour, he gave interviews to more than 20 publications. In fact, he did more interviews at this time than at any other point in his career until the release of *Emancipation* in 1996.

26 December 1980

The 1980 leg of the *Dirty Mind* tour finishes with a show at the Uptown Theatre, Chicago.

Earlu 1981

Prince moves into a new home, a cream-coloured ranch-style two-story house, along a small lake, in a rustic neighbourhood of upper-middle class homes on Lake Riley in Chanhassen (on the outskirts of Minneapolis). The house was later painted purple. A home studio was installed in the basement of the house, in which was once a family room. Although Prince still recorded on 16 tracks, some of the recording equipment had been upgraded since he taped *Dirty Mind* in the primitive studio in the rented Lake Minnetonka house. Still, it was far from a world-class state-of-the-art recording studio. An acoustic Yamaha piano upstairs in the living room, directly above the studio, was wired to the studio so Prince could record himself playing piano, something which had not been possible in the Lake Minnetonka house (there is no piano on *Dirty Mind*).

Late January 1981

Prince works on "Gotta Stop (Messin' About)" at Hollywood Sound Recorders, Los Angeles. The track was a leftover from the *Dirty Mind* sessions. He re-recorded his vocal, changing some of the lyrics in the process, and remixed the track.

19 Februaru 1981

Rolling Stone carries its first feature on Prince. The article, "Will The Little Girls Understand?", was accompanied by a review of *Dirty Mind*, which was awarded four and a half stars out of a possible five.

Despite less than glowing sales of *Dirty Mind*, influential rock critics were beginning to take notice of Prince, viewing him as the first Afro-American artist with the potential to become the first major white audience superstar since Jimi Hendrix. The backing by the rock press led Prince and his management to change the touring strategy. They put together a tour that was designed to have racially mixed audiences.

Mid-February 1981

Videos for "Uptown" and "Dirty Mind" are shot on a soundstage in Hollywood, using the full tour stage set. Prince and his band were in Los Angeles for four days for the video shoot and Saturday Night Live performance.

21 Februaru 1981

Prince performs a rousing version of "Partyup" on Saturday Night Live, US television. Eddie Murphy, one of the Saturday Night Live regulars, struck up a friendship with Prince and some of his band members during their stay in Los Angeles.

9 March 1981

Prince plays Sam's in Minneapolis, the first concert of a monthlong, 20-date club tour. Bob Dylan attended the Sam's show and wanted to meet Prince afterwards. However, Prince wasn't interested and turned him down.

The disappointing ticket sales on the 1980 tour led Prince and his management to reconsider the touring strategy. The purpose of the *Dirty Mind* club tour was to pursue the rock and new wave audience that was beginning to take notice of Prince due to his growing critical acclaim. The *Dirty Mind* club tour took in venues catering predominantly to white new wave and rock audiences. Young comedian Keenan Ivory Wayans was the support act on a handful of the 1981 dates.

The club show was essentially the same as on the 1980 tour, featuring a scaled-down version of the stage set. The repertoire was also very similar although Prince often added the rockabilly-flavoured "Broken" (unreleased) to give the show more of a rock emphasis. Some additional songs made rare one-off appearances on the club tour, including "Crazy You," "Bambi," and "Everybody Dance" (unreleased).

The Sam's show exists as an 85-minute audio recording, containing: "Do It All Night" / "Why You Wanna Treat Me So Bad?" / "Gotta Broken Heart Again" / "Broken" / "When You Were Mine" / "Sexy Dancer" / "Sister" / "I Wanna Be Your Lover" / "Head" / "Still Waiting" / "Partyup" / "Uptown" / "Crazy You" / "Gotta Stop (Messin' About)" / "Dirty Mind" / "Everybody Dance" / "Bambi."

10 March 1981

The Dirty Mind club tour continues to Park West, Chicago.

11 March 1981

Two concerts at the Music Theatre, Royal Oak.

13 March 1981

Concert at the Agora Ballroom, Atlanta. While in Atlanta, Prince and his band attended a concert by Baby and The Pacifiers, a local band led by saxophonist David Eiland, an old acquaintance of Prince and André Cymone.

15 March 1981

Concert at the Rogue's, Virginia Beach.

17 March 1981

Concert at The Channel, Boston. The club was later renamed Citi and Prince played an aftershow at the venue on the *Lovesexy* tour. Peter Wolf and Magic Dick from the J. Geils Band attended the show.

18 March 1981

Concert at the Emerald, Cherry Hill.

20 March 1981

Concert at the Bowen Field House, EMU, Ypsilanti. Only 300 people attended the show, which basically functioned as a warm-up for the prestigious New York gig two days later.

21 March 1981

Concert in Baltimore. Thousands of fans milled in the streets after the concert, making their way to the band's hotel a block and a half away from the concert venue.

22 March 1981

Concert at The Ritz, New York. When he had played the club in December 1980, it was half-empty, but word of mouth and the growing critical acclaim insured that the club was now sold out. The audience included Mick Jagger, Daryl Hall, and Al Kooper. The groundwork for a forthcoming trip to England was laid as a number of British journalists were invited to the concert.

23 March 1981

Prince holds court in his New York hotel suite, speaking to journalists from several publications, including the *New York Times*, the *New York Newsday*, *Billboard*, and some European music papers.

24 March 1981

Prince plays two further concerts at Park West, Chicago (matinee and evening). People lined up for hours before the shows to get tickets. Producer Narada Michael Walden took in the concert.

26 March 1981

Concert at the Rainbow Music Hall, Denver.

29 March 1981

Concert at The Stone, San Francisco. Also known as Keystone, The Stone is a 700-capacity club in Berkeley. The concert, Prince's first in San Francisco, was hugely successful, with people dancing on chairs and tables, straining to view the stage.

31 March 1981

Concert at Flipper's, Los Angeles. A capacity audience of 1,500 people attended the show.

3 April 1981

Concert at The Majestic Theatre, San Antonio.

4 April 1981

Concert at the McFarlan Auditorium, Dallas.

5 April 1981

Concert at the Hofheinz Pavilion, Houston. Billy Gibbons of ZZ Top attended the show and visited backstage afterwards to give Prince a miniature electric guitar.

6 April 1981

The *Dirty Mind* club tour concludes at the Saenger Theatre, New Orleans. While Prince's audience was still predominantly Afro-American, the club tour indicated that he was beginning to attract a racially mixed following. The tour was a tremendous critical success. A Warner Bros. representative claimed that the tour had sold an additional 100,000 copies of the album *Dirty Mind*.

April 1981

Prince creates The Time as an outlet for some of his most funky and danceable R&B material. The project was made possible when he signed a production deal with Warner Bros. that allowed him to develop and record other acts. After the considerable success the record company had achieved with "I Wanna Be Your Lover" and *Prince* in the Afro-American marketplace, they were very interested when Prince presented them with more of the same. By creating The Time, Prince was able to continue, under his own moniker, on the path of *Dirty Mind* and explore other musical genres that would not label him as an R&B artist. His ideas about creating an alter ego group were reinforced by a 1980 movie entitled *The Idolmaker*. Directed by Taylor Hackford, *The Idolmaker* is a revealing and entertaining glimpse of the process behind the invention of pop stars.

It was based on the career of Bob Marcucci, who pulled the strings for Fabian and Frankie Avalon in the '50s.

Prince envisioned The Time as a cool, street-wise funk group, with leader Morris Day as a cocky jet-set ladies' man. The songs Prince tailored for the group were unpretentious and good-humoured, mostly concerned with love, sex, style, attitude, partying, and money, containing none of the spiritual or socio-political concerns that he dealt with on his own albums. Part of Prince's incentive for involving Day in The Time was to repay him for the use of Day's track "Partyup" on *Dirty Mind*. Prince embarked on The Time album before the group had even been assembled. The record was completed in two weeks in Prince's Lake Riley home studio.

The Time line-up was created around Flyte Tyme, a Minneapolis funk group founded by Jellybean Johnson (drums) and Terry Lewis (bass), which had existed in different incarnations since around 1973. Monte Moir and Jimmy "Jam" Harris (both keyboard) had also played with Flyte Tyme, while The Time's guitarist, Jesse Johnson, was enlisted by Day who had briefly played with him in Enterprise.

André Cymone had been very involved in The Time project from the outset. He was also assembling a girl group, The Girls, and saw the side projects as an opportunity to supplement his relatively small income from being a band member. André claimed that he came up with many of the ideas for The Time before being muscled out of the project, which led to a falling-out with Prince. André's and Prince's relationship had been deteriorating for some time. André felt that he didn't receive enough credit for his input to Prince's music and stage act, even accusing Prince of knowingly stealing his ideas. André decided to leave Prince's band and embark on a solo career. He accepted to participate in the upcoming European gigs, but he left the band immediately afterwards.

28 April 1981

Prince mixes The Time tapes at Hollywood Sound Recorders, Los Angeles, from April 28th to 30th.

27 Mau 198

Prince leaves for a short concert and promotional tour of Europe. Prince and Steve Fargnoli spent a couple of days in London, where Prince attended a birthday party thrown by Steve Strange at the Embassy. Prince was interested in the fashion and music "movement" known as the New Romantics, which was spearheaded by Strange and his group, Visage.

Together with Rusty Egan (then drummer in the pop group Rich Kids), Strange had started organising club nights in London in 1978. Favouring "white European dance music" by artists such as Roxy Music, David Bowie, Kraftwerk, and Giorgio Moroder, they attracted an arty, colourful crowd of party people, dressed to the nines. The concept was picked up as a way of life by young people in several British cities and the Blitz kids (after a club called Blitz in London) soon began to attract media interest. Prince's interest in the New Romantics would become evident two years later, when he was coming up with a new style for *Purple Rain*.

29 May 1981

Arriving in Amsterdam, The Netherlands, Prince gives interviews to a few publications in his hotel room. He spoke to

the Dutch *Oor* and *Hitkrant* (never published), as well as the British *Sounds* in his hotel room. A radio interview for *Ferry Maat's Soul Show* was discussed for the next day, but Prince turned it down.

Later in the evening, Prince played his first-ever concert in Europe, at the Paradiso in Amsterdam, The Netherlands. The show was attended by approximately 500 people, many of which were record company executives and members of the press. A Dutch group called Streetlight also performed.

After the concert, Prince went into Amsterdam with Steve Fargnoli and a Dutch WEA representative and his girlfriend. They visited a bar, where before long Fargnoli was behind the bar serving drinks and Prince made a pass on the WEA representative's girlfriend by pouring icecream on her arm and licking it off. Fargnoli had to stop the WEA guy from beating Prince up.

29 May 1981

The *Dirty Mind* outtake "Gotta Stop (Messin' About)" is released as a single (with "Uptown" as the B-side) in England in time for Prince's visit there. The single was actually re-issued a few weeks later with "Uptown" replaced by "I Wanna Be Your Lover" as the B-side. It didn't help, though, as neither configuration of the single charted.

30 May 1981

Upon leaving The Netherlands to fly to London from Amsterdam's Schipol Airport, Prince is interviewed by a reporter from *Het Rotterdams Dagblad* (the interview was published around the time of the release of *Controversy*).

1 June 1981

Prince and his band members attend a show by Stray Cats in London.

2 June 1981

Prince makes his British debut at the Lyceum in London, supported by the British pop group BIM.

4 June (am) 1981

The third and last concert in Europe is held at Theatre Le Palace in Paris, France. The band's equipment had been delayed on its way from London, so Prince didn't take the stage until 2: 30 am, three hours overdue. With minimal advance promotion, the concert was attended by a small elite of nightclubbers. After the show, a few journalists approached an unwilling Prince about interviews. On asking him about his childhood, *Best's* reporter received the reply, "I didn't have any childhood!"

Paris is the only European show that exists as an audio recording, giving an indication of the repertoire in Europe. Few set list changes appear to have been made since the club tour earlier in the year. The Paris show featured the following set: "Do It All Night" / "Why You Wanna Treat Me So Bad" / "Gotta Broken Heart Again" / "Jack U Off" / "When You Were Mine" / "Gotta Stop (Messin' About)" / "Sexy Dancer" / "Sister" / "Still Waiting" / "Partyup" / "Dirty Mind" / "Uptown."

While the European concerts attracted attention from the music press in the three countries, Prince's following was very small, being limited mostly to a small circle of trendy clubgoers. It would take five more albums and as many years before he returned to Europe to perform again.

6 June 1981

Prince attends the wedding of Dez and Becki Dickerson at the Lutheran Church of the Redeemer in St. Paul. Prince was accompanied by Susan Moonsie. The other band members were delayed in Europe and didn't arrive at the hotel where the reception was held until later that day. Since the whole band was present, someone suggested they would play a couple of songs, which they proceeded to do on the equipment belonging to the wedding party band.

June 1981

Prince records his next album, *Controversy*, over the course of the summer of 1981. He cut "Controversy" and "Do Me, Baby" in his home studio in June, before going to Los Angeles to do more work on the record. Another song recorded in the home studio, "Tick, Tick, Bang," was considered for the album, but Prince left it off when he came up with new material. The song was later re-recorded from scratch with mostly new lyrics for use on *Graffiti Bridge*.

Prince also recorded a song called "Let's Rock," inspired by a dance he had seen kids doing in clubs. He wanted to release the song right away as a one-off single, but the idea was rejected after discussions with Warner Bros. By the time it could be released, Prince thought the moment had long passed, so he re-titled the song "Let's Work" and re-recorded it for *Controversy*. Prince has later referred to the disagreement over "Let's Rock" as one of the first times he felt his creative freedom was being restricted.

During the summer of 1981, Prince also worked on material for The Hookers, a girl group he was planning. Much like the case with The Time, he came up with the overall concept and began recording songs in his home studio before the group had even been assembled. Two of the earliest songs he recorded for them were "Make-Up" and "Wet Dream." From the outset, the group included only Prince's personal assistant, Jamie Shoop, and his friend, Susan Moonsie. At one point, Susan's sister was also going to be part of the group. None of them had any previous singing experience or formal musical training. As with his material for The Time, Prince recorded his own scratch vocals and had the girls replacing his voice. The Hookers recordings were put on the shelf when Prince embarked on the *Controversy* tour in November of 1981.

Moonsie was a longtime friend, whom Prince began dating in 1980/81. Prince had met her in high school and even spent some nights on her family's couch before the Anderson family took him in. When she emerged as his principal romantic interest, his associates found her to be an intelligent and grounded person. She struggled, however, with a basic problem in the relationship: Prince's resistance to monogamy. Moonsie was caught between her affection for Prince and her unwillingness to facilitate his unfaithfulness.

Mid-June 1981

Prince continues work on *Controversy* at Hollywood Sound Recorders in Los Angeles. He taped "Sexuality," "Ronnie, Talk To Russia," and "Jack U Off." He also recorded four tracks that were left off the album: "Wouldn't You Love To Love Me?", "Delivery Boy," "There's Something I Like About Being Your Fool," and "Make You Mine." Prince reworked "There's Something I Like About Being Your Fool" for use by Bonnie

Raitt in 1987, but it remains unreleased to this day, as do "Delivery Boy" and "Make You Mine." Originally demoed in 1976, "Wouldn't You Love To Love Me?" was later revamped and the song was released on Taja Sevelle's self-titled 1987 album.

Julu 1981

Back in Minneapolis, Prince records another song for *Controversy*, "Annie Christian."

July 1981

André Cymone is replaced by 18-year-old Mark Brown, re-named Brown Mark by Prince. He was working as a cook at the International House of Pancakes at the time. He began playing in a group called Fantasy when he was 15 years old. They were playing in Minneapolis clubs when Prince caught their act one night.

29 Julu 1981

The Time is released. The album lists Morris Day (lead vocals), Jesse Johnson (guitar), Monte Moir and Jimmy Jam Harris (keyboard), Terry Lewis (bass), and Jellybean Johnson (drums) as the band members. The production credit is shared by Morris Day and Jamie Starr, who had been introduced as an engineer on Dirty Mind. Neither record nor sleeve contain any songwriting credits. Still, the music bore all the hallmarks of Prince's synth-laden "Minneapolis sound" and it didn't take long before stories began circulating in the press that Prince was behind the project: writing the tunes, playing most instruments, and producing the album, only drafting Day to sing over his own vocals.

The album contains six songs. "Cool" is registered at the Library of Congress as a Prince/Dez Dickerson collaboration (lyrics by Dickerson, music by Prince). "After Hi School" is attributed to Day, yet Dickerson claims it was actually written and demoed by him. Similarly, "The Stick" was a song by Lisa Coleman, but the Library of Congress lists Prince as the sole writer. Except for Day's songwriting credit on "After Hi School" and Dickerson's co-writing credit on "Cool," all the songs are registered as Prince (as Jamie Starr) compositions at the Library of Congress.

Prince's involvement in The Time album was strongly denied by the band and Day, who claimed credit for creating the group and shaping its slick look and "cool" attitude. He was only willing to admit that Prince had offered guidance on the album. Jamie Starr, Day explained, was really an engineer who lived and worked in Minneapolis, while Steve Fargnoli did his best to support the story by pointing out in interviews that Jamie was hard to get hold of because he was a "reclusive maniac." The truth was, of course, that Jamie Starr was Prince in disguise and The Time was very much Prince's musical creation. The pseudonym enabled him to distance himself from the project so it would stand or fall on its own, allowing the group to establish its own identity.

The Time became a big hit and in fact sold better than Prince's own Dirty Mind, going gold in seven months. It reached number seven on Billboard's Soul Chart and number 50 on the Pop Chart. Three singles were released. The debut single, "Get It Up," hit number six on the Soul Chart, while the second single, "Cool," made it to number seven. Less successful, the third single, "Girl," reached number 49. Only

"Cool" made the Pop Chart, reaching number 90.

In many ways, The Time belonged to a new era of funk. Their raunchy "new wave funk," with its pared-down synth-dominated sound, was far removed from the often horn-boosted and elaborate funk music of the latter part of the '70s. The Time's stylish suits also seemed like a conscious attempt to get away from the glamorous and outlandish outfits of many funk acts of the late '70s. "The black market has been starving for entertainers like us who project a real image," said Day.

Early August 1981

Prince returns to Los Angeles for more work on *Controversy* at Hollywood Sound Recorders. He cut "Let's Work," but after some equipment problems, he decided to carry on at the nearby Sunset Sound studio.

14 August 1981

Prince records "Private Joy" and completes *Controversy* at Sunset Sound, Los Angeles, from August 14th to 23rd.

August 1981

The Time make their first live appearance at a showcase for a small group of Warner Bros. executives at the S.I.R. studio in Los Angeles, with Prince overseeing the proceedings by the soundboard. During rehearsals for the upcoming *Controversy* tour with Prince, the group incorporated Jerome Benton into their act to be Morris Day's on-stage valet. They warmed up by playing a number of low-key gigs around Minneapolis.

2 September 1981

The release of *Controversy* is preceded by a single, "Controversy." It reached number three on the Soul Chart, which was Prince's highest chart placing since "I Wanna Be Your Lover" in 1979. The song also made the top spot on *Billboard's Disco* Top 100, a chart that had been introduced to identify the most popular dance hits nationwide. However, the impact on the Pop Chart was very modest. It stalled at number "0, showing that crossover success was still far away. The B-side was "When You Were Mine" from *Dirty Mind*.

5 October 1981

Prince plays a one-off concert at Sam's in Minneapolis. The 45-minute nine-song set previewed most of the forthcoming *Controversy* album. What was supposed to be a secret "dress rehearsal," with Prince playing under the name Controversy, turned into a blockbuster sell-out by word of mouth. The concert was Brown Mark's debut with Prince's band and the show functioned as a warm-up for Prince's two opening concerts for The Rolling Stones in Los Angeles a few days later. Mick Jagger had attended the March 1981 Ritz concert in New York and been very impressed by Prince's performance.

6 October 1981

The Minneapolis Star publishes an article in which Jon Bream speculates that Prince wrote and recorded the material for The Time's debut album. Bream was the first music critic to say that Prince was behind the group, which the writer believed was created because Prince didn't want to turn his back on his R&B audience.

October 1981

Prince goes to Los Angeles to shoot videos for "Controversy" and "Sexuality." The videos were filmed on a soundstage in Hollywood and directed by Bruce Gowers.

9 October 1981

Prince opens for The Rolling Stones at the Memorial Coliseum in Los Angeles. He went on at 2:00 pm, at the bottom of the bill, which also featured The J. Geils Band and George Thorogood. Prince received polite applause after his first numbers, but during the third tune some crumpled-up paper cups came flying at him. Soon the audience began throwing more things onto the stage, making it very difficult for Prince and the band to continue playing. After only 15 minutes, Prince left the stage in frustration, soon followed by his band members. Concert promoter Bill Graham, who was very upset, came out and yelled at the crowd; he tried in vain to get Prince back onstage.

Frustrated by the reception, Prince flew back to Minneapolis immediately after the show with no intention of playing the second concert, on Sunday. Steve Fargnoli and Mick Jagger called him, trying to convince him to return to Los Angeles. Dez Dickerson spent an hour and a half on the phone with him, which eventually made Prince relent and return to Los Angeles.

11 October 1981

Prince's second Memorial Coliseum performance gets an even worse reception. As the band started their first song, a plastic bag filled with chicken parts came flying onstage. This was followed by everything from oranges and tomatoes to shoes and bottles. Regardless, Prince posed heroically with his guitar, stalked and strode the stage. The band had decided that they would complete the show, no matter what happened. They had planned an abbreviated set, but actually played their set until the end.

There were discussions about Prince opening a few more concerts on The Rolling Stones' tour, including two shows at the Silverdome in Detroit, but he decided to drop out after the dismal response in Los Angeles.

14 October 1981

Release of *Controversy*. Labelled "a musical outrage and a sincere statement of opposing views" by Warner Bros., *Controversy* was in many ways a logical extension of the music and themes of *Dirty Mind*. It contains a somewhat peculiar mix of songs with quite serious, thought-provoking themes, on the one hand, and sexually oriented songs without any deep meaning or messages on the other. In fact, it would have made sense to have a "serious" side and a "sexual" side of the LP, which more than one reviewer suggested.

Controversy met with good reviews, although the superlatives didn't remotely approach the level of Dirty Mind. It received some criticism for being pretentious and a self-conscious attempt by Prince to explain his sexual philosophies, which had felt instinctive and spontaneous on Dirty Mind. Many critics had reservations about "Ronnie, Talk To Russia" and "Annie Christian," the two most overtly political songs. Despite minimal pop and rock radio airplay, it fared much better than Dirty Mind, turning gold in three months (it was certified platinum, 1 million copies, in January 1985). It hit the number three spot on the Soul Chart and reached number 21 on the Pop Chart.

20 November 1981

Prince kicks off the *Controversy* tour at the Stanley Theatre, Pittsburgh. The tour itinerary took in mostly 2,000 to 8,000-capacity theatres, chosen according to the strength of support from region to region. The Time performed as the opening act. A portion of the tour also included a third act on the bill, the 10-piece Zapp group, playing between The Time and Prince.

Prince's band was the same as on the *Dirty Mind* tour with the exception of bass player Brown Mark having replaced André Cymone. The line-up was the following: Dez Dickerson (guitar); Brown Mark (bass); Dr. Fink and Lisa Coleman (keyboard); Bobby Z. (drums). The show presented a more sophisticated Prince image and was, to some extent, an attempt to tone down the sexual suggestions of earlier tours. Gone were the bikini underwear and legwarmers that had become Prince's trademark. While keeping the trench coat, his new appearance was decidedly more conservative: black trousers, vest, bow-tie, and white shirt. Performing with tremendous self-assurance, Prince displayed more authority onstage than ever before.

The show was more extravagant than anything Prince had previously embarked upon. Designed by Roy Bennett, the stage set featured Venetian blinds as a backdrop and an elevated catwalk, with two ramps at either end connecting the platform to the surface of the stage. A pole similar to the ones utilised by fire-fighters also served as a means to get from the platform to the stage. The trend of the *Dirty Mind* club tour continued with the *Controversy* tour, with audiences that were an extraordinary mix of race, gender, class, and style. With very few exceptions, the concert reviews were overwhelmingly positive and the *Controversy* tour confirmed Prince's standing as a critical success.

The bulk of the show was made up of Controversy and Dirty Mind material. The only earlier songs that were played on a regular basis were the two Prince album singles, "Why You Wanna Treat Me So Bad?" and "I Wanna Be Your Lover." The concerts usually included 10 or 11 songs and lasted from 70 to 85 minutes. The basic set list was: "The Second Coming" (pre-recorded tape intro) / "Uptown" / "Why You Wanna Treat Me So Bad?" / "I Wanna Be Your Lover" / "Head" / "Dirty Mind" / "Do Me, Baby" / "Controversy" / "Let's Work" / "Partyup" / "Jack U Off."

The early concerts of the *Controversy* tour opened with "Sexuality," whereas "Uptown" was played as an encore. A few shows into the tour, "Uptown" replaced "Sexuality" as the opening number, while "Sexuality" was often left out altogether. "Jack U Off" was played after "Why You Wanna Treat Me So Bad?" in the early shows. "Let's Work" was always the first encore, but "Jack U Off" and "Partyup" would sometimes switch places. "Private Joy" was occasionally played as an encore. "Sexy Dancer" was played a few times in the early stages of the tour. "Annie Christian" and "When You Were Mine" were more commonly played on the 1982 leg. "Still Waiting" also made a few appearances on the 1982 tour.

21 November 1981

Concert at the Warner Theatre, Washington DC.

2 December 1981

Concert at the Palladium, New York. According to the reports, the 3,400-strong New York audience at the Palladium was

older and more sophisticated than the crowd that attended the *Dirty Mind* show at The Ritz earlier in 1981.

S December 1981

Prince plays a matinee and evening concert at the Arie Crown Theatre, Chicago.

6 December 1981

Concert at the Kiel Auditorium, St. Louis.

7 December 1981

Prince spends a day at Sunset Sound in between concerts on the *Controversy* tour. He worked on a 12-inch version of "Let's Work" and the existing home studio recording of "Baby, I'm A Star," which was later re-recorded for *Purple Rain*.

9 December 1981

Concert at The Summit, Houston. The 16,000-capacity venue was one of the biggest Prince had performed in thus far. An unusual set list addition, "Private Joy" was played as an encore.

December 1981

Concert in Charlotte.

12 December 1981

Concert in Columbia. A one-off performance of "Sexy Dancer" was added to the set. "Partyup" was also played.

December 1981

Concert in Nashville.

December 1981

Concert in Louisville.

December 1981

Concert in Toledo.

December 1981

Concert at the Arena, Milwaukee.

December 1981

Concert at the Riverside Centroplex, Baton Rouge.

18 December 1981

Concert at the Reunion Arena, Dallas.

20 December 1981

The concert at the Saenger Theatre, New Orleans, is the last date of the 1981 tour. The head of Prince's security was fired after the show for having been drunk and trashing his hotel room.

21 December 1981

An article in the prestigious *Newsweek* proclaims Prince "the most exciting new star in pop music today," labelling him "a prophet of sexual anarchy."

Late December 1981

Prince begins recording sessions for The Time's second album, What Time Is It? He recorded "Gigolos Get Lonely Too" and

"Jerk Out" in his home studio. The latter song didn't make the album, but a reworked version surfaced on The Time's *Pandemonium* in 1990.

Other songs taped in Prince's home studio in the latter part of 1981 included "Irresistible Bitch" and "Feel U Up" (recorded in sequence). Both were later re-recorded from scratch: "Irresistible Bitch" became the B-side of "Let's Pretend We're Married" in 1983, while "Feel U Up" was released in 1989 as the B-side of "Partyman."

Prince was now almost exclusively using the Linn LM-1 drum machine, which had been introduced to him at Sunset Sound when he was completing *Controversy*. The drum machine dramatically simplified the recording process and enabled him to record even faster than previously. A fantastic tool for a songwriter and drummer, the drum machine provides an instant beat and virtually endless rhythmic possibilities. Because there are no acoustical problems to deal with (the sounds are usually digital recordings of real drums), a good drum sound is quickly and easily achieved. Prince experimented with the sound of the drum machine by running the outputs through his guitar effects pedals and by detuning different drum sounds.

6 January 1982

"Let's Work" is released as a second single off *Controversy* to tie in with the second leg of the tour. The single made it to number nine on the Soul Chart but failed to make the Pop Chart. The B-side was "Ronnie, Talk To Russia."

17 February 1982

A 12-inch single of "Let's Work" is released. The single features an extended "Dance Remix" version of "Let's Work" and the *Dirty Mind* leftover "Gotta Stop (Messin' About)" as the B-side.

14 January 1982

Prince continues work on The Time's What Time Is It? at Sunset Sound, from January 14th to 20th. He taped "The Walk," "Wild And Loose," and a song that he later reclaimed for his own 1999, "International Lover." Another song recorded during the sessions was "Turn It Up," which was considered for inclusion on 1999. Prince spent a great deal of time and effort on the song, but it was shelved when he came up with the similar-styled "Delirious" for 1999.

Late January 1982

The second leg of the Controversy tour starts in Tampa, Florida.

January 1982

Concert in Jacksonville.

Januaru 1982

Concert at the Capital Centre, Landover.

January 1982

Prince attends the American Music Awards ceremony, held at the Shrine Auditorium in Los Angeles. He met Denise Matthews, a young, beautiful model and aspiring singer and actor. She replaced Jamie Shoop in Prince's girl group The Hookers, which became known as Vanity 6 as Denise changed her name to Vanity after refusing Prince's original idea, Vagina. She joined the *Controversy* tour entourage, travelling with Prince and his band on the tour bus. Once the tour was over, she packed her bags and moved to Minneapolis. Before long, a romance developed between Denise and Prince.

Growing up in Ontario, Canada, Matthews left home at 16 to make it in show business. For a time, she worked as a model in Montreal, Canada, and she got small roles in two B-movies. Her search for a career in films and music brought her around the world. It was in Tokyo 1981 that she first became aware of Prince, noticing him on the cover of *Controversy*. A few months later, she went to Los Angeles and presented herself to the William Morris Agency as a singer. Essentially, she was told she would never succeed, but as a consolation she was given two tickets to the American Music Awards.

Prince also found another girl for the group on the Controversy tour, Brenda Bennett, who was accompanying her husband, Roy Bennett, Prince's set and lighting designer. She was working as a wardrobe girl on the tour, so that she could spend more time with her husband. With the arrival of Denise, the group was a trio, which had been the intention from the outset.

30 Januaru 1982

Concert at the Capitol Theatre, Passaic.

31 January 1982

Concert at the Mosque, Richmond. A bodyguard named Chick Huntsberry was recruited for the 1982 tour, making his first appearance in Richmond. He became known as Big Chick, weighing more than 300 pounds and standing six feet six inches. It was his task to handle Prince's personal security on and off the stage. He was on a 24-hour-call and assumed responsibility for literally everything that wasn't vital for Prince to do himself. Prince and Huntsberry became inseparable and their close friendship would last for many years. Some in Prince's entourage blamed Huntsberry for throwing up a protective wall around Prince, who seemed to become more remote from his band members, while others maintained that this was Prince's own doing.

2 February 1982

Concert in Ann Arbor.

4 February 1982

Concert at the Wendler Arena in Saginaw.

S Februaru 1982

Concert at the Public Hall, Cleveland.

6 February 1982

Concert at the ISU Braden Auditorium, Bloomington. The set included "Partyup" as a final encore.

7 February 1982

Concert at the Coliseum, Omaha.

9 Februaru 1982

Concert at the Auditorium Arena, Denver.

11 February 1982

Concert at the Civic Auditorium, San Diego.

12 February 1982

Concert at the Civic Auditorium, Santa Monica.

13 Februaru 1982

Concert at the Orange County Center, San Bernandino.

14 February 1982

First of two concerts at the Civic Auditorium, San Francisco. "Sexuality" was played as a final encore.

15 February 1982

Prince with some of his band members make an in-store appearance at a record store in San Francisco. The crowd got out of hand and the band had a difficult time escaping the store. Later in the evening followed the second show at the Civic Auditorium, San Francisco. Following the California concerts, the *Controversy* tour headed South.

18 February 1982

Concert at the Uptown Theatre, Kansas City.

19 Februaru 1982

Concert in Martin.

20 February 1982

Concert in Birmingham.

21 Februaru 1982

Concert at the Indiana Convention-Exposition Center, Indianapolis.

24 Februaru 1982

Concert at the Municipal Auditorium, Memphis.

25 February 1982

Concert at the Civic Center, Monroe. "Still Waiting" was a rare addition to the set. The song incorporated some spoken lines from "Feel U Up."

26 February 1982

Concert in Augusta.

27 Februaru 1982

Concert at Montgomery.

28 Februaru 1982

Prince returns to the Saenger Theatre, New Orleans, where he had played in the first part of the tour.

2 March 1982

Concert at the Tower Theatre, Philadelphia.

3 March 1982

Concert at the Orpheum Theatre, Boston.

5 March 1982

Concert at the Metro Center, Rockford.

7 March 1982

The concert at the Met Center, Minneapolis, is recorded for a possible live record, employing a mobile recording unit brought in from Los Angeles. The concert was longer than usual, adding "Private Joy" as a final encore. Opening for Prince were The Time and Sue Ann Carwell, who had been invited by Prince. She was performing with Enterprise, Morris Day's previous band.

The Met Center concert was also captured on film by a crew of five cameramen led by Minneapolis-based music video pioneer Chuck Statler. They also shot some scenes prior to the concert, including interviews with audience members who were attending the show and a practical joke Prince, Bobby Z., and Dez Dickerson played on Jon Bream of the Minneapolis Star. Bream had been summoned to interview Prince in the dressing room at the Met Center. As he was talking to Dez and Prince, Bobby entered the dressing room and announced that he was going to make a sandwich. However, he couldn't find the mayonnaise, so he ran over to Bream and grabbed him by the collar of his coat, demanding "where's the mayo?" before going berserk, hurling food trays against the wall and kicking over a food table.

After viewing Statler's raw footage, Prince decided to

develop the film into a "drama documentary" by filming vignettes and incorporating them between songs. There were even discussions about blowing the 16mm film up to 35mm and getting theatrical distribution for it.

8 March 1982

Prince plays a one-off gig in front of 700 people at First Avenue in Minneapolis. The loose 80-minute set was recorded using the mobile recording unit. Prince kicked off the show by quietly stating, "This is not a concert, OK. This is a dance. If you can dance to this stuff you're a better man than me. The only reason we're here is because we don't have nowhere else to go." "Bambi" opened the show. The song was performed at a fast tempo and with a pounding drum beat. The first live performance of the full version of "All The Critics Love U In New York" followed, with Prince introducing it by saving, "This is a new song. It probably won't be out for another year... or six." Lasting almost 12 minutes, the song was quite different from the later released 1999 version, containing more upfront guitar by Prince than on record. The song turned into an extended jam, with a synth solo by Dr. Fink as well as a guitar solo by Prince, who said, "Excuse me while I masturbate." "When You Were Mine" and "Sexy Dancer" followed next, before Prince stated his motivation for the show, "Hey v'all, we're just gonna jam. So if you want to go get a drink or something, go ahead. That's right, it's a party." Sue Ann Carwell joined Prince on stage for "Still Waiting," improvising on vocals near the end of the song. Somewhat morbidly, Prince also ad-libbed a statement, "I've got a reason to celebrate. My girlfriend died. She made me wait for that love to grow. I shot her with my .45." "Head" and "Sexuality" were next.

Following a break, Morris Day and members of The Time joined Prince and the band for the unreleased Time tune, "Dance To The Beat" (a fast rockabilly tune in the style of "Horny Toad"), with Prince interjecting, "I didn't like that. Wait a minute. Play something y'all know how to play." "The Stick" followed, with Prince teasing Day by asking, "Can you still play the drums?". Indeed he could, as Day played a monster drum solo during the set's finale, "Partyup."

11 March 1982

Concert at the Coliseum, Hampton.

12 March 1982

Concert in Raleigh.

14 March 1982

The final concert of the *Controversy* tour is played at Riverfront Coliseum, Cincinnati. The show turned into a full-scale food fight between The Time and Prince's group. During The Time's set, Prince and members of his band began tossing eggs across the stage, hitting different Time members. While they were still playing, they rushed on the stage and grabbed Jerome Benton and took him to the dressing room, where they poured shaving cream all over him. They then took Jesse Johnson, handcuffing him to the wall in the dressing room, while Prince jumped onstage and took his place, playing guitar. Once the show was over, The Time members went chasing after Prince and his band armed with eggs and miscellaneous food.

March 1982

Chuck Statler and his crew shoot scenes for Prince's film project, tentatively titled *The Second Coming*, at Prince's Lake Riley home. However, the project was never completed due to a falling-out between Statler and Prince.

March 1982

Prince records more material for *Vanity 6* after the conclusion of the *Controversy* tour. He taped "Bite The Beat" and "Nasty Girl" in his home studio, and recorded "He's So Dull" with Dez Dickerson.

19 March 1982

Release of Azz Izz by soul artist Renee "Ren" Woods, her second solo album. It includes her rendition of a Prince song from 1980 called "I Don't Wanna Stop." The song was re-recorded from scratch by Woods' musicians. However, it was later removed from the album at Prince's request, possibly because he didn't feel it was up to his standard.

25 March 1982

Prince spends two weeks at Sunset Sound, March 25th to April 9th. He recorded "If A Girl Answers (Don't Hang Up)" and "3 x 2 = 6" for Vanity 6. He also mixed the Met Center tapes for a possible live album, a project that was quickly scrapped, however. Instead he started working on his next album, 1999, recording "Let's Pretend We're Married" and "If It'll Make U Happy." The latter song was dropped from inclusion on 1999.

20 April 1982

Prince is back at Sunset Sound, working there from April 20th to May 10th. He completed the Vanity 6 album in late April and recorded five more songs for 1999: "D.M.S.R," "Free," "Something In The Water (Does Not Compute)," "Delirious," and "Automatic." He also taped "How Come U Don't Call Me Anymore," which became a single B-side

Mau 1982

Back in Minneapolis, Prince tapes three additional tracks for What Time Is It?, "777-9311," "Onedayi'mgonnabesomebody," and "I Don't Wanna Leave You," in his home studio in May and June 1982.

Prince recorded a great number of songs in his home studio during the spring and summer of 1982. This period of highly prolific songwriting included many tracks that would materialise in the years to come: "Raspberry Beret" (Around The World In A Day); "New Position" (Parade); "Strange Relationship" and "I Could Never Take The Place Of Your Man" (Sign O'The Times); "Can't Stop This Feeling I Got" (Graffiti Bridge); "Girl" and "Horny Toad" (single B-sides); "You're My Love" (released by Kenny Rogers); "Girl O' My Dreams" (T.C. Ellis); "Mia Bocca" (Jill Jones).

Other tracks from this period were later revamped but remain unreleased because they were part of projects that were shelved: "Teacher, Teacher" (included on one configuration of *Dream Factory*); "Boom Boom, Can't U Feel The Beat Of My Heart" and "My Baby Knows How To Love Me" (planned for Jill Jones' second Paisley Park Records album); "Lust U Always" (offered to, but rejected by, Robert Palmer). Many of the tracks were later re-recorded from scratch, but in some instances

Prince kept the basic tracks of the original recordings and added/changed instrumentation.

15 Mau 1982

Prince takes part in the first annual Black Music Awards, held at the Prom Center in St. Paul. Over 50 local musicians, including Prince and The Time, were honoured. Prince accepted his plaque flanked by his band, but he spoke in such a low voice that no one could hear him.

24 Mau 1982

Prince is voted Musician of the Year at the second annual Minnesota Music Awards, also held at the Prom Center. John Koerner of Koerner, Ray and Glover, presented him with the award. "When will they give the award for the best ass?", Prince asked as the crowd roared out with a standing ovation.

6 July 1982

After spending most of the summer in Minneapolis, Prince returns to Sunset Sound for six days, July 6th to 11th. He cut "Lady Cab Driver" and "Moonbeam Levels." The latter didn't make 1999. It closely resembles "Free" which is most likely why it was omitted from 1999. The sessions also included "Baby, You're A Trip," which later was reworked for use by Jill Jones.

July 1982

Prince tapes "Little Red Corvette," for the first time using a 24-track tape machine in his home studio.

16 July 1982

A third single from *Controversy* is released, "Do Me, Baby." It didn't make any charts at all. The B-side was "Private Joy."

20 July 1982

Prince completes The Time's What Time Is It? during two days at Sunset Sound, July 20th and 21st.

Late Julu 1982

Prince records "1999" in his home studio. The last recorded song for the album became the title track of 1999.

2 August 1982

Dez Dickerson plays his first solo concert, at First Avenue, Minneapolis. While remaining loyal to Prince's band, he wanted to pursue a solo career.

10 August 1982

Prince wraps up work on 1999 at Sunset Sound between August 10th and 14th.

11 August 1982

Vanity 6's self-titled album is released. The girl trio was comprised of Vanity, Brenda Bennett, and Susan Moonsie.

Starr Company splits the production and arrangement credits with Vanity 6 on the album, while the songs are attributed to one or all three members of the group, at times in collaboration with Dez Dickerson, Jesse Johnson, and Terry Lewis. At the Library of Congress, however, Prince (as Jamie Starr) is registered as writer of seven of the eight songs, with "If

A Girl Answers (Don't Hang Up)" being listed as a collaboration with Terry Lewis and "Bite The Beat" with Jesse Johnson. The eighth track, "He's So Dull," was penned by Dez.

The look of the group, as portrayed in cover photos (all taken in different rooms in Prince's house), presents each band member with her own addition to the basic uniform of lingerie and high heels prescribed by Prince for the group. Vanity, in her revealing black teddy, knee-length high-heeled black leather boots, and tuxedo coat is sultry, glamorous, and mysterious. Brenda is given leather belts, and straps studded with silver conch shells, a chain link belt, and the occasional cigarette to give her a "bad girl" persona. In her lace-trimmed white camisole and demure poses, Susan is more of a naughty version of the good little girl.

Vanity 6 was a far cry from the innocence and wholesome image of girl groups from the '60s such as The Ronettes, The Shangri-Las, and The Crystals. Prince wanted to shatter sexual stereotypes by showing that women can be sexual and seductive while still exercising control. The Vanity 6 girls combined an unabashed sexuality with a gutsy female independence, much in the same way as Madonna (who picked up some of her early wardrobe ideas from the group) and a whole movement of strong, independent female artists were later able to do. Of course, the irony was that the Vanity 6 girls were merely acting out roles in a concept dreamed up by Prince; they were anything but independent or in control.

Radio programmers weren't quite ready for the explicit sexuality in Vanity 6's songs, and the record only got to number 45 on the *Billboard* Pop Chart. R&B stations were more adventurous, and the album reached number six on the Soul Chart, now re-titled the Black Chart. The album wasn't as successful as *The Time*, but still sold close to 500,000 copies (it was certified gold in 1985). Disappointingly, none of the four singles that were released from the album made the Pop Chart. The first single, released ahead of the album, "He's So Dull," bombed completely. The next single, "Nasty Girl," became a dance club favourite and got as far as number seven on the Black Chart. The third and fourth singles, "Bite The Beat" and "Drive Me Wild," went nowhere.

25 August 1982

Release of The Time's second album, What Time Is It? Despite the fact that The Time had become a strong live working unit, What Time Is It? was in all essentials conceived and recorded by Prince. The Starr Company is listed as the producer of the album. Prince isn't credited on the album but he wrote all the six tracks, barring "Wild And Loose," which was a collaboration with Dez Dickerson (who wrote the lyrics).

What Time Is It? became an even bigger success than The Time, selling gold and reaching number two on Billboard's Black Chart and number 26 on the Pop Chart. The album yielded three singles. "777-9311" became The Time's biggest hit so far, reaching number two on the Black Chart. The next single, "The Walk," made number 24 and "Gigolos Get Lonely Too" got to 77 on the Black Chart. Only "777-9311" managed to crack the Pop Chart, reaching 88.

By this time, The Time members wanted to contribute more to the music and they were becoming increasingly frustrated by Prince's firm control over the group. Jimmy Jam, Terry Lewis, and Monte Moir had started writing songs of their own and were beginning to contemplate independent careers. Following the *Controversy* tour, Jam and Lewis had gone to Los Angeles to collaborate on their own material, which they felt didn't quite fit the image or sound of The Time, as they considered the band to be more of a vehicle for Morris Day. Prince was opposed to their outside production work, which he felt detracted from their commitment to The Time.

24 September 1982

"1999" is released as a single one month ahead of the 1999 album. The song made number four on the Black Chart but only got to 44 on the Pop Chart, showing Prince's continued difficulty to cross the racial barriers despite his genre-busting and increasingly accessible music. The B-side was "How Come U Don't Call Me Anymore."

27 October 1982

Prince's fifth album, the double LP 1999, is released. It was simultaneously his most commercial and his most experimental album thus far. Comprising songs that average six minutes each in length, he developed 11 songs, basically a single album's worth of material, over four sides of the album. The first LP contains some of the most concise and well-crafted songs Prince had ever released. The third and fourth LP sides concentrate on slower, more introspective pieces that seem whimsical compared to the tight excellence of the first two sides.

The reviews of 1999 were very enthusiastic. Although many critics saw flaws in the album, most believed it came closer than any of Prince's previous records to fulfilling his potential. It remains a consensus choice as one of Prince's three most significant works ever, along with Purple Rain and Sign O' The Times. Sales of the double LP set were sluggish at first, but the album began to really take off when "1999" and "Little Red Corvette" made the charts. It peaked at number nine on Billboard's Pop Chart and number 4 on the Black Chart. The album was certified platinum status in May 1983, with sales of 1 million copies in the US. It eventually exceeded 3 million copies, remaining on the Billboard album chart for an amazing 153 weeks (almost three years).

Early November 1982

During the last week of the 1999 tour rehearsals at the Minneapolis Armory, videos are shot for "1999," "Automatic," and "Let's Pretend We're Married." The videos were directed by Bruce Gowers and featured the whole band, including Jill Jones, who was added to the tour line-up. Dez Dickerson's lead line of "1999" had to be re-shot by a local camera crew in Chattanooga, prior to the opening show of the 1999 tour.

11 November 1982

The 1999 tour starts at the Memorial Auditorium, Chattanooga. The 1999 trek was by far the most extensive tour Prince had undertaken thus far. Originally planned to end in late 1982, a second leg of the tour was organised when it became obvious that Prince's popularity was growing rapidly. The entire tour encompassed a total of 90 concerts throughout the US (39 shows were held in 1982 and 51 in 1983).

Sometimes dubbed "The Triple Threat" tour, the 1999 tour featured Prince's music in all its guises: Vanity 6. The Time, and, of course, himself. Prince's band on the 1999

tour was the same as on the *Controversy* tour: Dez Dickerson (guitar); Brown Mark (bass); Dr. Fink and Lisa Coleman (keyboard); Bobby Z. (drums). Jill Jones, who sang backing vocals for Vanity 6, guested on stage to provide backing vocals on "1999."

The basic 1999 tour stage set, with an elevated catwalk and Venetian blinds as a backdrop, was the same as on the Controversy tour. It was designed by Roy Bennett. The spectacular lighting design was improved, and included rotating turquoise police lights and deep shades of purple, pink and red. The fire pole was kept from the Controversy tour, but the show introduced a new prop, a brass bed that came up on top of the high catwalk at the back of the stage for "International Lover." Prince updated his look slightly from the Controversy tour by wearing a purple trench coat.

The 1999 show was normally around 60 minutes long and contained 10 to 12 songs, emphasising the 1999 and Controversy albums. In the early stages of the tour, the set list was the following: "Controversy" / "Let's Work" / "Do Me, Baby" / "D.M.S.R." / "With You" (instrumental version) / "How Come U Don't Call Me Anymore" / "Lady Cab Driver" / "Automatic" / "International Lover" / "1999."

In addition to "With You" and "How Come U Don't Call Me Anymore," the piano section sometimes included "Still Waiting," "When We're Dancing Close And Slow," and "I Wanna Be Your Lover." The early shows of the tour included a different version of "Lady Cab Driver," which featured a new musical segment with additional lyrics. This section was dropped three weeks into the tour when "Automatic" was introduced into the set. Simultaneously, "Little Red Corvette" was omitted and not picked up again until the second leg of the tour. "Delirious" was played on a few rare occasions as an additional encore after "1999."

Vanity 6 opened the shows with four or five songs in a brief 20-minute set. The Vanity 6 girls were accompanied by The Time, who played unseen behind a pink curtain. Jill Jones also provided backing vocals. However, it was obvious that Vanity 6 didn't have enough stage presence to make for a successful live act. By contrast, The Time came alive when they hit the stage. Their unpretentious and humorous 40-minute set contrasted with Prince's more ambitious and elaborate theatrics. They often got very positive reviews and the reception from the audiences was phenomenal, which created a professional rivalry between the band and Prince. On the second leg of the tour, The Time was sometimes demoted from the bill. No official explanations were given, but it was clear to everyone involved that Prince didn't want to risk being upstaged.

There were also simmering tensions within Prince's band on the 1999 tour. Dez Dickerson would frequently refuse to attend soundchecks and appeared to be losing interest in being part of the band. To make matters worse, there was also tension in Vanity 6. Prince wanted Brenda, the most musically merited member of the group, to take responsibility for their rehearsals, but Vanity saw herself as the one in charge, resulting in an uneasy relationship between Brenda and Vanity for most of the tour. Vanity began to drink to dull her emotions. Adding to the tension was Prince's on-and-off affairs with Vanity, Susan Moonsie, and Jill Jones. Moonsie, who for several years had been the closest thing to Prince's true girlfriend, refused to tolerate the situation and withdrew from the romantic sweepstakes.

12 November 1982

First of two shows at Fox Theatre, Atlanta. Prince and Vanity 6 made an appearance at a record store in Atlanta, drawing in excess of 2,000 fans. Prince's promotional appearances were becoming impossible to conduct without elaborate security operations. Chick Huntsberry would usually have dummy limousines set up out front and a less conspicuous getaway car parked outside some discreet side entrance.

13 November 1982

Concert at the Fox Theatre, Atlanta.

14 November 1982

Concert at the Saenger Theatre, New Orleans.

15 November 1982

Concert at the Saenger Theatre, New Orleans.

18 November 1982

Concert at the Veterans Memorial Auditorium, Columbus.

19 November 1982

Concert at the Genesis Convention Center, Gary.

20 November 1982

Concert at the Market Square Arena, Indianapolis.

21 November 1982

Concert at the Public Hall, Cleveland.

21 November 1982

The Los Angeles Times publishes an interview with Prince, which became his last until 1985. Prince had not given any interviews to promote Controversy, but his management team was able to convince him that some strategic interviews could boost the sales of 1999. Somewhat reluctantly, Prince committed himself to a series of interviews with the US press. However, as it became obvious that the record was going to take off without any promotion, Prince spoke only to the Los Angeles Times' Robert Hilburn before cancelling all other meetings.

Prince used the interview with Hilburn to scotch some rumours. "One, my real name is Prince. It's not something I made up. My father's stage name was Prince Roger, and he gave that to me: Prince Roger Nelson. Two, I'm not gay. And three, I'm not Jamie Starr." He insisted that the emphasis on sex in his writing was an honest rather than calculated reflection of his creative instincts.

23 November 1982

Concert in Baltimore.

24 November 1982

Concert at the University of PA, Class of 1964 Skating Rink, Philadelphia.

25 November 1982

Concert at the University of PA, Class of 1964 Skating Rink, Philadelphia.

26 November 1982

Concert at the Coliseum, Greensboro.

27 November 1982

Concert at the Coliseum, Hampton.

28 November 1982

Concert at the Carolina Coliseum, Columbia.

30 November 1982

Prince plays the first of six concerts at the Masonic Temple Auditorium during a four-day stint in Detroit. Two of the shows were matinee performances. Selling nearly 30,000 tickets, the Detroit concerts showed that the Motor City had the strongest Prince and The Time following. Both "Head" and "Uptown" were played during the opening show. During the Detroit sojourn, Prince and his entourage stayed at the estate of Motown's Berry Gordy family.

1 December 1982

Two concerts at the Masonic Temple Auditorium, Detroit (matinee and evening).

2 December 1982

Two concerts at the Masonic Temple Auditorium, Detroit (matinee and evening). One of the shows included "Delirious" as an extra encore after "1999."

3 December 1982

Final concert at the Masonic Temple Auditorium, Detroit.

4 December 1982

Concert at the Checkerdome, St. Louis.

5 December 1982

Concert at the Gardens, Louisville.

6 December 1982

Concert at the Gardens, Louisville.

8 December 1982

Concert at the Wendler Arena, Saginaw.

9 December 1982

First of three concerts at the Auditorium Theatre in Chicago. The show included rare renditions of "Still Waiting," "When We're Dancing Close And Slow," and "I Wanna Be Your Lover" in the piano medley.

Following the first night's concert, Prince sponsored a \$50-a-head benefit party, with proceeds donated to Marva Collins, founder and director of Westside Preparatory School, a private facility that works with children who have been deemed problem learners. The party raised over \$10,000, which was presented to Collins. While in Chicago, Prince visited the Westside Preparatory School to sit in on Collins' classes. Prince has continued his association with Collins to this day (she even appeared in the video for "The Most Beautiful Girl In The World" in 1994).

10 December 1982

Second show at the Auditorium Theatre, Chicago.

11 December 1982

Third concert at the Auditorium Theatre, Chicago.

12 December 1982

Concert at the Riverfront Coliseum, Cincinnati.

13 December 1982

Concert at the Sports Arena, Toledo.

14 December 1982

Prince tapes a performance at the KTLA Studios in Los Angeles for the television show *Solid Gold*. They brought the entire 1999 tour stage set-up, complete with lights, ramps, and back-drop, and lip-synched "1999."

15 December 1982

Concert at the Mid-South Coliseum, Memphis.

16 December 1982

Concert at the Municipal Auditorium, Nashville. Prince's and The Time's disagreements came to a boil during the sound-check for the concert. Prince felt they were upstaging him and wanted to change a few things in their performance, which caused loud protests. There had been an underlying tension between Prince and The Time on the entire tour.

16 December 1982

The all-music television channel MTV adds the "1999" video to its playlist, a seemingly minor event which dramatically changes Prince's career. The MTV exposure suddenly made Prince's music accessible to a whole new audience and very quickly Prince went from being a cult artist to becoming a mainstream star. It didn't take long before 1999 started to take off in a big way. The album was certified gold in January of 1983. The MTV exposure provided the boost Prince's career needed; he was finally gaining the mass acceptance that had been denied him for so long.

A joint venture of Warner Communications and American Express, MTV premiered on August 1st 1981 and had a 15-million-strong audience by 1983. Designed as the visual equivalent of a radio station on the spectrum between Top 40 and AOR, album-oriented rock, MTV was targeted at the under-25-year-old generation, the post-baby boomers, who had been neglected by radio. The format was "strictly rock and roll," according to Bob Pittman, former radio programming wunderkid who served in a similar capacity for MTV.

The station's definition of rock music excluded most Afro-American artists from the playlists. While the success of Michael Jackson and Prince paved the way for I ionel Richie. Tina Turner, Janet Jackson, and Whitney Houston in the following years, Afro-American artists were by far in minority on the channel for most of the '80s. It wasn't until the significant mainstream success of rap in the late '80s that MTV viewers were regularly exposed to Afro-American artists.

17 December 1982

Concert at the Pine Bluff's Convention Center Arena, Little Rock.

18 December 1982

Concert at the Riverside Centroplex, Baton Rouge.

19 December 1982

The 1999 tour takes a Christmas break after the show at the Jefferson Civic Center Coliseum in Birmingham.

22 December 1982

Prince and Vanity fly to New York to be photographed for a *Rolling Stone* cover feature. The magazine pledged \$10,000 to hire famed photographer Richard Avedon if Prince would agree to an interview for the cover story. Prince submitted to the photo session, but declined to do the interview. Some of the band members found it a slap in the face of the band that Prince decided to take Vanity for the cover shot, instead of the band, which had supported him for several years. Dez Dickerson, in particular, was disappointed and was beginning to think of leaving Prince's employee.

Prince and Vanity stayed in New York for Christmas. Lisa Coleman also spent Christmas in New York with her family and the Melvoin family, including her close friend Wendy. Prince heard Wendy play guitar one night in Lisa's hotel room.

28 December 1982

The 1999 tour resumes at the Le Centre de Civic de Charles, Lake Charles.

29 December 1982

Concert at The Summit, Houston.

30 December 1982

Concert at the Hirsch Memorial Coliseum, Shreveport.

31 December 1982

The final concert of the 1982 leg of the tour is held at the Reunion Arena, Dallas.

7 Januaru 1983

Prince spends a week at Sunset Sound, January 7th to 14th, working on 12-inch versions of "Little Red Corvette" and Vanity 6's "Drive Me Wild." The extended version of "Little Red Corvette" was issued in the US only as a promotional 12-inch single.

While working in Los Angeles, Prince was called to the S.I.R. studio where Stevie Nicks was working. She asked if Prince could help her out with a song called "Stand Back," which was inspired by his "Little Red Corvette." Prince obliged and added keyboard to the track.

Late January 1983

The final week of rehearsals for the 1983 leg of the 1999 tour are held at the Civic in Lakeland. Videos for "Little Red Corvette" and Vanity 6's "Drive Me Wild" were shot during rehearsals. Brian Greenberg directed the videos.

29 Januaru 1983

Broadcast of Prince's performance of "1999" on *Solid Gold*, US television.

1 Februaru 1983

The second phase of the 1999 tour commences at the Civic Center in Lakeland. The concert included one-off performances of "I Wanna Be Your Lover" and "Head," which were dropped after the opening show.

The 1983 shows were held in larger venues, including arenas and ice-hockey rinks with capacities of up to 20,000 people. At the outset of the tour, the audience was predominantly Afro-American, but the success of "Little Red Corvette," which became Prince's first-ever Top 10 pop hit, and the MTV exposure brought about a fundamental change in the composition of the audience. On the second leg of the tour, the crowds were often between 50 and 75 per cent white.

Lisa Coleman's friend Wendy Melvoin travelled with the band on the tour bus on the 1983 leg of the tour. She would often take Dez Dickerson's place in the group at rehearsals; Melvoin replaced Dickerson in the band after the tour.

The set was revised somewhat for the 1983 leg of the tour. The opening segment of "Controversy," "Let's Work," "Do Me, Baby," and "D.M.S.R." remained, but Prince sometimes played "Sexuality" and "Let's Pretend We're Married" instead of "D.M.S.R.". "Automatic" was dropped for the 1983 tour and instead "Little Red Corvette" and "Dirty Mind" were played after "Lady Cab Driver." In the early part of the 1983 tour, "I Wanna Be Your Lover" (this time in a full band arrangement), in a medley with an abbreviated version of "Head," was added after "Lady Cab Driver" once. The new number "Possessed" was played a few times in the last weeks of the 1983 tour.

The piano segment on the 1983 leg usually contained "With You," "Still Waiting," and "How Come U Don't Call Me Anymore." Occasionally, Prince would add "Free" or "Something In The Water (Does Not Compute)" or both, while a small portion of the unreleased "Moonbeam Levels" was played at least once.

Prince worked on ideas for a film script on the tour, jotting notes down in a purple notebook that he carried with him. He was stretching out ideas for a semi-biographical film that he discussed with Steve Fargnoli. Prince's contract with his

management team was due to expire and he made it clear that he wanted to make a full-scale motion picture. Cavallo, Ruffalo, and Fargnoli knew little about the filmmaking business, but they were anxious to stay on with Prince so they immediately set about shopping the pitch around to the film community. Obviously, it wasn't easy convincing major Hollywood studios that a burgeoning rock star could be the focus of a bankable film property, and there really wasn't much interest in the project. Warner Bros.' film division expressed a slight interest in the project, but since Prince didn't even have a script to show them, they were understandably wary of committing themselves. The entire film project was made possible when Warner Bros. Records Chairman Mo Ostin agreed to loan Prince and his management team the money to start the production.

The first-time film producers realised that they needed an experienced writer to come up with a viable screenplay based on Prince's ideas, and they got in touch with William Blinn, a middle-aged writer who had won Emmy Awards for a segment of *Roots* and the television film *Brian's Song*. At the time, Blinn was the executive producer of the *Fame* television series and, not knowing whether the series would be renewed, he agreed to write a script framework on the basis of an initial discussion at the office of Cavallo, Ruffalo, and Fargnoli, followed by a dinner at a Hollywood restaurant with Cavallo and Prince himself.

Blinn's mission was to help the film producers reach an audience beyond Prince's musical following. They wanted him to deliver a script with linear structure, story involvement, and room for music. Prince knew the background of his character and the general feel of the film he wanted to make. Although Blinn had trouble getting Prince to expand on his ideas for the movie, he was able to put together an outline.

2 February 1983

The tour continues with a concert at the Civic, Savannah.

3 Februaru 1983

Concert at the Coliseum, Augusta.

4 Februaru 1983

Concert at the Coliseum, Greensboro.

5 February 1983

Concert at the Coliseum, Richmond.

6 February 1983

Concert at the Civic, Roanoke.

9 February 1983

"Little Red Corvette" is released to tie in with the second leg of the 1999 tour. The B-side was "All The Critics Love U In New York." Putting out a rock-oriented single just as millions of MTV viewers were getting their first real exposure to Prince proved to be a shrewd strategy. As it turned out, "Little Red Corvette" became Prince's first ever Top 10 hit, zooming up the chart to number six. Significantly, it was the first time one of his singles had done better on the Pop Chart than on the Black Chart (it got to number 15 on the Black Chart). The success of "Little Red Corvette" and the MTV airplay expanded Prince's audience enormously and crossed him over to a large white audience.

10 February 1983

The 1999 tour reaches the East Coast with a concert at the Civic Center, Providence.

11 February 1983

Concert at the Civic Center, Hartford.

12 February 1983

Concert at the Scope, Norfolk.

13 February 1983

First of two concerts at the Starplex Armory, Washington DC.

14 February 1983

Second concert at the Starplex Armory, Washington DC.

15 Februaru 1983

Concert at the University of North Carolina, Chapel Hill.

16 February 1983

Concert at the Coliseum, Macon.

17 February 1983

Concert at the Municipal Auditorium, Columbus.

18 February 1983

Concert at the Leon County Civic Center, Tallahassee.

19 February 1983

Concert at the Veterans Memorial Coliseum, Jacksonville.

20 February 1983

Concert at the Municipal Auditorium, Mobile.

22 Februaru 1983

Concert at the Memorial Auditorium, Greenville.

24 February 1983

Matinee concert at the War Memorial Auditorium, Buffalo.

25 February 1983

Concert at the Michigan State University, East Lansing.

26 February 1983

Concert at the Sports Arena, Toledo.

27 February 1983

Concert at the Crisler Arena, Ann Arbor.

28 Februaru 1983

Concert at the Civic Arena, Pittsburgh.

2 March 1983

Concert at the Civic Center, Peoria.

3 March 1983

Prince is voted critics' Artist of 1982 by the Rolling Stone staff in the magazine's 1982 Music Awards. The readers' choice was Bruce Springsteen. Prince was selected for the 1999 album and tour, as well as for his work with Vanity 6 and The Time.

3 March 1983

Concert at the Hara Arena, Dayton.

5 March 1983

Concert at the Civic Center, Baltimore.

6 March 1983

Concert at the Civic Center, Salisbury.

8 March 1983

Prince returns to the Scope, Norfolk, having played there a month earlier.

10 March 1983

Concert at the Civic Center, Monroe.

11 March 1983

Concert at the Von Braun Civic Center, Huntsville.

12 March 1983

Concert at the Civic Auditorium, Knoxville.

13 March 1983

Concert at the Wings Stadium, Kalamazoo.

15 March 1983

Prince returns in triumph to Minneapolis for a concert at the Met Center in Bloomington. With "Little Red Corvette" high on the charts, he had no trouble selling out the 13,500-seat venue. The concert featured "Sexuality" and "Let's Pretend We're Married" instead of "D.M.S.R.".

A post-show bash was held at the Registry Hotel in Bloomington. Mingling among his band members, family, and friends, Prince danced with, amongst others, Stevie Nicks, who was there with her new Minnesota husband, Kim Anderson. At 2:00 am, Prince and members of his band, The Time and Vanity 6 played a short jam session with Prince on the drums and Sue Ann Carwell singing.

William Blinn was present in Minneapolis for further discussions with Prince about the film project. During a meeting at Prince's home, Blinn realised that an important part of the story Prince was trying to formulate concerned his father, John L. Nelson.

17 March 1983

Concert at the Metro Center, Rockford.

18 March 1983

Concert at the Civic Auditorium, Omaha.

19 March 1983

Concert at the Municipal Auditorium, Kansas City.

21 March 1983

Concert at the Radio City Music Hall, New York. Former band member Gayle Chapman met up after the show. The Time didn't open for Prince in New York. No official explanation was given, but it was clear to those involved that Prince didn't want to risk being upstaged.

During the tour stop in New York, Alan Leeds took

over as Prince's new road manager. He would go on to work for Prince's organisation for many years, as tour manager and administrator.

24 March 1983

Time members Jimmy Jam and Terry Lewis fail to make it to the concert at the Hemisfair Arena, San Antonio. The duo had been working on sessions with The S.O.S. Band in Atlanta subsequent to the New York concert, but they were snowed in at the airport and couldn't make it back to the concert in San Antonio. To cover up for their absence, Jerome Benton strapped on a bass guitar and pretended to play the instrument, while Prince stood in the shadows playing Lewis' bass lines. Lisa Coleman replaced Jam. No explanation was demanded and the tour continued. They were fined \$3,000 each, which was a considerable amount of money considering how small their salaries were.

25 March 1983

Concert at the Lloyd Noble Center, Norman.

26 March 1983

Prince spends two days, March 26th and 27th, working at Sunset Sound with Jesse Johnson and Morris Day on tracks for a third Time album. They cut "Jungle Love," "My Summertime Thang," and an impromptu jam called "Cloreen Bacon Skin," which was released in 1998 on the *Crystal Ball* three-CD set. "My Summertime Thang" didn't make it onto *Ice Cream Castle*, but it surfaced on *Pandemonium* in 1990.

28 March 1983

Concert at the Universal Amphitheatre, Los Angeles. The show included a rare rendition of "Moonbeam Levels" in the piano medley. "Sexuality" and "Let's Pretend We're Married" were also played, replacing "D.M.S.R.". The star-studded audience at the Universal Amphitheatre included Quincy Jones, Bruce Springsteen, and Stevie Wonder. The Time was once again demoted from the bill in Los Angeles.

29 March 1983

Concert at the Sports Arena, San Diego.

30 March 1983

Concert at the Veterans Coliseum, Phoenix.

31 March 1983

Concert at the Arena, Long Beach.

April 1983

To capitalise on Prince's new crossover appeal, the "1999" single is re-serviced to US radio stations. The single entered the Pop Chart for the second time, this time climbing to number 12.

1 April 1983

Concert at the Coliseum, Oakland.

2 April 1983

Concert at the Convention Center, Fresno.

3 April 1983

Concert at the Coliseum, Oakland. The 1999 tour had originally been intended to end in California, but concerts were added in Denver, Milwaukee, Detroit, Cleveland, and Chicago.

4 April 1983

Prince tapes a performance of "Little Red Corvette" for *Solid Gold*, US television, at the KTLA Studios in Los Angeles.

5 April 1983

Concert at the Auditorium Arena, Denver.

7 April 1983

Concert at The Mecca, Milwaukee.

8 April 1983

Concert at the Joe Louis Arena, Detroit. The show featured a rare performance of "Free" in the piano medley. "Sexuality" and "Let's Pretend We're Married" replaced "D.M.S.R.". Although Prince had already played six concerts in Detroit (and several in neighbouring cities), ticket demand was so strong that he sold out the 21,600-capacity Joe Louis Arena, the largest venue of the entire tour. This time, The Time played despite not even being advertised to perform.

9 April 1983

Concert at the Richfield Coliseum, Cleveland.

10 April 1983

The Pavilion, University of Illinois, Chicago, is the conclusive concert of the 1999 trek. The final show was one of the longest of the tour, lasting 75 minutes. The piano medley was extraordinary, featuring the rarely performed "Free" and one-off performances of "Something In The Water (Does Not Compute)" and "Still Waiting." Unusually, both "D.M.S.R." and "Sexuality"/"Let's Pretend We're Married" were played. The 1999 tour was a critical and commercial triumph, grossing about \$10 million, which made it one of the largest moneymaking tours of 1983.

14 April 1983

Prince works with Morris Day and Jesse Johnson on material for the third Time album at Sunset Sound, April 14th to 22nd. Amongst other tracks they recorded "Chili Sauce," "If The Kid Can't Make You Come," and "Chocolate," which turned up on *Pandemonium* in 1990.

Mid-April 1983

Prince and Jesse Johnson attend a P-Funk All Stars show with George Clinton at the Beverly Theatre in Los Angeles. The concert was released in 1990 as the Live At The Beverly Theatre, Hollywood.

18 April 1983

The Time's Jimmy Jam and Terry Lewis are called into Sunset Sound by Prince, who tells them that they are let go from the group. Jam and Lewis were in Los Angeles, working on The S.O.S. Band project at Larrabee Sound.

28 April 1983

Prince and Vanity appear on *Rolling Stone's* front cover. Prince was profiled in an extensive article written by Minneapolis journalist Debby Miller. Titled "The Secret Life of America's Sexiest One-Man Band," it was the most comprehensive and well-researched piece written on Prince thus far. Tracing Prince's entire career, from his childhood and early bands to the 1999 album and tour, the article was based on interviews with Steve Fargnoli, Chris Moon, Owen Husney, Bernadette Anderson, and members of Prince's band, The Time, and Vanity 6. Miller discussed Prince's involvement with The Time and Vanity 6, revealing that he was behind the Jamie Starr pseudonym and that he was registered at the Library of Congress as the writer of most Time and Vanity 6 tracks.

Mau 1983

William Blinn relocates to Minneapolis with the intention of developing his outlines into a screenplay in close collaboration with Prince. However, working with Prince wasn't without its problems, as Blinn soon discovered, and after a string of cancelled appointments, he came close to dumping the movie project altogether. After meeting Prince at a dinner party, the pair of them went off to the movies together, but after about 20 minutes Prince just upped and left. Thinking that was the end of it, Blinn returned to Los Angeles, where a couple of days later he received a phone call from Prince, who wanted to talk. This time, Blinn and Prince enjoyed a very good conversation in Prince's house and driving around in his car. From then on, things ran smoothly enough. Blinn began writing a script called *Dreams*.

Mau 1983

Prince and the members of his band, The Time, and Vanity 6 begin preparations for the film project. A warehouse in St. Louis Park, a Minneapolis suburb, was rented for band rehearsals and dancing and acting classes. William Blinn hired actor and director Don Amendolia to be a drama coach. Three days a week for three months, Amendolia conducted improvisational exercises and theatre games in the warehouse. Concurrent with the acting classes were dance workouts conducted by John Command at the Minnesota Dance Theatre in a downtown dance studio, two blocks away from First Avenue. Alan Leeds moved to Minneapolis and was hired on a full-time basis to organise activities in the warehouse and take care of some of Prince's business affairs.

The line-up of The Time underwent changes after the 1999 tour. Monte Moir made the decision to leave the band when he heard that Jimmy Jam and Terry I ewis had been let go. Rocky Harris, a local musician who knew Jesse Johnson, replaced Lewis on bass. Replacements for Jam and Moir were found in Paul Peterson, younger brother of Ricky, and Mark Cardenas, a Los Angeles native who had been working in jazz rock fusion circles in Minneapolis for a few years.

13 May 1983

Broadcast of Prince's performance of "Little Red Corvette" on *Solid Gold*, US television.

16 May 1983

Prince appears at the third annual Minnesota Music Awards in the Carlton Celebrity Room, Bloomington. He was honoured with six awards, including Musician, Producer, and Male Vocalist of the Year. He thanked Minnesota for its support and ended the night with a 10-minute jam of "D.M.S.R." on borrowed equipment with members of his band, Jesse Johnson, Morris Day, and Vanity 6.

Immediately after the bash, Prince and friends headed to First Avenue where they joined Jah Wobble onstage for one number before taking charge. Another jam session followed, with Johnson on drums this time, and Sue Ann Carwell on vocals.

Mid-May 1983

Dez Dickerson leaves Prince's group. He was given two options: to stay on for another three years or to leave, in which case Prince would get him a management contract with Cavallo, Ruffalo, and Fargnoli, and help him get a record deal. Frustrated by his role in the band, Dez chose the latter, opting for a solo career. Prince offered to produce his album, but Dez declined, fearing that Prince would overshadow the project. Dez did record some songs in Prince's home studio, including "Modernaire," with which he had a cameo performance in *Purple Rain*.

Dez was replaced by Wendy Melvoin, who was 19 years old at the time. She was a positive complement to the group and Prince was very happy with her. Vivacious, forthright, and with a keen sense of humour, Wendy shook Prince up and made him laugh. She wasn't afraid to stand up to him and tell him what she thought.

Wendy and her twin sister, Susannah, and older brother, Jonathan, grew up in San Fernando Valley, California. Their father is jazz keyboardist Michael Melvoin, who had played with Lisa Coleman's father, Gary Coleman; the two families are close friends. Wendy and Susannah have always been very close. Wendy got a guitar for her sixth birthday while Susannah received a pair of ballet shoes. Wendy has described herself as the "tomboy" of the two and Susannah as a "ballerina girl." Surrounded by musical relations, Wendy and Susannah recorded for the first time when they were only nine years old, singing background on Melba Moore's "Sunshine Superman." Shortly thereafter, the sisters began singing on commercials.

Wendy worked on her guitar chops for many years although she refused to play in front of her classmates. She has named John McLaughlin, Wes Montgomery, and Jimi Hendrix as important influences and some of her favourite acts include Led Zeppelin, Aerosmith, Stevie Wonder, The Ohio Players, and The Isley Brothers. For the last three years of high school, Wendy and Susannah moved to North Conway, New Hampshire, their divorced mother's new home. After graduation, they headed back to Los Angeles, where Susannah got a job as a receptionist in a record company and Wendy as a waitress, before she joined Prince's band.

Prince met Susannah when she was visiting with her sister in Minneapolis a few times. He fell deeply for her although she was involved with another man at the time. Susannah would occupy a central place in Prince's work and emotions for three years, inspiring some of his most heartfelt songwriting ever.

The band members enjoyed themselves more with

Wendy in the band and they hung out more as a group. Since the music in the film was going to be portrayed as a band playing live, Prince wanted to record many of the songs live with the band, something he had very rarely done in the past. The storyline of *Purple Rain* more or less demanded that the group become more involved, and Prince actively encouraged their contributions.

23 May 1983

William Blinn completes the first draft of the film script for *Dreams*, which eventually became *Purple Rain*. The story of *Dreams* was darker, more introspective, than the final *Purple Rain* script. The parents of the character to be played by Prince were both dead, the mother shot by the father, who in turn killed himself. Prince's Minneapolis music scene was included as well, as was Vanity, who was to play a stabilising influence in the Kid's otherwise chaotic life. *Dreams* hinted at Lisa Coleman and Wendy Melvoin being lovers and their relationship was described as being surrounded by "a nervous edge." They were indeed a couple in real life (they lived together for most of the '80s and '90s). The only song title the script included was "Mia Bocca," sung by Lisa and directed at Wendy.

Halfway through a revised draft of *Dreams*, Prince told Blinn that he wanted the word purple in the title. Before finishing the second draft of the script, Blinn was informed that *Fame* had been renewed for another season. He left Prince with a script of sorts, but no director.

6 June 1983

Release of *The Wild Heart* by Stevie Nicks. The album includes "Stand Back," which was inspired by Prince's "Little Red Corvette" and features keyboard by him.

Singer and songwriter Nicks had enjoyed tremendous success as a key Fleetwood Mac member when she took time off from the group to record her solo debut in 1981, *Bella Donna*, which became a big hit. After a return to Fleetwood Mac for the 1982 album *Mirage*, she released her second solo effort, *The Wild Heart*, which was also highly successful, with "Stand Back" peaking at number five.

Prince didn't actually have anything to do with the writing of "Stand Back," but Nicks was so grateful for his help with the recording that she gave him half the songwriting credit on the song. Since Nicks was contracted to Modern Records Prince wasn't credited on the album to avoid criticism from Warner Bros.

29 June 1983

Named Musician of the Year, Prince is one of 56 artists honoured at the second annual Black Music Awards in St. Paul's Prom Center. Prince had the crowd of 1,200 dancing and standing on chairs to see him and his band as they capped the night with "D.M.S.R." and "1999."

3 August 1983

Prince plays a benefit concert for the Minnesota Dance Theatre (MDT) company at First Avenue, Minneapolis. The concert was instigated by Loyce Houlton, artistic director of the long-time modern dance troupe. She had met Prince during the band's dance classes and asked him to play a benefit show. Prince's concert raised \$23,000 for the financially beleaguered

MDT dance company.

The concert, which was Wendy Melvoin's debut with the band, was recorded, using a mobile recording unit that was brought in from New York. The basic tracks of three songs from the concert were used on *Purple Rain*: "I Would Die 4 U," "Baby, I'm A Star," and "Purple Rain." The concert is generally regarded as one of the most exciting shows he has ever played.

The evening began with the MDT dancers performing four dances, representing an abbreviated history of dance. The highlight was a number choreographed by Houlton to Prince's 'D.M.S.R.". Prince's 70-minute set opened with "Let's Go Crazy," the first of no less than six new songs performed during the concert. Prince continued with the more familiar "When You Were Mine," before playing a cover of Joni Mitchell's "A Case Of You" (from *Blue*, 1971; it became "A Case Of U" when Prince covered it on *One Nite Alone...* in 2002). It was performed as a solo number by Prince, accompanying himself on guitar, with some discreet synth touches.

A drum machine beat began and Prince introduced another new song, "Computer Blue." It was followed by his forthcoming single, "Delirious," and yet another unheard track, "Electric Intercourse." "When it comes to you, I'm automatic baby," Prince said as an intro to "Automatic." "I Would Die 4 U" and "Baby, I'm A Star" were played in sequence, without interrupting the drum machine beat. "Is there a party here tonight?", Prince asked before going from "I Would Die 4 U" into "Baby, I'm A Star." After "Little Red Corvette," Houlton came onstage to present Prince with a rose, saying, "We don't have a prince in Minnesota, we have a king!". Prince then closed the set with a 13-minute version of "Purple Rain." "Thank you very, very much," he said before leaving the stage. He returned for an encore, closing the set on a high note with "D.M.S.R.".

August 1983

Prince records "Darling Nikki" for *Purple Rain* in his home studio. The song replaced "G-Spot" in the film.

August 1983

Vanity quits the film project and Vanity 6. Her relationship with Prince was over, having turned into an intense love-hate affair, with fierce arguments followed by passionate make-ups. If previous girlfriends had been patient and willing to accept that they didn't have Prince's undivided attention, Vanity wanted total commitment and would not tolerate any affairs on the side.

Although her romantic falling-out with Prince has often been attributed as the main reason for her sudden departure, more important was the fact that she was asking for more money than the producers were willing to pay her. She was fielding other offers, including a role in Martin Scorsese's planned *The Last Temptation Of Christ*, and she felt her role in *Purple Rain* was worth more than the producers seemed to think it was. She had started using cocaine and she has said that it was the drug that made her feel confident enough to stand up to Prince and argue over her role in the film.

Prince was already halfway through a second Vanity 6 album when Vanity left. He had recorded "17 Days," "Promise To Be True," "Vibrator," "Sex Shooter," and an incomplete song that existed only as an instrumental, dubbed "Wet

Dream's Cousin" because it was somewhat similar to "Wet Dream." Another track for Vanity 6, "G-Spot," was also considered for *Purple Rain*. It was later revamped for the 1987 *fill Jones* album.

15 August 1983

Prince spends five weeks at Sunset Sound, August 15th to September 21st, working primarily on *Purple Rain*. He taped "The Beautiful Ones," which replaced "Electric Intercourse" in the film and on the album, and recorded overdubs on the three August 3rd First Avenue live tracks and replaced the vocals because of leakage in the original live recordings. "Purple Rain" was reworked by omitting a solo and a verse from the original live version and by adding a string coda at the end. "Computer Blue" had also been recorded during the First Avenue concert, but Prince chose to record a new version of the song with Lisa Coleman and Wendy Melvoin at Sunset Sound. They added parts to the song and turned it into an ambitious 12-minute suite.

Other songs recorded at this time were a new version of "Irresistible Bitch," released as a B-side, and a song for Sheena Easton, "Sugar Walls," which Prince cut very quickly after her engineer David Leonard, who had also worked with Prince, told him that Easton was an admirer.

17 August 1983

The "Delirious" single becomes Prince's third Top 20 pop hit within the short space of a few months. The single reached number eight on the Pop Chart and number 18 on the Black Chart. The B-side was "Horny Toad."

September 1983

Prince attends a James Brown concert at the Beverly Theatre in Beverly Hills. Michael Jackson guested onstage and, having noticed Prince in the audience, he whispered in Brown's ear that he should be called onstage. Somewhat reluctantly, Prince jumped on Chick Huntsberry's shoulders and was delivered to the foot of the stage by the bodyguard. After playing guitar and dancing a bit, Prince leaned on a stage prop streetlamp, which fell over as it had not been secured to the stage. He left the concert immediately thereafter, feeling embarrassed by his clumsiness and less than significant impact.

September 1983

After auditioning several hundred women in New York and Los Angeles, a 22-year-old model named Patricia Kotero is chosen for the female lead role of *Purple Rain*. Prince suggested the name Apollonia, after a character in *The Godfather*. And so, Apollonia 6 rose from the ashes of the defunct Vanity 6. Despite rumours of a love affair with Prince. Apollonia said that their first kiss in *Purple Rain* was the first time they ever kissed in real life.

Scouting for a director who could also help shape the screenplay, Prince's managers contacted James Foley, who had just directed a film called *Reckless*. He was too busy but recommended his editor, 30-year-old Albert Magnoli, whom he had known since they had been at the University of Southern California's film school. Magnoli's only experience as a director was a short film, *Juzz*, an affectionate portrayal of Afro American Los Angeles jazz musicians, which had won a student academy award.

Magnoli read Blinn's script but found it "very introverted, very claustrophobic" and turned down the project. However, he agreed to meet with Bob Cavallo for breakfast one morning. Cavallo asked him what he thought the Prince team should do and Magnoli tried to be helpful, explaining how they could develop the script. In the process, he convinced himself that it would be an exciting film to make. Cavallo was so impressed that he agreed to let Magnoli have his way, directing his own version of the film. Magnoli told Prince that if he was willing to reveal the emotional truths of the character that they would create, then the movie could be made.

15 September 1983

Albert Magnoli begins pre-production for the *Purple Rain* film in Minneapolis. He hung out with the people who would populate the film before he holed up in a Minneapolis hotel for several weeks and drastically revised *Dreams* to develop a new screenplay, *Purple Rain*. He finished it while flying back to Los Angeles to finish editing *Reckless*.

Purple Rain's credits list both Magnoli and William Blinn as screenwriters, but Magnoli says that 90 per cent of the first draft was revised although the story changed hardly at all. Magnoli's most significant change was to resuscitate the parents of the Kid.

4 October 1983

The new Time line-up plays at First Avenue, Minneapolis. Jerome Benton introduced the show, enlisting the help of several bikini-clad models. He also did a "soul preacher" routine, begging the audience for donations and passing a plate through the audience for their contributions to his "charity fund." The Time played an eight-song set that included two new numbers, "Jungle Love" and "The Bird." The concert was recorded with a mobile recording unit and "The Bird" ended up on The Time's next album, *Ice Cream Castle*.

Despite a wildly receptive audience, the concert was tension-filled, and it was obvious that Morris Day was beginning to lose interest in the band. At the end of the show, he stormed off the stage, bypassed the dressing room, and charged out the stagedoor to his car. The confused band members remained behind for a tainted celebration. Day was dissatisfied with Prince's firm control over The Time and the hand-picked additions to the group. Despite achieving large success with their two albums, he was still seeing very little money.

10 October 1983

In a draft of the *Purple Rain* script dated October 10th 1983, the parents of the Kid are dead, the mother murdered by the father, who in turn killed himself.

14 October 1983

The *Purple Rain* script is re-written so that everyone lives, though bearing the psychological scars of the past.

October 1983

Prince records "Let's Go Crazy" for *Purple Rain*. Although the song had been taped during the First Avenue concert, Prince decided to add a new, funky segment to the song and record the song with the band in the rehearsal warehouse. David Leonard was flown in from Los Angeles to help Prince's engi-

neer and technician Susan Rogers install Prince's home studio equipment in the warehouse rehearsal room.

Using the same makeshift recording set-up, Prince and the band also taped a new version of "Computer Blue" a few days after recording "Let's Go Crazy" in the warehouse. Although the song is actually listed in the album credits as being recorded by Rogers and Leonard in the warehouse, the version of "Computer Blue" on the album is actually an edited version of the Sunset Sound recording of the song.

24 October 1983

Prince records "Wednesday" for Purple Rain in his home studio.

29 October 1983

Prince tapes another song for *Purple Rain* in his home studio, "Father's Song."

1 November 1983

The shooting of *Purple Rain* begins in Minneapolis. Most of the scenes were filmed on 32 locations in and around Minneapolis. The film crew raced the weather, hoping to complete outdoor shooting before winter hit. They didn't make it, however, so additional scenes had to be shot in Los Angeles in January 1984. Besides the weather, Albert Magnoli had to contend with an ensemble of first-time actors. He tried to keep them as natural and relaxed as possible in front of the camera, so he shot quickly with few takes. The two professional actors, Clarence Williams III and Olga Karlatos, preferred to rehearse during the shooting, so their scenes were shot over and over. Prince was a constant presence on the film set, offering advice to band members and keeping an eye on events.

New Time member Rocky Harris showed up late for the first day of filming and was replaced by Jerry Hubbard, from a noted Twin Cities musical family. Morris Day was uncooperative and chronically late to rehearsals and filmings. Prince and Day hardly talked with each other during the shooting of the film. It was evident that they would soon be going their separate ways.

7 November 1983

A test pressing of *Purple Rain* is made, containing: "Let's Go Crazy" / "The Beautiful Ones" / "Computer Blue" / "Darling Nikki" / "Wednesday" / "Purple Rain" / "I Would Die 4 U" / "Baby, I'm A Star" / "Father's Song." Of these, "Father's Song" and "Wednesday" didn't make the album, although "Father's Song" is included in the film (as well as constituting a part of "Computer Blue"). "Wednesday" and "Father's Song" have never been released on record. The *Purple Rain* album was to undergo several changes before a final sequence was assembled and mastered in April of 1984.

16 November 1983

A 12-inch single of "Let's Pretend We're Married" is released a week ahead of the regular single. The B-side was "Irresistible Bitch."

23 November 1983

A fourth single off 1999 is released: "Let's Pretend We're Married." It made number 52 on the Pop Chart and 55 on the Black Chart. The B-side was "Irresistible Bitch."

28 November 1983

With outdoor shooting in Minneapolis completed, the next three weeks are devoted to indoor scenes at First Avenue. Although the film only shows a small portion of the audience, Albert Magnoli wanted a full house most nights, so 600 extras piled in to react as Prince and the band performed. Prince had told the sound department that he wanted a playback level equal to an actual performance. The sound level was so high that the film crew had to buy sound suppressors. Five cameras covered the concert numbers. Usually only two or three takes were needed of each number. On some occasions, the crowd reacted too wildly where the script called for indifference. Several crew parties were thrown, often with Prince and band members playing late into the small hours.

22 December 1983

Shooting in Minneapolis is capped with an all-night wrap party at Holiday Inn in Bloomington after the final scenes are shot. Prince's management team had been trying to convince Warner Bros. film division to take on the film and distribute it. Money was needed for additional shooting and post-production in Los Angeles. The deal wasn't sealed until the very evening that the cast and crew were attending the wrap party. It called for Warner Bros.' film division to pay the producers around \$6 million upon delivery of the film.

Once Warners had secured the rights to *Purple Rain*, the filmmakers showed them a rough assemblage of the footage that had been shot. Working closely with the producers and Albert Magnoli, Warner Bros. Senior Production Vice President Mark Canton helped structure the film and suggested various segments that could be added and re-shot.

27 December 1983

Prince relocates to Los Angeles for some additional shooting for the *Purple Rain* film and recording sessions at Sunset Sound. Lasting from December 27th 1983 to mid-April 1984, the sessions were intensely productive. Besides wrapping up work on the *Purple Rain* album, recording incidental music for the film and two songs that appear in the film (but not on the album), "Possessed" and "God (Love Theme From *Purple Rain*)," Prince recorded the bulk of The Time's *Ice Cream Castle* and the Apollonia 6 album. Prince also taped a song called "We Can Funk," which was later updated and released on *Graffiti Bridge*. In addition, the sessions yielded a number of songs that were later to show up as single B-sides: "Erotic City," "She's Always In My Hair," "17 Days," "Another Lonely Christmas," and "Tricky," a Time B-side.

Jill Jones, Wendy and Susannah Melvoin, and Lisa Coleman attended many of the recording sessions. Other guests in the studio included Lisa's brother David Coleman, and Jonathan Melvoin, Wendy's and Susannah's brother. During this time, the Colemans and Melvoins were becoming a big part of Prince's life. He began dating Susannah and their friendship soon prospered into a full-blown romance.

Februaru 1984

Prince begins to plan his next album during the prolific Sunset Sound sessions, before *Purple Rain* was even completed. He recorded two songs for the album in February and March 1984, "Pop Life" and "Paisley Park." The four-month stay in Los Angeles also yielded another song for the album. Engineer David Leonard, who had worked with Prince at Sunset Sound, lured him over for a session at the Capitol Records studio where he was now working. Prince booked one day with Leonard and taped "Temptation" as a solo performance (horns were overdubbed later). However, he didn't like the studio very much, preferring instead to continue working at Sunset Sound.

Visiting Prince at Sunset Sound was percussionist Sheila Escovedo. She played on some of the sessions and sang with Prince on "Erotic City," intended for a single B-side release. Prince urged her to launch a solo career, asking her if she wanted to sing some songs he felt might suit her.

Sheila is from Oakland, California. Her father is percussionist Pete Escovedo, who has played with Santana and Azteca. Both he and his brother Coke have been premier session percussionists in San Francisco since the '50s. Sheila began playing congas at the age of five. When she was 15 years old she joined Azteca, singing and playing percussion. She then hooked up with George Duke's group for three years before recording two albums with her father. Later, Sheila toured or recorded with Narada Michael Walden, Spyro Gyra, LaBelle, Billy Cobham. George Duke, Diana Ross, Herbie Hancock, and Marvin Gaye.

Sheila and Prince first met backstage after an Al Jarreau concert in early 1978. They met again in late 1979 when Prince was on the *Prince* tour. He wanted her to play drums for him but realised that she was too expensive for him. They kept in touch and Prince invited her to Sunset Sound in early 1984. Although Sheila had sung background vocals for many artists, she wasn't comfortable with singing, and it took a great deal of persuasion by Prince to convince her to step out from behind the drums and go solo.

29 February 1984

An early version of *Apollonia 6* is compiled. At this stage, the album included "Take Me With U" and "Manic Monday." Both were later reclaimed by Prince. He also withdrew one of best songs, "17 Days" and set aside three of the songs intended for the group for Sheila Escovedo, "The Glamorous Life," "Next Time Wipe The Lipstick Off Your Collar," and "Oliver's House."

23 March 1984

A new sequence of *Purple Rain* is assembled. The album didn't include "Take Me With U" at this point, instead featuring a longer version of "Computer Blue."

1 April 1984

Sheila Escovedo records vocals on some tracks that she and Prince had chosen for an album, which became *1be Glamorous Life*. Her vocal sessions lasted from April 1st to 4th. She was renamed Sheila E. and Prince took the finished recordings to his management company, who introduced Sheila to Warner Bros. Within a few weeks, everything was signed and scaled.

14 April 1984

The final version of *Purple Rain* is compiled. Prince had added "Take Me With U," originally recorded for Apollonia 6. The song was worked into the film by synching it to footage of Apollonia riding with the Kid on his bike. "Computer Blue" had to be shortened one last time to make room for "Take Me With U" on the album. An instrumental break in "Darling Nikki" and a portion of "Let's Go Crazy" were also removed, before work on the album was completed.

15 April 1984

Prince records "Blue Limousine" for Apollonia 6 at Sunset Sound, as a replacement for "Take Me With U."

May 1984

Prince returns to Minneapolis, having completed work on the *Purple Rain* film and album in Los Angeles. After abandoning the St. Louis Park warehouse in late 1983, a new building was found in Eden Prairie, on Flying Cloud Drive, for band rehearsals and recordings. Prince's home studio recording equipment was installed in the warehouse. Prince initially rented the warehouse but later purchased it for \$450,000 for the purpose of building a studio complex (which was to later become Paisley Park). The warehouse was used extensively for recordings and rehearsals until late 1984.

By now, Prince and Susannah Melvoin were a couple. Susannah had started getting session work in Los Angeles, including singing backing vocals for Donna Summer and Jeffrey Osborne. Prince's and Susannah's relationship broke up later in 1984, at the start of the *Purple Rain* tour, but they got back together again in the summer of 1985.

16 May 1984

Purple Rain is previewed by "When Doves Cry." Warner Bros. was initially hesitant to release the song, arguing that it was too different from the usual pop fare. Despite the apprehension, listeners instantly took hold of "When Doves Cry" and didn't let go. The single immediately became a massive hit and it was number one for five weeks straight. It also made number one on the Black Chart. It was certified platinum status, with sales exceeding 2 million copies, and ended up being the most sold single of 1984. Incorporating footage from the movie, the video of the song functioned as a highly effective trailer for the film. The B-side of "When Doves Cry" was "17 Days."

21 May 1984

Prince appears at the Minnesota Music Awards at the Carlton Celebrity Room in Bloomington. Dez Dickerson was scheduled to perform, but his band was called on tour with Billy Idol. Prince filled in with no advance notice to the crowd, playing a 20-minute set which included the live debut of "When Doves Cry." After the brief set, Prince didn't bother to come out to accept any of the three awards he was given, Best Songwriter, Best Producer, and one of three performers chosen as members of the newly established Minnesota Music Hall of Fame.

4 June 1984

Release of *The Glamorous Life*, the debut album by Sheila E. The cover depicts her as a glamorous film star, in lace, fur, high heels, and jewellery. The full album title spoofs the conven-

tions of '40s movie promotion, *Sheila E. In The Glamorous Life.* In keeping with the cinematic theme, the album was "directed" by Sheila E. and The Starr Company. Although Prince's name doesn't appear anywhere on the record, he wrote, played on, and produced the entire album.

On the album, Sheila is credited as the sole writer of four of the six tracks, while "Next Time Wipe The Lipstick Off Your Collar" is listed as a collaboration with Apollonia 6's Brenda Bennett and "Shortberry Strawcake" with Jesse Johnson. However, at the Library of Congress, Prince is registered as the writer of all of the songs, barring "Noon Rendezvous," on which Sheila is given a co-writing credit. Although he isn't credited, "The Belle Of St. Mark" is based on the rhythm track of a song that Jesse Johnson had demoed.

"The Glamorous Life" was released as a single ahead of the album and quickly became a club favourite. It hit number one on *Billboard's* Dance/Disco Chart before picking up heavy airplay on both pop/rock and R&B radio. It reached number seven on the Pop Chart and number nine on the Black Chart. The album followed to mostly positive reviews. Selling gold, it made number seven on the Black Chart and 28 on the Pop Chart. The second single release, "The Belle Of St. Mark," reached number 34 on the Pop Chart and 68 on the Black Chart, while the third single, "Oliver's House," failed to make the charts.

The shared production credit as well as the obvious musical similarities between the album and Prince's music, fuelled speculation that Prince was masterminding Sheila's career. She emphatically denied that Prince had anything to do with the record. The link with Prince assured media interest and public attention, but it brought mixed blessings since many saw Sheila simply as a creation of Prince, one in the line of sexy women who had fallen under his spell and had been moulded in his own image. While Sheila had already made her mark as a percussionist of considerable standing, it would prove difficult for her to get the media to focus on her musical talents.

7 June 1984

Prince celebrates his 26th birthday with a concert at First Avenue. Sheila E. had flown in from the West Coast along with Prince's management team. The concert was recorded with a mobile truck. The 85-minute set kicked off with "17 Days." It was followed by two new songs, "Our Destiny," which went into "Roadhouse Garden." "We've got some stuff you'll recognise and some you won't," Prince said before playing another new track, "All Day, All Night." Both "Our Destiny" and "Roadhouse Garden" remain unreleased, although they were worked on later in 1984 by Lisa Coleman and Wendy Melvoin. The latter was at one point planned for release on the unfinished 1998/99 project *Roadhouse Garden*. Meanwhile, "All Day, All Night" surfaced up on Jill Jones' 1987 album.

"Free" featured Prince alone at the piano accompanied only by Bobby Z.'s drums. Prince dedicated "Noon Rendezvous" to "that little girl over there, that's Sheila E." Next came "Erotic City" and a drastically rearranged version of "Something In The Water (Does Not Compute)." An extended take on "When Doves Cry" was followed by an audience-led rendition of "Happy Birthday." The B-side "Irresistible Bitch" and the unreleased "Possessed" closed the show.

After the concert, the festivities continued with a birth-

day party at a sculptor's studio in the warehouse district of Minneapolis. Guests included André Cymone and his mother, Bernadette Anderson, and Prince's mother and stepfather. The colour of the party was purple: purple napkins, plates and paper stars on the tables. A huge wedding cake was decorated with purple music notes, piano keys, and a single of "When Doves Cry" instead of a bride and groom.

8 June 1984

Prince strolls out in black shawl and big round glasses at the close of the Black Music Awards at the Prom Center, St. Paul, to join The Time, led by Jesse Johnson, in a version of "Jungle Love." Morris Day wasn't present and his conspicuous absence sparked rumours that The Time had broken up. Prince won the award for Most Valuable Performer in the R&B category.

Mazarati, a seven-piece funk/rock group from Minneapolis, also performed at the award ceremony. Shortly afterwards, Prince signed them to his new record label, Paisley Park Records, which was being set up in the summer of 1984. A joint venture with Warner Bros., the record label was basically an extension of the Starr Company imprint used on his three 1984 side projects with Sheila E., Apollonia 6, and The Time.

Mazarati was formed in 1982 by Brown Mark and his friend, singer Sir Casey Terry. Two of the members were Terry's schoolmates, bass player Romeo (who lost his surname) and drummer Kevin Patricks ("Blondie"). Another friend, Aaron Paul Keith ("Ace"), joined as the group's lead guitarist. Keyboard player Marr Starr and rhythm guitarist Tony Christian came to Minneapolis from Milwaukee. Brown Mark supervised Mazarati and he would often play with them live. After getting Prince involved, Mark would sometimes bring the band over to rehearse at the warehouse where Prince could check the band out and jam with them.

Another artist that was being considered for the record label was singer Taja Sevelle, whom Prince had met at First Avenue. Her real name is Nancy Richardson. During her high school years, Sevelle sang in several bands before forming Nobody, which she describes as a "visually creative R&B-pop-jazz band." She also got involved with local radio station KMOJ, where she did all sorts of on-air work. Although Sevelle appeared as an extra in *Purple Rain*, she didn't meet Prince until their chance encounter in 1984 at First Avenue. Sevelle chose to remain in Minneapolis, but it would take three years before her album was eventually released in 1987. Although Sevelle signed with Paisley Park Records, she worked mostly with Warner Bros. people and Prince's actual involvement in her album was limited.

June 1984

Prince completes the Apollonia 6 album by recording "Happy Birthday, Mr. Christian." The song replaced "Manic Monday," which was included on a Warner Bros. pre-release cassette tape of the album. Prince later gave "Manic Monday" to The Bangles.

13 June 1984

Release of "When Doves Cry" backed with "17 Days" on a 12-inch single.

25 June 1984

Release of *Purple Rain*. Selling over a million copies within days of release, it was immediately apparent that the album was going to be Prince's best-selling record ever. Indeed, it outsold all of Prince's previous records dramatically, reaching an unprecedented 11 million copies in the US and 5 million elsewhere. It retained the number one spot in the US for 24 weeks, something only a handful of artists have ever achieved. Catapulting Prince to international stardom, *Purple Rain* was, and probably always will be, his greatest selling album.

Purple Rain met with almost universal approval. Critics noted that the lyrics were less explicit than before. The music was described as Prince's most focused and accessible to date. Many argued that the new approachability was due to the discipline and demands involved in the Purple Rain movie. Many critics predicted quite rightly that the album would become Prince's huge commercial breakthrough.

Late June 1984

Prince creates The Family from the remnants of The Time. Morris Day was no longer interested in continuing as a Time member, having moved to Los Angeles and severed ties with Prince's camp and his management team. With Day in Los Angeles, it was basically Jesse Johnson who ran The Time. Prince initially wanted to continue The Time by installing Paul Peterson as singer, but Johnson rejected the idea. After failed attempts to convince Day to return to Minneapolis. Prince reached the conclusion that The Time was over. Time members Jerry Hubbard and Mark Cardenas chose to continue working with Johnson.

Prince invited the remaining Time sidemen, Jerome Benton, Paul Peterson, and Jellybean Johnson to a meeting at his house. Prince wanted Peterson to front the group and be their lead singer, which came as something of a surprise to Peterson. Prince had become aware of Peterson's singing abilities during the filming of *Purple Rain* when they had adjoining dressing rooms. The three ex-Time members were later joined by Susannah Melvoin on vocals.

Late June 1984

Prince commences recording tracks for an album with The Family at the Flying Cloud Drive warehouse. The first tracks he cut were "High Fashion," "Mutiny," "River Run Dry," "Susannah's Pajamas," and "Desire." The instrumental "Susannah's Pajamas" was originally called "Mazarati," being intended for the group. Prince decided that the track was better suited for The Family and changed the title. Instead, he cut a track called "100 M.P.H." for Mazarati.

29 June 1984

Prince attends the premiere of Bruce Springsteen's *Born In The USA* tour at the St. Paul Civic Center.

2 July 1984

Alan Leeds' brother Eric arrives in Minneapolis to record saxophone overdubs on four of The Family tracks: "Desire," "High Fashion," "Mutiny," and "Susannah's Pajamas." Prince was thrilled with the results and immediately realised that Leeds was going to be an immensely valuable addition to the project. Leeds believes Prince's decision to add a saxophone

player was influenced by Prince seeing Clarence Clemmons play the instrument with Bruce Springsteen during the *Born In The USA* tour opening at the St. Paul Civic Center.

Eric Leeds is five years younger than Alan. Influenced by his brother, he became fascinated by R&B music and took up saxophone at an early age. He left Richmond, Virginia, and moved to Pittsburgh, where he went to the Dusquesne University School of Music. He was very active on the Pittsburgh music scene throughout the '70s and early '80s, playing in several bands with trumpet player Atlanta Bliss, a classmate. Their most successful band was called Takin' Names, which was created by merging their previous band, On The Corner, with another local band, King Solomon. Takin' Names also included Leeds' friend, H.B. Bennett, on drums. Alan Leeds managed the band for some time and they became one of the most popular groups in Pittsburgh. When the band broke up, Leeds went on to play with a blues band, Billy Price and The Keystone Rhythm Band, while Blistan started his own group, The Parker Brothers. Both bands were successful on the local scene, but Leeds and Blistan grew tired of working with the most accomplished musicians in Pittsburgh and not getting anywhere. They moved to Atlanta in 1983 with ideas of putting together a jingle production house and record commercials. Leeds auditioned for Sheila E.'s 1984 band, but the position was already taken by Eddie Minnifield.

9 July 1984

Release of The Time's third album, *Ice Cream Castle*. Unlike the first two Time albums, *Ice Cream Castle* was largely a collaborative effort between Prince, Morris Day, and Jesse Johnson. With the exception of "The Bird," which was a live recording by The Time, there was very little musical input by the other Time members. The songwriting credits on album sleeve read, "All jams by Morris Day except 'Jungle Love' written by Morris Day and Jesse Johnson." However, the Library of Congress lists three of the songs as Morris Day/Jamie Starr (i.e. Prince) compositions: the title track, "Jungle Love," and "The Bird." The other three songs are credited solely to Jamie Starr.

Johnson later said that he did in fact write "Jungle Love" and that he was removed from the credits when he left The Time. His claim is substantiated because when the *Ice Cream Castle* songs were initially registered at the Library of Congress, in May 1984 when the group was still together, Johnson was listed as writer with Day and Prince of "Jungle Love" and "The Bird." His name was mysteriously omitted in July 1984 when the songwriting copyrights were changed on the two songs.

Ice Cream Castle sold better than the previous albums, attaining platinum status (1 million copies sold). It was also the first Time album to really attract a white following. It reached number 24 on the Billboard Pop Chart and number three on the Black. Three singles were released from the album. The first, "Ice Cream Castles," didn't make the Pop Chart but reached number 11 on the Black Chart. The biggest single success came with "Jungle Love," which reached number 20 on the Pop Chart and number six on the Black Chart, while the third single, "The Bird," peaked at 36 on the Pop Chart and 33 on the Black Chart.

14 July 1984

Prince records "Feline" at the Flying Cloud Drive warehouse for The Family project. The song didn't make the album. A few days later, he cut "Nothing Compares 2 U." By now he had a nucleus of songs for the album and the next step was to have Paul Peterson and Susannah Melvoin replace his scratch vocals. David Rivkin was brought in to produce the vocal sessions, which was a slow, painstaking process as Prince wanted exact reproductions of his vocals.

14 July 1984

Prince attends the Dallas premiere of the Jacksons' eagerly awaited *Victory* tour, which was Michael Jackson's first tour since the 1982 release of *Thriller*.

18 July 1984

Prince's momentum continues as the second single from *Purple Rain*, "Let's Go Crazy," repeats the number one Pop and Black Chart positions of "When Doves Cry." The single was certified gold, with sales exceeding 1 million copies. The B-side was "Erotic City."

23 Julu 1984

Prince tapes "America" for *Around The World In A Day* at the Flying Cloud Drive warehouse. Further sessions for the album during the summer resulted in "Tamborine" and "Raspberry Beret."

26 July 1984

The *Purple Rain* film premiere is held in Hollywood's Grauman's Chinese Theatre. Besides invited guests, a number of fans won tickets to the screening. MTV filmed interviews at Grauman's and covered the \$100,000 post-premiere party at the nearby Palace. Transformed into a fantasy of purple, with purple flowers, streamers, and balloons, the Palace was crammed with celebrities, from Eddie Murphy, Steven Spielberg, Lionel Richie, and Little Richard, to the stars of *Purple Rain*.

After a show by a trio of Minneapolis breakdancers, Tony Mosley, Kirk Johnson, and Damon Dickson (the three of which would later go on to become The Game Boyz and work with Prince), and Sheila E.'s first solo performance, Prince played a short three-song set, comprising "17 Days," "Irresistible Bitch," and "When Doves Cry," to a wild reaction. Morris Day also attended the film's premiere but he didn't hang out with the other members of The Time or Prince. When an MTV reporter asked him about The Time, he quickly changed the subject.

27 July 1984

Purple Rain opens in 917 theatres across the US. Another 100 theatres were added the second week. The film became a phenomenal success, ending up as the 10th biggest film of 1984 and grossing almost \$70 million. It earned Prince an Academy Award for Best Original Score. The press reviews of Purple Rain were mostly favourable and many critics rated it as one of the finest rock films ever made.

The amazing success of the *Purple Rain* album and film had a great deal to do with coordination between what used to be separate media forms: television, film, and records. Warner Bros. spent \$3.5 million buying ads on MTV, local and

national television, while MTV broadcast the celebrity-packed premiere party, which was their first live broadcast of a film-oriented event. Thus, a synergy was created because the album functioned as an advertisement for the film, which in turn sold the album, while the video clips of the singles, aired on MTV, promoted both the film and records. *Purple Rain* was by no means the first music film with a soundtrack album, but it was unquestionably one of the most strategically marketed projects.

4 August 1984

Purple Rain bumps Bruce Springsteen's Born In The USA from the top spot on the Billboard Album Chart. Purple Rain would retain the number one position for 24 weeks.

14 August 1984

Prince plays First Avenue in Minneapolis. Due to the growing Prince hysteria, police had to be called in to control the large crowd that had turned out to fill up the club. At midnight, after opening with a version of James Brown's 1970 funk classic, "Get Up (I Feel Like Being A) Sex Machine" (from Sex Machine, 1970), Prince played a run-through of the set that would form the basis of the Purple Rain show.

17 August 1984

Prince records "The Dance Electric" at the Flying Cloud Drive warehouse. He gave the song to André Cymone, who released it on his 1985 A.C. album.

19 August 1984

Prince records "The Screams Of Passion" for The Family album at the Flying Cloud Drive warehouse. Another song for the project, "Miss Understood," was recorded in September, but it was left off the album.

In addition to incorporating the saxophone into the music of The Family, Prince wanted to use strings on some of the songs. David Rivkin contacted Clare Fischer on his behalf. Prince was aware of his work with Rose Royce and Rufus. Fischer was sent a tape of "River Run Dry" to see what the outcome would be. Prince was thrilled at the results and further songs were sent to Fischer.

Pianist, composer, and arranger Clare Fischer started composing when he was 12 years old. By the time he completed his master's degree at Michigan State University, he had studied cello, saxophone, clarinet, and pipe organ. His career began in 1957 when he joined a Los Angeles vocal quartet called Hi-Los as arranger and accompanist. He scored an album with strings for Donald Byrd which was unreleased for 25 years. However, Dizzy Gillespie heard the tape and was impressed enough to have Fischer arrange his 1960 classic A Portrait Of Duke Ellington. Although Fischer didn't even get a credit on the album, word of his talent started to spread. After leaving the Hi-Los in 1962, Fischer launched a career marked by modest success under his own name and more lucrative service as an orchestrating aide-de-camp. Fischer was first introduced to the pop world in 1973 when his nephew, André Fischer, the drummer with Rufus, asked him to provide "string sweeteners" for the group's first album. A steady stream of pop orchestration work followed.

20 August 1984

Prince records "God" at the Flying Cloud Drive warehouse. It was released as a single B-side.

29 August 1984

Release of a 12-inch single of "Let's Go Crazy" backed with "Erotic City." The single includes the full version of "Let's Go Crazy," as featured in the *Purple Rain* film, entitled "Special Dance Mix."

S September 1984

Prince guests with Sheila E. at her concert at the Cleveland Agora. Sheila was set to be the opening act on the *Purple Rain* tour, and she warmed up by playing clubs and theatres in some of the major US cities as well as by undertaking a brief European tour.

Prior to the concert, two photographers tried to take pictures of Prince as they discovered him in an alley near the Agora. Prince's bodyguard, Chick Huntsberry, told them that Prince didn't want to have his picture taken and asked them to leave. One of them continued photographing and a commotion ensued. He fell backwards, injuring his back, neck, arm, wrist, and leg. The photographer filed a lawsuit, seeking \$2.75 million in damages from Prince. The trial wasn't held until 1988.

7 September 1984

Release of *A Private Heaven* by Sheena Easton, featuring Prince's "Sugar Walls," written under the pseudonym Alexander Nevermind.

Having launched her career in 1980, Easton was on her way to become a bonafide pop star. However, with *A Private Heaven*, she retooled her squeaky clean image, following the sassy "Strut" with "Sugar Walls," which reached number nine on the US Pop Chart.

13 September 1984

Prince makes another guest appearance with Sheila E., this time at The Ritz, New York.

16 September 1984

Prince records the song that became the title track of his next album, "Around The World In A Day," at the Flying Cloud Drive warehouse. David Coleman had demoed the song in June 1984, having been given two days' sessions at Sunset Sound as a birthday gift from Prince. Upon hearing Coleman's song, Prince was very excited and wanted to use it on his next album. He re-recorded it from scratch with several of the Colemans, including David, and Melvoins participating.

23 September 1984

As a final dress rehearsal before the tour, Prince performs a 90-minute show with several costume changes at Bogart's, a 1,500-capacity Cincinnati theatre. Prince and The Revolution were billed as Red Hot & Blue. The event was called "The *Purple Rain* Ball" and was supposed to be an autograph party for the cast of *Purple Rain*.

26 September 1984

"Purple Rain" is released as the third single from *Purple Rain*. It made it to number two on the Pop Chart and number 4 on the Black Chart. Much like "Let's Go Crazy," the single was certified gold. The B-side of "Purple Rain" was "God."

26 September 1984

Release of a 12-inch single of "Purple Rain" coupled with "God."

27 September 1984

Lisa Coleman and Wendy Melvoin work on "Our Destiny" at Sunset Sound, September 27th to 29th 1984. They oversaw the recording of strings and horns. Instead of using "Our Destiny" for any of his projects, Prince lifted the strings and used them as an interlude between "Pop Life" and "The Ladder" on Around The World In A Day.

1 October 1984

The third Starr Company production of 1984 is released in the shape of Apollonia 6's self-titled album. Once again, Prince wasn't mentioned in the credits, but it was clearly another sample of his undercover work. The tracks are attributed to members of Apollonia 6, Sheila E., and The Revolution. In reality, Prince is responsible for all of the songs, but he gave Lisa Coleman a co-writing credit on "A Million Miles (I Love You)" and Brenda Bennett a co-credit on "Some Kind Of Lover."

Apollonia 6 reached 62 on the Billboard Pop Chart and 24 on the Black Chart. There was talk of making videos for all the tracks on the album, but apart from a video for "Sex Shooter" nothing happened to the grandiose plans. "Sex Shooter" was released as a single, reaching number 85 on the Billboard Pop Chart and number 14 on the Black Chart. A second single ("Blue Limousine") was planned but never issued in the US, and with no further singles, the project slowly faded away.

4 October 1984

Full production rehearsals for the *Purple Rain* tour begin at the Met Center in Minneapolis. Three venues in the Twin Cities, the St. Paul Civic Center, the Met Center, and the Minneapolis Auditorium, were rented for rehearsals until October 26th. An extended live take on "I Would Die 4 U" was recorded for a 12-inch single during rehearsals.

8 October 1984

Prince records a final song, "Yes," for The Family album at the Flying Cloud Drive warehouse. On completion, the album was put on hold until after the *Purple Rain* tour, when Prince mixed the songs at Sunset Sound, Los Angeles.

9 October 1984

Prince spends three days at Sunset Sound, October 9th to 11th, recording and mixing "Condition Of The Heart," a song for *Around The World In A Day*.

25 October 1984

Prince makes a cameo appearance with Sheila E. at First Avenue, Minneapolis. He engaged in five minutes of guitar jamming on "Too Sexy."

4 November 1984

The *Purple Rain* show is unveiled in front of 20,000 people at the Joe Louis Arena in Detroit. The city was chosen for the launch of the tour because it had been Prince's most ardent hotbed of support for many years. The concert was attended, amongst others, by Stevie Nicks and Detroit rockers Bob Seger, Mitch Ryder, and Ted Nugent, as well as most of The Time members, including Jimmy Jam and Terry Lewis.

Prince played 98 regularly-scheduled concerts on the *Purple Rain* tour, more than on any of his tours before or since. The majority of the shows were held in 15 to 20,000-capacity arenas. Prince's band was, for the first time, billed as The Revolution. The line-up was comprised of: Wendy Melvoin (guitar); Brown Mark (bass); Dr. Fink and Lisa Coleman (keyboard); Bobby Z. (drums). Sheila E. and members of her band, Jerome Benton, bodyguards Greg Brooks and Wally Safford, and Apollonia 6 members often guested onstage to dance and sing along during "Baby, I'm A Star."

The *Purple Rain* show was more outlandish than anything Prince had previously attempted. Costing around \$300,000 for the set, the spectacular show was designed by Roy Bennett. It featured plenty of special effects, including lasers, dry ice machines, hydraulic lifts, and a purple bathtub that rose from beneath the stage floor. The stage was equipped with a balcony and a sliding pole, and on either side of the stage was a high platform that Prince could enter from behind, unseen by the crowd.

Prince proved to be a masterful showman. He played, sang, and danced in non-stop motion, having perfected his James Brown-inspired moves, spinning, falling to his knees, and sliding across the stage in a furious tempo. Prince retained the purple trench coat from the 1999 tour and updated his look with ruffled shirts and colourful, paisley-patterned skintight suits. His new style combined influences from the British New Romantic scene and *Sgt. Pepper's*-period Beatles, Jimi Hendrix, Sly Stone, and others from the late '60s psychedelic era

As impressive as the *Purple Rain* show was, the concerts also had an air of the perfunctory about them. There was hardly any room for improvisation or spontaneity in the tightly choreographed show. While Prince was commonly praised as a fantastic performer, a recurrent criticism of the *Purple Rain* show was that the concerts included almost no material from the albums prior to 1999. Many felt Prince was too intent on satisfying his new, young, and predominantly white audience who knew him primarily from the *Purple Rain* film.

The Purple Rain show focused on the Purple Rain album, with a few additional tracks from 1999, including the hits "1999," "Little Red Corvette," and "Delirious," but the set featured precious little from Prince's first four albums. At the outset of the tour, the concerts were around 90 minutes, but they grew in length in the course of the tour, often lasting over two hours towards the end. The set list in the early stages of the tour was the following: "Let's Go Crazy" / "Delirious" / "1999" / "Little Red Corvette" / "Yankee Doodle Dandy" (instrumental version) / "Free" / "Father's Song" / "God" / "Computer Blue" / "Darling Nikki" / "The Beautiful Ones" / "When Doves Cry" / "I Would Die 4 U" / "Baby, I'm A Star" / "Purple Rain."

Prince soon began extending the piano segment by add-

ing songs. Depending on his mood and the audience response, this segment could last for as long as 45 minutes. He added "Take Me With U," "How Come U Don't Call Me Anymore," "Let's Pretend We're Married," "International Lover" (usually only a few words), and "Do Me, Baby." Other songs were played from time to time in the piano set: "Dirty Mind," "I Wanna Be Your Lover," "When You Were Mine," "Something In The Water (Does Not Compute)," and the then-unreleased "Under The Cherry Moon" (as a brief instrumental).

Towards the end of the tour, Prince started introducing some new songs in the piano segment, including "Condition Of The Heart," "4 The Tears In Your Eyes," and "Raspberry Beret" (for which the band also provided accompaniment). Additionally, "With You," "Still Waiting," "Noon Rendezvous," and Joni Mitchell's "A Case Of U" (from *Blue*, 1971, and covered by Prince on *One Nite Alone*...) also made a few rare appearances in the piano set.

"Baby, I'm A Star" sometimes included phrases from "Ice Cream Castles," "The Bird," "Partyup," "Blue Limousine," and instrumental snatches from James Brown's "Bodyheat" (from *Bodyheat*, 1976). "Another Lonely Christmas" was played as an encore at least once.

In early 1985, "Take Me With U" (in a full band arrangement) was inserted after "Little Red Corvette" in the opening section of the show. Beginning in late February 1985, Prince often added "When You Were Mine" and "Head" after "Take Me With U." The chorus of "All The Critics Love U In New York" and the "Controversy" guitar riff were sometimes included as part of an extended jam on "Take Me With U."

A few concerts towards the end of the tour began unusually with full-length versions of "Controversy" or "17 Days," before the curtain was raised for the usual concert opener, "Let's Go Crazy." Three numbers, "17 Days," "Irresistible Bitch," and "Possessed," were frequent inclusions in the set in the latter part of the tour. "Purple Rain" always closed the show, but on a few occasions at the very end of the tour, Prince returned for an extra encore of "America," sometimes incorporating lines from the traditional "When The Saints Go Marching In."

Sheila E. was the opening act on the *Purple Rain* tour. Her band included her brother Juan Escovedo on percussion, Eddie Minnifield on saxophone, Karl Perazzo on drums, Ken Grey and Susie Davis on keyboard, Benjamin Rietveld on bass, and Miko Weaver and Stephen Birnbaum on guitars. Her energetic 40-minute set was very well-received, although some critics seemed to feel her demeanour detracted from the music. Wearing a variety of revealing outfits, Sheila played her new sexy image to the hilt. She would bring a male onstage, seat him with his hands secured behind his back by a bodyguard, and simulate fellatio on him while taunting the crowd about his sexual apparatus, "Do you want to play with my timbales? Your stick isn't big enough!"

5 November 1984

Second concert at the Joe Louis Arena in Detroit.

6 November 1984

George Clinton invites Prince's camp out to his farm in Brooklyn, Michigan.

7 November 1984

Concert at the Joe Louis Arena, Detroit.

8 November 1984

Concert at the Joe Louis Arena, Detroit.

9 November 1984

Concert at the Joe Louis Arena, Detroit.

11 November 1984

Concert at the Joe Louis Arena, Detroit.

12 November 1984

The last concert at Joe Louis Arena in Detroit. The seven shows sold an amazing 133,000 tickets. Following the last of the concerts in Detroit, Prince celebrated the success of his tour-opening stint with a party at the Lansdowne Restaurant for tour personnel, band members, and friends.

14 November 1984

The second stop on the *Purple Rain* tour is the Coliseum, Greenshoro

15 November 1984

Eric Leeds guests on saxophone during the second show at Coliseum, Greensboro.

16 November 1984

Concert at the Coliseum, Greensboro.

18 November 1984

Concert at the Capital Centre, Landover.

19 November 1984

Concert at the Capital Centre, Landover.

20 November 1984

Concert at the Capital Centre, Landover.

22 November 1984

First of three concerts at the Spectrum Arena, Philadelphia.

23 November 1984

Concert at the Spectrum Arena, Philadelphia.

24 November 1984

Concert at the Spectrum Arena, Philadelphia.

26 November 1984

Prince returns to Washington DC for four additional concerts at the Capital Centre in Landover, November 26th to 30th. In total, the seven concerts in the city sold 120,000 tickets.

28 November 1984

A fourth single off *Purple Rain* is released: "I Would Die 4 U." It reached number eight, making it Prince's sixth Top 10 hit in less than two years. It reached number 11 on the Black Chart. The B-side was "Another Lonely Christmas."

28 November 1984

Concert at the Capital Centre, Landover.

29 November 1984

Prince plays a surprise concert at the Gallaudet College for the Deaf during the stay in Washington DC. More than 2,000 deaf and handicapped kids were bussed in from all over the state, not knowing what they were going to see. Sign language interpreters flashed Prince's lyrics to the crowd.

29 November 1984

Concert at the Capital Centre, Landover.

30 November 1984

Concert at the Capital Centre, Landover.

2 December 1984

First of two concerts at Maple Leaf Gardens in Toronto, Canada. The concert featured an instrumental segment of "Under The Cherry Moon." The rarely performed "Dirty Mind" and "I Wanna Be Your Lover" were also played.

3 December 1984

Second show at Maple Leaf Gardens, Toronto. A part of "Ice Cream Castles" was added to the "Baby, I'm A Star" jam.

5 December 1984

First of two concerts at the Richfield Coliseum in Cleveland. While in Cleveland, Prince and Sheila E. commenced work on Sheila's second album, *Romance 1600*, at a studio called Master Sound. They cut "Bedtime Story," "Dear Michaelangelo," "Toy Box," and two tracks that didn't make the album, "Fish Fries" and "Small Grey Monkey."

Prince and Sheila spent a great deal of time together on the tour, working on her album at studios along the way. In the course of the tour, their friendship and close working relationship evolved into romance.

6 December 1984

Concert at the Richfield Coliseum, Cleveland.

9 December 1984

The tour arrives in Chicago for a five-night stand at the Rosemont Horizon, December 9th to 14th. A few seconds of "Condition Of The Heart" was played during the first Chicago show. Throughout the tour, special blocks of "Purple Circle" tickets were sold at \$50 as part of Prince's goal to contribute \$500,000 or more to Marva Collins' Chicago-based training program.

Prior to one of the Chicago shows, Prince assembled his band to tell them that he was going to take a two-year break when the tour was over. Regardless, few in his entourage believed that he would be true to his word. Having expected an extensive world tour, most band members were very disappointed when they were informed that the tour would not continue to Europe or the rest of the world.

10 December 1984

Concert at the Rosemont Horizon, Chicago.

11 December 1984

Concert at the Rosemont Horizon, Chicago.

12 December 1984

Prince throws a birthday bash for Sheila E. at the Park West club in Chicago.

13 December 1984

Concert at the Rosemont Horizon, Chicago.

14 December 1984

Matinee concert at the Rosemont Horizon, Chicago.

15 December 1984

Concert at the Rupp Arena, Lexington.

17 December 1984

Concert at the Memorial Auditorium, Buffalo. "Ice Cream Castles" snatches were added to the "Baby, I'm A Star" jam.

18 December 1984

Concert at the Memorial Auditorium, Buffalo.

19 December 1984

Release of a 12-inch single of "I Would Die 4 U" coupled with "Another Lonely Christmas." The single features a 10-minute live version of "I Would Die 4 U" recorded during *Purple Rain* tour rehearsals by The Revolution augmented by Sheila E. as well as some of her band members. The full recording was over 30 minutes.

20 December 1984

Concert at the Arena, St. Louis.

21 December 1984

Concert at the Arena, St. Louis.

23 December 1984

The tour reaches the Twin Cities during the Christmas week for a five-night stand at the Civic Center in St. Paul, December 23rd to 28th. Setting a new record, Prince's five shows sold 90,000 tickets; no artist had previously played more than four concerts in one week in Minneapolis or St. Paul, and no one had sold more than 65,000 tickets. The Governor of Minnesota, Rudy Perpich, designated the Christmas week as official "Prince Days," but found himself in controversy when Christian groups objected to Prince being honoured. The Zion Christian Center in St. Paul led a demonstration against Prince in Minneapolis. They couldn't accept that outspoken sexuality and a strong belief in God were compatible.

Prince completed Around The World In A Day during the tour stop in the Twin Cities. After teaching the band "The Ladder" during the soundcheck for the first concert, the song was recorded live at the Flying Cloud Drive warehouse. Taja Sevelle was invited to sing on the song together with Lisa Coleman and Wendy and Susannah Melvoin.

24 December 1984

The second show at the Civic Center in St. Paul is a matinee performance. Following the concert, Prince's engineer Susan Rogers gathered all the *Around The World In A Day* tapes and went to her hotel room, waiting for Prince to call her so they could start to assemble the album in the mobile recording unit. She took the tapes to Prince's house, where the mobile truck was parked. Prince recorded a spoken monologue that was added to the end of "Temptation."

26 December 1984

Concert at the Civic Center, St. Paul. The show included the only known live performance of "Another Lonely Christmas."

27 December 1984

Concert at the Civic Center, St. Paul. The fourth show was attended by Prince's mother. Prince had a note delivered to her during the intermission, saying how glad he was that she was there and had arrived safely. Prince's father also took in a concert, as did several of Prince's former classmates. The stars turned out to see the show, too. Baseball star Dave Winfield stopped by, as well as several members of the rock band Kiss.

28 December 1984

Matinee concert at the Civic Center, St. Paul. "When You Were Mine" and "Something In The Water (Does Not Compute)" were played in the piano medley.

30 December 1984

Prince closes out 1984 with three concerts at the Reunion Arena, Dallas, December 30th to January 1st.

31 December 1984

Concert at the Reunion Arena, Dallas. "Something In The Water (Does Not Compute)" was again added to the piano medley. A brief instrumental take on the traditional "Auld Lang Syne," with Prince playing the melody on the guitar, preceded the closing "Purple Rain."

1 January 1985

Concert at the Reunion Arena, Dallas.

3 Januaru 1985

The first of five concerts at The Omni, Atlanta. Prince and Sheila E. did more work on her album at the Cheshire studio in Atlanta while Prince was in town. They recorded "A Love Bizarre" and "Sister Fate."

4 Januaru 1985

Concert at The Omni, Atlanta.

6 Januaru 1985

Concert at The Omni, Atlanta.

7 Januaru 1985

Concert at The Omni, Atlanta.

8 Januaru 1985

Concert at The Omni, Atlanta.

10 Januaru 1985

The next stop is Houston, where Prince plays six concerts at The Summit, January 10th to 17th. The concerts sold almost 100,000 tickets. A performance video of "Take Me With U" and "Baby, I'm A Star" was shot during the Houston concerts. The first show included a brief part from "Ice Cream Castles" in the "Baby, I'm A Star" jam.

11 Januaru 1985

Concert at The Summit, Houston.

13 January 1985

Concert at The Summit, Houston.

14 Januaru 1985

Concert at The Summit, Houston.

16 Januaru 1985

Prior to the January 16th concert in Houston, at 10:30 am, Prince plays a free concert for handicapped children at Houston's Texas Southern University.

16 January 1985

Concert at The Summit, Houston. The concert included a portion of "Blue Limousine," with Brenda Bennett on vocals, in the "Baby, I'm A Star" jam.

17 January 1985

The final concert at The Summit, Houston.

19 January 1985

The tour proceeds to Birmingham, for a concert at the Jefferson Civic Center Coliseum.

21 Januaru 1985

First of three shows at the Riverfront Coliseum, Cincinnati. Prince and Sheila continued work on her album at the Fifth Floor Recording studio in Cincinnati.

22 Januaru 1985

Concert at the Riverfront Coliseum, Cincinnati.

23 January 1985

Concert at the Riverfront Coliseum, Cincinnati.

25 January 1985

"Take Me With U" is released as the fifth single from *Purple Rain* with "Baby, I'm A Star" as the B-side. It peaked at number 25 on the Pop Chart and number 40 on the Black Chart.

25 Januaru 1985

The tour reaches Memphis, for a concert at the Mid-South Coliseum.

26 Januaru 1985

Second concert at the Mid-South Coliseum, Memphis.

28 January 1985

Prince appears at the American Music Awards at the Shrine Auditorium in Los Angeles. He captured three awards, Favourite Album, *Purple Rain*, in both the pop-rock and black music categories, and Favourite Single, "When Doves Cry." Prince and The Revolution performed "Purple Rain" at the ceremony. Prince had initially planned to perform "Paisley Park," intended as the lead-off single from his next album, *Around The World In A Day*. However, the plan had to be changed when it was discovered that the award show only allowed performances of nominated songs.

After the American Music Awards ceremony, a group of 45 American artists, including many of the biggest stars in the music world at the time, such as Bruce Springsteen, Stevie Wonder, Bob Dylan, Michael Jackson, Tina Turner, Huey Lewis, Lionel Richie, and Diana Ross, went to the A&M studio to record "We Are The World," a song written by Jackson and Richie to benefit famine relief in Ethiopia.

The project was directly inspired by Bob Geldof, who had organised a group of British artists, known as Band-Aid, in late 1984. They recorded "Do They Know It's Christmas?", which became the biggest-selling single ever in Britain and raised a large amount of money for famine relief. The American counterpart, USA For Africa, was led by veteran performer Harry Belafonte. He contacted Quincy Jones to produce the record and his personal manager, Ken Kragen, to help him enlist artists. Jones asked Michael Jackson to participate and Lionel Richie, one of Kragen's clients, got Stevie Wonder involved, and the project grew from there.

Prince was invited to the USA For Africa session and was scheduled to stand next to Jackson in the studio. The recording session took all night, but Prince never showed up. Instead of attending the session, Prince and some friends, including Jill Jones, had gone to Carlos 'n' Charlie, a Mexican restaurant on Sunset Boulevard. Upon leaving the club, at about 2:00 am, some photographers became overzealous and tried to force their way into Prince's car. Two of Prince's bodyguards tried to protect Prince by force. One of the bodyguards was subsequently arrested for battery, and the other was charged with strong-arm robbery for taking a camera from the photographers.

At six the next morning, Steve Fargnoli called the A&M

studio to ask if Prince could come in and lay down a guitar part. Producer Quincy Jones told him it wasn't necessary, but it was decided that Prince would contribute a song to the We Are The World album that was in the works. Prince was heavily criticised afterwards for not taking part in the recording.

29 January 1985

The Purple Rain tour continues with a concert at the Frank Erwin Center, Austin.

30 January 1985

Second concert at the Frank Erwin Center, Austin.

1 February 1985

Concert at the Louisiana Superdome, New Orleans. A verse and the chorus of "The Bird" were incorporated into "Baby, I'm A Star."

2 February 1985

Using a mobile recording unit, parked outside the New Orleans Superdome, Prince records "4 The Tears In Your Eyes," his contribution to the USA For Africa We Are The World album.

3 Februaru 1985

The tour returns to Birmingham for another show at the Jefferson Civic Center Coliseum.

4 February 1985

An additional concert at the Mid-South Coliseum in Memphis is played. After this show, the tour took a 10-day break.

S February 1985

Prince and Sheila E. work at Sunset Sound from February 5th to 13th, recording "Romance 1600" and "Yellow," and putting the finishing touches to her album. Prince wasn't in the studio with her all days. Sheila's album was completed after the *Purple Rain* tour, when she recorded "Merci For The Speed Of A Mad Clown In Summer" with her own musicians (no Prince involvement).

9 Februaru 1985

Madonna's Like A Virgin album ends the nearly six-month chart-topping reign of Purple Rain.

11 Februaru 1985

Prince appears at the BPI Awards in London, England. He won two awards, Best International Artist and Best Soundtrack Album for *Purple Rain*. He walked twice from his seat accompanied by Chick Huntsberry to pick up awards. The presence of the gargantuan bodyguard was seen as needlessly provocative and Prince was lambasted by the British press.

On the flight to England, Prince met The Bangles' Susannah Hoffs. Prince was later asked to submit songs to The Bangles' next album. He chose two pop-oriented items from the vault. "Manic Monday" was recorded in February 1984 at Sunset Sound and was originally intended for Apollonia 6, while "Jealous Girl" was a The Hookers/Vanity 6 leftover from 1981 that The Bangles turned down.

14 February 1985

The *Purple Rain* tour continues with a date at the Dome, Tacoma.

15 February 1985

Second concert at the Dome, Tacoma.

18 Februaru 1985

The tour moves to California for six shows at the Inglewood Forum, outside Los Angeles, February 18th to 24th. Eric Leeds guested with the band in Los Angeles and he ended up joining the entourage for the rest of the tour. His guest spot grew as the tour progressed.

19 February 1985

Second concert at the Inglewood Forum, Los Angeles.

20 February 1985

Third concert at the Inglewood Forum, Los Angeles.

21 February 1985

During a day off, Prince previews his next album, Around The World In A Day, for Warner Bros. executives at a hastily arranged listening party at Warners' main offices in Los Angeles.

22 Februaru 1985

Fourth concert at the Inglewood Forum, Los Angeles.

23 February 1985

Fifth concert at the Inglewood Forum, Los Angeles. The show began unusually with "Controversy." Two then-unreleased songs were performed, "Raspberry Beret" and "4 The Tears In Your Eyes." The show also featured rare renditions of "Irresistible Bitch" and Joni Mitchell's "A Case Of You." The "Baby, I'm A Star" jam, meanwhile, included both chants from "The Bird" and snippets from "Partyup." Bruce Springsteen and Madonna appeared onstage, with Springsteen playing guitar and Madonna dancing with a tambourine during the "Baby, I'm A Star" jam. Madonna joined Prince's entourage for the post-concert party at the Westwood Marquis hotel and she came back for Prince's last show at the Forum.

24 February 1985

Final show at Inglewood Forum, Los Angeles.

25 February 1985

Prince plays a noon concert for handicapped children at the Santa Monica Civic Auditorium.

26 February 1985

Prince attends the Grammy Awards in Shrine Auditorium, Los Angeles. Together with The Revolution, he won Best Rock Performance by a Group for *Purple Rain*, and Best Album of Original Score Written for a Motion Picture. He also won for writing the Best R&B Song, "I Feel For You," covered by Chaka Khan. Prince and The Revolution capped the night with a rousing performance of "Baby, I'm A Star." Madonna also performed at the Grammy Awards. Following the show, she and Prince had dinner together before going out to a club.

27 Februaru 1985

The tour remains in California for six shows in San Francisco at the Cow Palace, February 27th to March 5th. The first show included "When You Were Mine."

28 Februaru 1985

Second concert at the Cow Palace, San Francisco. The show featured "When You Were Mine" and "Head." Also played were "With You" in the piano medley and snippets from "Ice Cream Castles" as part of "Baby, I'm A Star."

1 March 1985

Third concert at the Cow Palace, San Francisco. "When You Were Mine" and "Head" were again played. The piano medley was unusual, incorporating rare performances of Joni Mitchell's "A Case Of You," "Still Waiting," and "Condition Of The Heart."

2 March 1985

Concert promoter Bill Graham throws a party for the band and crew in his home during a day off in San Francisco.

3 March 1985

The fourth Cow Palace, San Francisco, concert is a matinee performance. "17 Days" and "When The Saints Go Marching In" were played.

4 March 1985

Fifth concert at the Cow Palace, San Francisco. The show opened with "17 Days."

5 March 1985

Final show at the Cow Palace, San Francisco (matinee). "Raspberry Beret" was played.

7 March 1985

Concert at the Pan Am Center, Las Cruces.

7 March 1985

USA For Africa's "We Are The World" is released as a single. It quickly reached the top of the chart and went on to sell an estimated 3 million copies.

8 March 1985

Concert at the Pan Am Center, Las Cruces.

10 March 1985

The tour returns to California for three shows at the Arena, Long Beach, March 10th to 12th.

11 March 1985

Concert at the Arena, Long Beach.

12 March 1985

Concert at the Arena, Long Beach.

17 March 1985

The *Purple Rain* tour moves to the East Coast for six concerts at the Nassau Coliseum, Uniondale, March 17th to 24th. The first show saw the addition of "Possessed" to the set (played in most of the subsequent shows).

18 March 1985

Second concert at the Nassau Coliseum, Uniondale,

20 March 1985

Prior to the third Nassau Coliseum, Uniondale, concert, Prince plays an unannounced, invitation-only hour-long performance for 2,000 deaf, blind, and other handicapped young people at the Lehman College Center for the Performing Arts in Bronx, New York. Two rows in the auditorium were removed to make room for wheelchairs, and many children were carried to their seats. Sign language interpreters wearing purple T-shirts and black leather pants stood on both sides of the stage and signed the lyrics. The free, mid-day concert was arranged by the Board of Education.

20 March 1985

Third concert at the Nassau Coliseum, Uniondale. The show opened with "17 Days."

22 March 1985

Fourth concert at the Nassau Coliseum, Uniondale.

23 March 1985

Fifth concert at the Nassau Coliseum, Uniondale. The concert included a one-off performance of "All The Critics Love U In New York." The rarely played "Condition Of The Heart," "Raspberry Beret," and "Head" were also included in the set. The show closed with "America" and "When The Saints Go Marching In."

24 March 1985

Final show at the Nassau Coliseum, Uniondale.

25 March 1985

Prince picks up an Oscar for Best Original Song Score (for *Purple Rain*) at the Academy Awards presentation in Music Center, Los Angeles. "This is very unbelievable," Prince said in his short speech. "I could never imagine in my wildest dreams."

26 March 1985

The tour continues with a concert at the Civic Center, Hartford. A one-off performance of "Noon Rendezvous" was played. The show closed with "America" and "When The Saints Go Marching In."

27 March 1985

Concert at the Centrum, Worcester.

28 March (am) 1985

Prince and the band play an unannounced impromptu hourlong set at the Marriott Inn, the hotel where his entourage was staying in Worcester.

28 March 1985

Concert at the Centrum, Worcester.

30 March 1985

The concert at the Carrier Dome, Syracuse, is transmitted live via satellite to an estimated audience of 12 to 15 million people

in Europe. The broadcast was a way to make up for the absence of European shows.

1 April 1985

Concert at the Market Square Arena, Indianapolis. The show was threatened by cancellation. Sunshine Productions, a concert promoter, had filed a suit, seeking a court order forcing arena officials to turn over \$68,000 from the Prince concert gate receipts. Sunshine lawyers said the firm was suing to get back the money it lost to a Baltimore promoter when a Diana Ross concert at the Market Square Arena was cancelled. Prince's managers announced that Prince would refuse to perform unless arena officials ignored the suit and paid them all funds. As the arena began to fill up, less than an hour before Prince was to go onstage, a judge signed a court order allowing all gate receipts to go to Prince and the concert went ahead as planned.

2 April 1985

Steve Fargnoli causes confusion and uproar amongst Prince fans when he announces in a somewhat cryptic statement that Prince is going to quit live performing, "Prince is withdrawing from the live performance scene for an indefinite period of time. Prince's concert April 7 at Miami's Orange Bowl will be his last performance for an indeterminate number of years. I asked Prince what he planned to do. He told me, 'I'm going to look for the ladder.' I asked him what that meant. All he said was, 'Sometimes it snows in April.'"

3 April 1985

Concert at the Leon County Civic Center, Tallahassee.

4 April 1985

First of two concerts at the Civic Center in Lakeland.

S Anril 1985

Concert at the Civic Center, Lakeland.

7 April 1985

The *Purple Rain* tour ends with an outdoor show at the Orange Bowl in Miami. The concert was surrounded by controversy because local religious groups objected to the concert being held on Easter Sunday. Regardless, the concert was a great success, ending the tour on a rapturous note.

The *Purple Rain* tour was seen by 1.75 million people in 32 cities across the US and Canada. It grossed approximately \$30 million in ticket sales, which made it one of the most successful rock tours undertaken thus far. The tour also had a less-publicised charitable side to it. In the course of the tour, Prince played four free unpublished concerts for handicapped children and food drives were organised in some cities. Food contributed by fans was collected in barrels at the concert gates and later distributed to needy families. Additionally, the tour served to raise \$500,000 for Marva Collins' experimental Teacher Training Institute in Chicago. Unfortunately, the negative publicity generated by Prince's absence from the USA For Africa session and the incident with the bodyguards completely overshadowed his considerable humanitarian efforts.

April 1985

Prince films and records a new version of "4 The Tears In Your Eyes" with Lisa Coleman and Wendy Melvoin at S.I.R. in Los Angeles right after the completion of the *Purple Rain* tour. The video premiered on July 13th 1985 at the Live Aid event. This "video version" of the song was released on *The Hits/The B-Sides*.

April 1985

Becky Johnson is assigned to develop a screenplay for *Under The Cherry Moon*. She had no previous experience as a screenwriter, but Prince and his management team were willing to take a chance on her after having been sent a trial script. After meetings with Prince and Steve Fargnoli, she commenced work on a script loosely based on Prince's ideas for the movie.

12 April 1985

Release of We Are The World, which includes Prince's "4 The Tears In Your Eyes." The album quickly reached the top of the Billboard chart and it was estimated that the album generated around \$50 million from combined sales of records, videos, and related merchandise. The money was distributed primarily to Ethiopia and the Sudan, but aid was also given to other drought-stricken countries in Africa.

17 April 1985

Prince embarks on *Parade* at Sunset Sound. He worked there until May 17th, but already within two weeks, he had completed nine tracks and assembled the first configuration of *Parade*, which was going to be the soundtrack to his next film, *Under The Cherry Moon*. Lisa Coleman and Wendy Melvoin were often present in the studio.

While in Los Angeles, Prince also shot a video for "Raspberry Beret" at the S.I.R. studio. Actress Jackie Swanson (who played Kelly Boyd in the *Cheers* sit-com) appeared in the video (she is the girl who hands Prince his guitar).

22 April 1985

Release of Around The World In A Day. Prince has said that he had a "fuck you" attitude when he worked on the album, meaning that he made it for himself and his most loyal fans, and not in order to live up to expectations from his new mass audience or the record company. Subdued, introspective, and certainly less accessible than its predecessor, the album proved that Prince wasn't going to sit back and play it safe after the huge success of Purple Rain. Indeed, the off-beat qualities of Around The World In A Day almost guaranteed that those who had embraced Prince as the new sensation the previous year would be disappointed with the more esoteric direction his artistic development was taking.

Expectedly, Around The World In A Day couldn't match the blockbuster success of Purple Rain and the album alienated many of those who had embraced the predecessor. Still, the album was far more successful than it is usually given credit for being, spawning two Top 10 hits and reaching number one just 20 weeks after Purple Rain had completed its 24-week run at the top. It reached number four on the Black Chart. The album went on to sell 2.4 million copies in the US. In the end, Prince seemed quite pleased, saying, "The same 3 million that bought 1999 bought Around The World In A Day. It's impor-

tant to me that those people believe in what we're trying to say as opposed to just digging it because it's a hit."

23 April 1985

Prince attends a concert by Madonna at the Civic Center, San Francisco. It didn't take long before gossip columnists began speculating that two of the hottest stars in pop music were carrying on a romance. In actuality, Madonna was pursuing a serious relationship with Sean Penn (they married in August 1985), but no one did anything to discourage the rumours, realising the publicity value of the press stories.

28 April 1985

Prince records a simple acoustic guitar demo of "Kiss" at Sunset Sound. He intended the song for Mazarati who were recording next door with David Rivkin and Brown Mark at the helm. Prince had given them two songs for their Paisley Park debut album, "100 M.P.H." and "Jerk Out," but they asked if he could come up with another song for them. Very quickly, Prince taped "Kiss" on a cassette recorder, handing over the tape to Rivkin. He stayed up all night with some of the Mazarati members and reworked the song into a funk number.

When Prince checked into the studio the next morning, he was surprised to hear his bluesy acoustic demo transformed into an amazing funk number. He decided to reclaim the song. Retaining most of Mazarati's recording, he omitted the bass line, added a guitar part, and replaced singer Terry Casey's lead vocal with his own, singing the song an octave higher. The song was not placed on the first configuration of *Parade*, but it was included on the final version of the album.

1 Mau 1985

The first configuration of *Parade* is completed. At this point, the album included nine songs: "Wendy's Parade" / "New Position" / "I Wonder U" / "Under The Cherry Moon" / "Others Here With Us" / "Life Can Be So Nice" / "Sometimes It Snows In April" / "Old Friends 4 Sale" / "All My Dreams." Later in the summer, Prince revised the lyrics of "Wendy's Parade," re-recording his vocal so the song became "Christopher Tracy's Parade" to tie it with the film. Three of the songs on the test pressing didn't make it to the finished album: "Old Friends 4 Sale," "Others Here With Us," and "All My Dreams," although "Old Friends 4 Sale" can be heard in *Under The Cherry Moon*.

Having completed the first sequence of the *Parade* album on May 1st, Prince did some work on two songs he had given to Mazarati, "100 M.P.H.", recorded in the summer of 1984 at the Flying Cloud Drive warehouse, and The Time's *What Time Is It?* outtake "Jerk Out." Prince also mixed *The Family* album. "100 M.P.H." was used on their album. They reworked "Jerk Out," but decided to leave it off the record because they felt the lyrics were too provocative. It later surfaced with partially new lyrics on The Time's *Pandemonium* album, with Mazarati's backing vocals intact. Jill Jones guested with Prince in the studio in May, and they recorded a song called "My Man" for her album, which had been in the planning for quite some time.

7 May 1985

America's premier gossip publication, the *National Enquirer*, publishes a vastly exaggerated article about Prince entitled "The Real Prince - He's Trapped in a Bizarre Secret World

of Terror." The article was based on interviews with Chick Huntsberry, who had left Prince's employ towards the end of the *Purple Rain* tour. He had developed a cocaine habit and was so desperate for cash that he sold the story of his life with Prince to the *National Enquirer*.

The article portrayed Prince as a lonely, isolated figure, trapped by his own fame. According to the piece, he was an insomniac workaholic, believing himself to be a "new" Mozart. On the surface, Prince took Huntsberry's "revelations" in good spirit, "I think they just took everything he said and blew it up. They're just doing their thing. Right on for them." In truth, he was deeply hurt by Huntsberry's exposé and felt compelled to talk to the press to answer many of the criticisms and lies which were circulating; he gave the go-ahead to an interview with Neal Karlen of *Rolling Stone*. Karlen interviewed Prince over two days in May in Minneapolis.

Having been the darling of the US music press for years, it was almost inevitable that Prince would experience a backlash against his popularity. The media perception of him began to change subtly during 1985, and the press began to focus on his alleged egomania, paranoia, and eccentricity. His refusal to talk to the media, which had contributed to building a mystique in the past, now worked against him, making him an easy target for more or less fabricated stories. He was widely criticised for his absence from the USA For Africa session and the incident with his bodyguards. Less than flattering accounts by André Cymone and former Time members Jesse Johnson and Morris Day, all of whom were promoting solo albums in 1985, contributed to the negative media image.

Mid-May 1985

A new warehouse in Eden Prairie, located on Washington Avenue, is rented for rehearsals and recording purposes. The warehouse on Flying Cloud Drive, which Prince had used for recordings and rehearsals throughout 1984, had been torn down in anticipation of groundbreaking for Prince's planned studio complex, Paisley Park. However, there were some complications in getting the surrounding property to make the lot big enough. Prince's real estate representatives discovered a piece of property in Chanhassen, not far from his home, and after a meeting with the City of Chanhassen, they made it clear that they were willing to compete with the Eden Prairie property. They offered all kinds of tax incentives to lure Prince's business to Chanhassen, effectively making him an offer he couldn't refuse. At that point, the idea for a studio complex in Eden Prairie was abandoned.

Within walking distance from the new warehouse was the office of PRN Productions. Sandy Scipioni left Prince's employ after almost five years with him and she was replaced by Karen Krattinger, who had worked as an assistant to the production manager of the *Purple Rain* tour, Tommy Marzullo. Krattinger was appointed General Manager of Prince's PRN Productions company. She was in charge of the office staff and acted as Prince's personal assistant, while Alan Leeds handled most of the contacts with Prince's management team.

Mid-May 1985

The Family begin rehearsals at the Washington Avenue warehouse. A winter tour with the other Paisley Park Records acts, Sheila E. and Mazarati, was in the planning. The Family's core

group of Paul Peterson, Susannah Melvoin, Eric Leeds, Jerome Benton, and Jellybean Johnson was augmented for live work by four musicians. Sheila E.'s guitarist Miko Weaver was drafted to play guitar, while Billy Carruthers, from Minneapolis, and Wendy's and Susannah's brother, Jonathan Melvoin, joined to play keyboard.

One of the guitarists that was tried out for the band was Levi Seacer Jr. Lisa's brother David Coleman was enlisted to play bass but he was quickly replaced by Alan Flowers, from Minneapolis. Instead, David formed a three-piece string section with Novi Novog on violin and David and Suzi Katayama on cello. However, it was immediately apparent that they couldn't possibly recreate the sound of Clare Fischer's 23-piece string section as heard on the album, and the idea was quickly aborted. The solution was having Carruthers recreate string parts on his synth.

Two backing singers and dancers were also added to the line-up: Wally Safford and Greg Brooks, both of whom had worked as security guards on the *Purple Rain* tour (and appeared onstage during the "Baby, I'm A Star" finale). Detroiters Safford and Brooks met Prince through Detroit promoters Billy Sparks and Quentin Perry.

15 May 1985

Release of "Raspberry Beret." It became Prince's seventh Top 10 hit, reaching number two on the Pop Chart and three on the Black Chart. The song was chosen because it was the track on *Around The World In A Day* that had picked up the most airplay. The B-side was "She's Always In My Hair."

24 May 1985

Prince returns to Sunset Sound. He worked there until June 2nd. He recorded "Hello," released as the B-side of "Pop Life" in July, before working with Jill Jones on her planned Paisley Park Records album. They taped several songs for possible use by her, including "Come Electra Tuesday," "Married Man," "Killin' At The Soda Shop," "Living Doll," and "For Love." The only song from the sessions that made her album was "For Love." Another track recorded at this time, an instrumental titled "Drawers," was later reworked and retitled "Little Rock" for inclusion on Eric Leeds' 1991 *Times Squared* album.

During his stay in Los Angeles, Prince was invited to dinner with Michael Jackson and Quincy Jones, his producer, who felt that they were creative geniuses and should know one another. Prince brought Gilbert Davison with him, who had taken over as head of security after Chick Huntsberry's departure a few months earlier, to the meeting in Jackson's Encino family home.

24 May 1985

"Paisley Park" is released as the first single from *Around The World In A Day* in the UK. It was also the first single in many other countries, with "Raspberry Beret" being issued as the second single. The 12-inch single of "Paisley Park" includes a "Remix" version of the song.

1 June 1985

Around The World In A Day reaches number one on the Billboard album chart, bumping USA For Africa's We Are The World from the top spot. It maintained the number one position for three weeks.

7 June 1985

Prince celebrates the release of Around The World In A Day and his 27th birthday with a masquerade party at St. Paul's Prom Center. An estimated \$20,000 was spent on the party to create a carnival atmosphere with decorations and props such as two big brass beds, glittery booths, candles, squiggly mirrors, mannequins, and pinball machines. Around 200 guests were flown in, amongst them actor Pee-Wee Herman. Security was unusually tight and the press wasn't allowed inside.

Around midnight, Prince and The Revolution took the stage for a relaxed set. They were accompanied by Sheila E., Jerome Benton, Susannah Melvoin, and Paul Peterson. Prince opened the 60-minute concert with the first public airing of "A Love Bizarre," which went into a lengthy workout on "Mutiny," another previously unheard track. Things were slowed down for the live premiere of "Sometimes It Snows In April." The second portion of the show consisted of a lengthy funk jam, containing bits and pieces from "Irresistible Bitch," "Possessed," "The Bird," and a jam called "Burn It," which Prince sang in his Jamie Starr voice. Featuring Sheila's percussion work, the new "Holly Rock" closed the set.

18 June 1985

Prince and Steve Fargnoli fly to France to scout locations for *Under The Cherry Moon* and meet with potential cast members. Prince demoed several songs for the film and worked on the script in his suite at the Nova Park Hotel off the Champs Elysées in Paris.

While in Paris, Prince and Fargnoli met with Emmanuelle Sallet, who they were considering for a part in the film. She had written to Prince's press agent, Howard Bloom, after hearing about the film on MTV. After a visit to the south of France, Prince decided that he wanted to shoot the film on the French Riviera.

19 June 1985

A 12-inch single of "Raspberry Beret" backed with "She's Always In My Hair" is released. The record features an extended version of "Raspberry Beret," titled "New Mix" (known as "Extended Remix" in some countries).

27 June 1985

Prince is back in Minneapolis and sets about organising the *Under The Cherry Moon* project. Steve Fargnoli wanted Jean Baptiste Mondino to direct the film, but he was busy with another project. Instead, Mary Lambert was brought in. Although she had no previous experience directing a full-length motion picture, Lambert had shot some excellent video clips, among them Madonna's "Like A Virgin" and "Material Girl." Acclaimed German cinematographer Michael Ballhaus was hired to be the director of photography and lighting.

With Prince and Jerome Benton playing the two friends, Christopher Tracy and Tricky, the only crucial roles to be taken by professional actors would be Mary's father, played by Terence Stamp, and her mother, Francesca Annis. Prince initially wanted Madonna to play the female lead in the film, Mary, the heiress who falls for Christopher Tracy. He had been impressed by Madonna's performance in *Desperately Seeking Susan*, her 1984 acting debut, and realised the promotional value of having two of the biggest stars in pop music playing the lead

couple. Madonna met with Prince and Fargnoli to discuss the project but she declined. Instead, it was decided that Susannah Melvoin was going to portray Mary.

8 July 1985

Recording sessions for *Parade* continue in Minneapolis at the new Washington Avenue warehouse in Eden Prairie throughout July and the first half of August. The first songs Prince taped there were "Girls And Boys" and "Love Or Money," the latter recorded with the expressed purpose of becoming a single B-side. Further July sessions for the *Paradel Under The Cherry Moon* project yielded "Neon Telephone," "Do U Lie?", "Alexa De Paris," and "Venus De Milo." "Alexa De Paris" became a B-side, while "Neon Telephone" was later given to Three O'Clock, who re-recorded it for their 1988 *Vermillion* album.

Also in July, Prince recorded "The Question Of U," which was later reworked for *Graffiti Bridge*, and "(U Got The) Good Drawers," which was a jam with a drummer named H.B. Bennett, a friend of Eric Leeds' from Pittsburgh. Sessions in August produced "Splash," "Empty Room," "Sexual Suicide," "Go," and "My Sex." All the songs remain unreleased with the exception of "Sexual Suicide," which surfaced on the *Crystal Ball* three-CD set in 1998. "My Sex" was intended for Jill Jones although it wasn't used on her album. "Mia Bocca," "G-Spot," and "Baby, You're A Trip" were also worked on for Jones' album during the summer.

Prince used the whole Revolution band on very few sessions during 1985 and, apart from Lisa Coleman and Wendy Melvoin, there wasn't much for the band members to do in the context of Prince's music. Bobby Z. was approached by a group called The Suburbs to produce a demo for them, which led to him producing their album, using the name Robert Brent.

Some of the songs Prince wrote at this time were directly influenced by his relationship with Susannah Melvoin. Having temporarily broken up in late 1984, they were a couple again in the early summer of 1985 and eventually became engaged in August. Construction had begun on a \$3 million house in Chanhassen where they would live, which was a significant step for Prince since he had never before lived together with a girlfriend. However, there was obvious tension in their relationship, with volatile arguments seemingly a daily occurrence.

10 Julu 1985

"Pop Life" is released as the second US single from *Around The World In A Day*. Despite the absence of a video to promote the song, it reached number seven on the Pop Chart and number eight on the Black Chart. The newly written and recorded "Hello" was the B-side.

13 Julu 1985

Prince's video of "4 The Tears In Your Eyes" is broadcast during the Live Aid event. Organised by Bob Geldof, the Live Aid event featured more than 60 artists and groups performing at Wembley Stadium in London and John E. Kennedy Stadium in Philadelphia. It was estimated that Live Aid raised around \$40 million for the starving people in drought-stricken Africa. Around 2 billion people watched the televised concert, making it the most widely viewed program in history.

31 Julu 1985

A 12-inch single of "Pop Life" coupled with "Hello" is released. The single features a "Fresh Dance Mix" of "Pop Life."

13 August 1985

The Family play at First Avenue in Minneapolis. Their set was short but well-received.

16 August 1985

Release of A.C. by André Cymone, It was his third solo album, following Livin' In The New Wave in 1982 and Survivin' In The '80s in 1983. AC includes Prince's "The Dance Electric." It was released as a single, which became Cymone's biggest hit, reaching number 10 on the Black Chart (it failed to enter the Pop Chart).

16 August 1985

Prince and Susannah Melvoin fly to France to spend some time in Paris. They visited many Paris clubs and restaurants, including La Tour d'Argent, Le Palace, and Maxim's, where Prince played some piano. Susannah had a passion for perfume and Prince was going to help her develop and market her own fragrance. She did some research into this in Paris, but the project never panned out. Prince's entourage was given a private tour of the palace of Versailles along with film director Martin Scorsese, who was also in Paris. At breakfast the next day, Scorsese turned down Prince's invitation to direct him in *Under The Cherry Moon* by saying that he didn't think it was a good idea for "two geniuses to work together."

Susannah returned to Minneapolis after a few days as Prince began making preparations for the shooting of *Under The Cherry Moon*. While in Paris, Prince and Steve Fargnoli had dinner with Mary Lambert to discuss the film and they met with Emmanuelle Sallet, who was told that she would be playing Christopher Tracy's and Tricky's friend. Although she had always wanted to be an actress, Sallet had minimal film experience and was surprised that they didn't bother with a screen test. Susannah had read for the female lead part, but it was decided that her role would require a professional actress. It was argued that it would be too much of a risk to have two inexperienced actors in the leading roles. Instead, a British actress named Kristin Scott-Thomas got the part after auditions were held at Prince's hotel in Paris.

19 August 1985

Release of The Family's self-titled album on Paisley Park Records. While he wrote and played almost everything on *The Family*, Prince took credit only to "Nothing Compares 2 U." Bobby Z. is credited for his "River Run Dry," while the remaining songs are attributed to various Family members in different combinations. At the Library of Congress, Prince is registered as the writer of all the songs barring "River Run Dry" and the instrumentals, "Susannah's Pajamas" and "Yes," which list Prince and Eric Leeds as co-authors.

"The Screams Of Passion" was released as a single a few weeks ahead of *The Family* album. It only reached number 63 on the *Billboard* Pop Chart, but made number nine on the Black Chart. The album's impact on the Pop Chart was also limited (number 62) in comparison to its success on the Black Chart, on which it reached number 17. A second single from

the album, "High Fashion," was released in October 1985. It peaked at number 34 on the Black Chart but didn't enter the Pop Chart.

A concert tour and promotional activities in support of *The Family* were put on hold as Benton and Melvoin accompanied Prince to France for the filming of *Under The Cherry Moon*. At the same time, Peterson went to Los Angeles to take acting and dancing lessons, ostensibly in preparation for a possible role in one of Prince's future film projects. With two members of the group in France along with Prince, and Peterson stationed in Los Angeles, the album and singles were left to fend for themselves.

26 August 1985

Release of Sheila E.'s second album, Romance 1600, on Paisley Park Records. The album continues the cinematic theme of The Glamorous Life, with the full title being Sheila E. In Romance 1600. The songs are "scenes" and the musicians "actors." The vaguely 18th Century style costumes, by way of Minneapolis glam, worn by Sheila and her band members in the artwork, are also in keeping with the album's general historical theme, which was inspired by Milos Forman's Amadeus, one of Prince's favourite films at the time.

All the songs on the album are listed as Sheila compositions (and are published by her publishing company, Sister Fate Music), except for "A Love Bizarre," which is credited to Prince and Sheila. Despite this, Susan Rogers, who engineered most of the album, claims that nearly all the songs were written, both music and lyrics, by Prince. The only track lacking Prince involvement is "Merci For The Speed Of A Mad Clown In Summer," which Sheila recorded with her own musicians.

In contrast to *The Glamorous Life*, Prince's presence on the album is openly acknowledged. Besides receiving co-credit on "A Love Bizarre," he is credited with playing guitar and bass on "Toy Box" and providing vocals on "Yellow." By crediting Prince for a few specific contributions, the intention was obviously to give the impression that his input was fairly limited. On the album, Sheila plays percussion, but Prince handles most other instruments, barring the saxophone, which is played by Eddie Minnifield.

The release of *Romance 1600* was preceded by "Sister Fate." Despite a Prince cameo in the video (lifted from the "Raspberry Beret" video), the single didn't have much impact on the charts (number 36 on *Billboard's* Black Chart). However, the second single, released in September 1985, "A Love Bizarre," a much more obvious choice for a single, made number 11 on the Pop Chart and two on the Black Chart. The third single, "Bedtime Story," failed to enter the charts, but the album went gold on the strength of "A Love Bizarre." It reached number 50 on the Pop Album Chart.

Early September

Prince moves into the Beach Regency Hotel in Nice, where he would stay during the shooting of *Under The Cherry Moon*. Occupying a penthouse suite on the top floor, Prince had a wraparound balcony that afforded startling views of the Mediterranean Sea to the front and the towering hills of St. Paul de Vence to the rear.

3 September 1985

Susannah Melvoin flies to Nice. She remained there until September 13th, when she returned to the US.

7 September 1985

Becky Johnston's third and final screenplay for *Under The Cherry Moon* is completed.

12 September 1985

Rolling Stone's interview with Prince is published, titled "Prince Talks." "There have been a lot of things said about me, and a lot of them are wrong," said Prince. "There have been a lot of contradictions. I don't mind criticism, I just don't like lies. I feel I've been very honest in my work and my life, and it's hard to tolerate people telling so many barefaced lies."

Prince refuted many of the allegations made by Chick Huntsberry in the *National Enquirer*: he didn't have a candlelit room full of Marilyn Monroe photographs; there was only one security guard outside his house; and his life wasn't a hermit's existence. He rejected most critical readings of his music and spoke a little about his belief in God.

16 September 1985

Shooting of Under The Cherry Moon begins in Nice, France. Unfortunately, there were misgivings about the film from its inception. Prince was adamant to make a black and white film, something that the Warner Bros. executives were strongly against, fearing that the potential audience for such a film would be too small. A compromise was worked out by Prince's management team: the film would be shot on colour film but developed into monochrome in the processing stage. However, some of the first days' scenes had to be re-shot after the initial footage showed that there were complications with the lighting and shading. The problems were caused by the strange process of making a black and white film on colour film. The cinematographer, Michael Ballhaus, was disappointed in having to do it Prince's way. Certainly, if he was expected to make a black and white movie, he would have preferred to make it on black and white film.

Further setbacks were encountered a couple of weeks into the shooting when Terence Stamp suddenly pulled out of the production. His agent said that he quit because it was "not the film he was led to expect from the contract." Other sources claim it was because he had been kept waiting and Prince had given him instructions about what to do without greeting him first. An impatient Stamp is said to have replied that if Prince "wanted someone to play in a circus, he should have hired a clown." British actor Steven Berkoff was drafted in at short notice to replace Stamp. Berkoff was best known for his role as the bad guy in *Beverly Hills Cop*.

There were also problems with the direction of the film. Prince and his managers weren't satisfied with Mary Lambert's performance. Her role as director was soon being withered away as Prince effectively directed everything. She was criticised for adopting "a real Hollywood" attitude towards the project. Lambert was fired from the film but was acknowledged as a "creative consultant" in the film credits. Despite having little directing experience, Prince won the respect of most of the actors. He worked intensely and fast, usually with one or two takes for each scene, paying very close attention to the script.

Several scenes were re-organised during the shooting while others were added or removed from Becky Johnston's third and final draft of the screenplay for the film. Mary's mother played a much more important role in the script and it is more obvious that she plays a big part in Mary's confused relationship with her father. The film put more focus on Mary's relationship with Christopher. Another marked difference is the increased comedic elements in the released film. A scene where Christopher mistakenly climbs into bed with Mary's mother isn't in the script, nor is the café scene where Christopher and Tricky are chased out by bats residing on the ceiling. The dialogue between the two friends during the café scene is notable as Christopher talks about "two souls being one," which is obviously Prince's input.

The ending of the film is also significantly different. Unlike the film, which finishes with some scenes showing how Tricky and Katy have moved on since the death of Christopher, the script ends with Tricky and Mary climbing into the back of the ambulance where Christopher's dead body has been placed. The doors of the van close and the ambulance roars away from the docks as "The End" appears. The finished film's ending is more in keeping with the idea of a romantic dream and with the mood of the film as a whole.

30 September 1985

Release of "Holly Rock" by Sheila E. on the soundtrack of *Krush Groove*. The song was penned by Prince, but Sheila was given the songwriting credit by Prince. The track was recorded at Sunset Sound in April 1985. It was released as a single in May 1986 (no chart impact).

The accompanying film, Krush Groove, starred Sheila as the female lead. Hyped as "the Purple Rain of rap," Krush Groove was directed by Michael Schultz, who was responsible for Car Wash and some of Richard Pryor's earliest film successes. The film is essentially the story of the Def Jam rap label and its founders, Rick Rubin and Russell Simmons. Much like Purple Rain, most of the characters in the film appear as themselves, including Run-D.M.C., Kurtis Blow, The Fat Boys, L.L. Cool J, and New Edition. Sheila performed Prince's "Holly Rock" and "A Love Bizarre" in the film.

2 October 1985

"America" is released as the third single from *Around The World In A Day* in the US. The song reached number 46 on the Pop Chart and number 35 on the Black Chart. The B-side was "Girl."

2 October 1985

Release of a 12-inch single of "America" backed with "Girl." The record includes the full 21:46-minute version of "America."

27 October 1985

Prince shoots a video for "America" on a day off from filming in Nice. The Revolution, augmented by saxophone players Fric Leeds and Eddie Minnifield, were flown in for the session. Free tickets for the video shoot had been announced on local radio and 200 fans attended the session. Prince and the band enjoyed themselves so much that they gave the audience a mini-concert after "America" was filmed, playing "Paisley Park," "Delirious,"

"Little Red Corvette," and "Purple Rain."

Most band members stayed on in Europe following the "America" taping. Lisa Coleman and Wendy Melvoin went to London to do some recordings. A house in London was rented for Prince, who proceeded to commute weekends for the rest of his stay in France. Lisa and Wendy did some work at the Advision studio on "New Position" and "Sexual Suicide." They also recorded two new instrumentals, "It's For You" and an untitled piece that became "Mountains."

Early November 1985

Paul Peterson announces that he is leaving The Family during a "10,000-mile showdown" on the phone with Prince. While in Los Angeles for acting and dancing lessons, he had enlisted legal counsel to help negotiate a fair deal with Prince and Paisley Park Records. Peterson and the other group members were advised by attorney Dan Brennan not to sign because of the restraints he considered the contracts would have imposed on the future artistic and financial autonomy of each member.

Much like the other band members, Peterson was frustrated by the lack of promotion and support in The Family project. His Catholic family background played a part in his decision to quit the group, as did his disappointment in the limited creative input he was allowed to contribute to the project. Peterson's announcement to leave The Family spelled the end of the band. The other group members were surprised by Peterson's decision although they shared many of his frustrations. Prince's lawyers threatened to sue Peterson for \$10 million to the effect that he had breached a verbal agreement and Brennan had advised him to do it. Prince and Peterson spoke for the first time in 10 years in 1996.

15 November 1985

MTV broadcasts an interview with Prince, MTV Presents Prince. It was shot in France where he was filming Under The Cherry Moon. MTV had submitted a list of questions which Steve Fargnoli asked Prince. The entire interview lasted about 25 minutes, of which MTV broadcast 18 minutes. While in France, Prince also gave an interview to Ebony, where he talked about his career and religious beliefs. The interview wasn't published until July 1986.

Much like the Rolling Stone conversation earlier in the year, the purpose of the MTV interview seemed to be to counter some of the criticism Prince was receiving from the press. He said that he didn't live in a "prison" and claimed that he had not built any walls around himself. He emphatically denied that he was selling out to a white rock audience and he tried to explain why he didn't participate in the USA For Africa session. Still, despite Prince's reassurance that he was "just like anyone else," he came off as a reticent, somewhat estranged figure.

21 November 1985

Having completed the shooting of *Under The Cherry Moon* in two months, a wrap party is held at the Studio de la Victorine in Nice, a film studio which had been used for many interior scenes in the film. Susannah Melvoin flew in from Minneapolis for the party and she was accompanied by Eric Leeds, Miko Weaver, Greg Brooks, and Wally Safford, all of whom had been part of the live line-up of The Family.

As a direct result of The Family's demise, Prince decided to augment The Revolution with Leeds, Weaver, and the trio of Benton, Safford, and Brooks as backing singers and dancers. Susannah was also brought on board to sing backing vocals. Not everyone in Prince's band was happy about the restructuring. Wendy voiced her complaints, arguing that the band was becoming "just an everyday funk band." The new version of the band was dubbed The Counter Revolution by some of the members.

22 November 1985

The expanded Revolution line-up shoot a video for "Girls And Boys" at the Studio de la Victorine in Nice.

26 November 1985

Prince's new house is finished when he returns to Minneapolis. It was a large three-story mansion-style building, painted yellow, with purple balconies and window trims. A long driveway leads from a security house up to the main home. The entire 30-acre property is surrounded by a black fence and the house is hidden from sight by trees. The house is only about a mile away from the site of the Paisley Park studio. Prince's father, John L. Nelson, moved into the purple house on Kiowa Trail.

30 November 1985

Prince records "An Honest Man" and "Mountains." Although left off *Parade*, "An Honest Man" was featured in its full length in *Under The Cherry Moon* as an instrumental. It was included on the 1998 *Crystal Ball* three-CD collection in an abbreviated a cappella version.

"Mountains" was a live recording with the new line-up of The Revolution. Eric Leeds' friend, trumpet player Atlanta Bliss also participated in the recording, which basically functioned as an audition for him. Prince was clearly pleased with the outcome and asked Blistan to join the band once the recording session was over. He was renamed Atlanta Bliss.

Numerous factors influenced Prince's decision to revamp the band. He wanted to make productive use of the personnel he had recruited for The Family, but he also felt some obligation to reconnect with his R&B roots; after two rock-oriented albums, there were whispers in the media and among fans that Prince had become too "white" in his music. The presence of the dancers and horns made Prince's group reminiscent of classic funk outfits like James Brown's Fabulous Flames.

3 December 1985

Prince goes to San Francisco with plans to do post-production work on *Under The Cherry Moon*. He checked out a studio called Fantasy, but decided that he wanted to work on the film in the more familiar environs of Los Angeles instead. A house was rented in Beverly Hills and Prince had a wing of the house installed with editing equipment. Film editors came to work every day for almost two months.

Prince worked on the audio track for the film at the Samuel Goldwyn Soundstage in Los Angeles. He received a visit from Michael Jackson, whom Prince promptly challenged to a game of table tennis, using a table that had been set up in the middle of the Soundstage room. Prince also paid Jackson a visit, dropping by a session at Westlake Audio, a recording studio where he was demoing songs with Quincy Jones in prepara-

tion for the *Bad* album. Prince shared a pizza with Jackson's chimpanzee, Bubbles, who was with them in the control room. The *National Enquirer* picked up on their encounter, claiming that Prince had used mind control to drive Bubbles crazy.

16 December 1985

Prince is booked into Sunset Sound from December 16th to January 22nd 1986, although he didn't work in the studio all days. Sessions for *Parade* were completed at Sunset Sound with the recording of "Anotherloverholenyohead" on December 16th 1985. Shortly afterwards, he recorded a song called "Dream Factory," which became the start of his next album project, *Dream Factory*. However, Prince had not made a firm commitment to the project from the outset, as he wasn't yet sure what his next step was going to be. Also taped in December was "Eternity," which ended up on Sheena Easton's 1987 album *No Sound But A Heart*.

Late 1985

Release of *Double Live*, a two-cassette home video (VHS and Betamax) of the Syracuse, March 30th 1985 concert on the *Purple Rain* tour. It was later issued on one cassette and on LaserDisc as *Live*. The film includes the previously unavailable song "Possessed."

26 December 1985

Prince records a song called "Can I Play With U?" for Miles Davis at Sunset Sound. He had been asked to submit a song for Davis' first album for Warner Bros., initially titled *The Perfect Way* but later renamed *Tutu*. The jazz legend had become enamoured with Prince's music around the time of *Around The World In A Day* and was anxious for him to contribute something to the new album. The idea was that if Davis liked the song, Prince might go on to record more tracks for him. Prince also recorded an instrumental entitled "A Couple Of Miles," which was a tribute to Davis rather than something for him to play on.

After saxophone overdubs by Eric Leeds, an instrumental and a vocal version of "Can I Play With U?" were sent to Davis on a cassette in early January 1986. Davis professed to like the song and added his trumpet in February after receiving the multi-track master tape. Keyboard parts and bass were also added by his musicians. All involved were thrilled at the idea of helping along a collaboration between Davis and Prince, although no one was really pleased with how "Can I Play With U?" turned out. Prince seemed lukewarm at the finished results, although his respect for Davis precluded him from saying so. Quite possibly, Davis felt and reacted similarly. When Prince heard some of the other material Davis had recorded, he didn't feel his song would work in the context of the album. He decided that he would rather not have the track on the record, and with no argument, it was shelved.

No further songs for Davis were forthcoming from Prince, but Warner Bros. executives and people in their respective employ continued to encourage a further collaboration, feeling that sparks would fly if they could entice them into the studio together. Still, both seemed shy of the idea of actually working together, side by side, in the studio. Subsequently, a meeting between the two was arranged. They kept in touch by telephone, but, according to friends, seldom spoke about music.

28 December 1985

Prince gets together with Eric Leeds, Sheila E., and Levi Seacer Jr. to jam at Sunset Sound. The quartet recorded a highly spontaneous "Paisley Jam" session. Leeds played saxophone, Sheila drums, Seacer bass, while Prince alternated between guitar and piano.

Eight instrumentals were committed to tape: "Slaughterhouse," "U Just Can't Stop," "Run Amok," "Mobile," "Madrid," "Breathless," "High Calonic," and "12 Keys." They were given titles simply to facilitate their identification. Accordingly, "Madrid" was named so because it had a kind of Spanish feel, while "Mobile" (referring to Mobile, Alabama) was a bluesy piece. Similarly, "12 Keys" featured many key changes (the song incorporated a portion of the melody of "The Question Of U"). Leeds went into the studio the next day to record saxophone and flute overdubs on some of the "Paisley Jam" tracks.

30 December 1985

Pleased with the results of the "Paisley Jam," Prince is back in the Sunset Sound studio with Eric Leeds, Sheila E., and Levi Seacer Jr. They recorded "U Gotta Shake Something," "Voodoo Who," and "Finest Whiskey" during another highly relaxed session. By now, Prince was beginning to realise that the music they were creating was highly exciting and perhaps worthy of release.

31 December 1985

Prince attends a Patti LaBelle concert at the Universal Amphitheatre in Los Angeles.

2 January 1986

Release of The Bangles' Different Light, containing the Princepenned "Manic Monday." Having formed in 1981 in Los Angeles, The Bangles (originally Colours, The Supersonic Bangs, and then The Bangs) released their debut album, All Over The Place, in 1984. It was followed by Different Light.

"Manic Monday," written by Prince using the pseudonym Christopher, became the band's breakthrough, reaching number two on the US chart and paved the way for the followup hit, "Walk Like An Egyptian," which went to number one and sent the album to the top of the charts.

S Januaru 1986

Lisa Coleman, Wendy Melvoin and her brother Jonathan, join the line-up of Prince, Eric Leeds, Sheila E., and Levi Seacer Jr. in the Sunset Sound studio for an exhausting seven-hour session, the so-called "Everybody's Jam." Six of the pieces that were recorded were given titles: "Groove In C Minor," "Slow Groove In G Major," "Groove In G Flat Minor," "Junk Music," "Up From Below," and "Y'all Want Some More?". During this session, Prince played primarily drums, while Sheila and Jonathan played percussion, Lisa piano, and Wendy guitar and bass.

January 1986

Prince shoots a video for "Kiss" in Los Angeles. It featured only Prince and Wendy Melvoin with German model Monique Manning, who appears as a veiled girl.

Mid-January 1986

Construction on the Paisley Park studio complex begins. The studio was designed by architect Brett Thoeny of Boto Design from Venice, California, who specialises in studio design, and was built by Bossardt-Christenson, a local construction company.

22 January 1986

An album is assembled from the instrumental sessions held in late December 1985 and early January 1986. Around 20 minutes of the 45-minute "Junk Music" jam was intended as the centrepiece of the album, which had the projected title of *The Flesh*. "Junk Music" was going to make up side one of the LP, while "Up From Below," "Y'All Want Some More?", and "A Couple Of Miles" were planned for the second side of the LP. No test pressing of *The Flesh* LP was ever made, however, and the album was shelved when *Under The Cherry Moon* and other activities demanded Prince's full attention.

Featuring largely improvisational music, the Flesh sessions allowed Prince to stretch out musically and develop his musical vocabulary. The Flesh can be seen as a forerunner to Prince's later Madhouse project in more ways than one. Much like Madhouse, the musical focus of The Flesh was on instrumental music, basically funk jams with a distinct jazz flavour added by Eric Leeds, who was given an opportunity to contribute more actively to Prince's music. And much like Madhouse, the plan was to release The Flesh album "anonymously," with few details about the participants and certainly no mention of Prince's involvement.

The Flesh instrumentals remain unreleased, although part of the melody for "Madrid" was later re-used by Leeds for "Andorra" on his 1991 *Times Squared* album. Additionally, some

30 seconds of "Junk Music" made it into *Under The Cherry Moon* as background music.

Further Sunset Sound sessions in January included work on several tracks for Jill Jones' album. Before leaving Los Angeles in late January, Prince taped two songs for *Dream Factory*, "Last Heart" and "It's A Wonderful Day." The former song was included on the independently released *Crystal Ball* three-CD set. "It's A Wonderful Day" still remains unreleased.

27 Januaru 1986

Prince presents the award in the pop-rock category for Favourite Single to Huey Lewis and The News for their "Power Of Love" at the American Music Awards in Los Angeles.

1 February 1986

Back home again, Prince, André Cymone, and Brown Mark guest with Mazarati at the Winter Carnival's Fun Fair in St. Paul. They jammed together onstage for 15 minutes on "America" and "The Dance Electric."

3 February 1986

Rehearsals with the expanded line-up of The Revolution begin at the Washington Avenue warehouse in Minneapolis.

S February 1986

The Paradel Under The Cherry Moon project is launched with the release of "Kiss." The single became Prince's third number one Pop hit (after "When Doves Cry" and "Let's Go Crazy") and went gold. It remained at number one for two weeks. It also made the top spot on the Black Chart, staying there for four weeks. The B-side of "Kiss" was "Love Or Money."

9 February 1986

Prince and his father, John L. Nelson, spend a day at Sunset Sound to do some recordings together.

12 February 1986

Release of Minneapolis Genius – The Historic 1977 Recordings, an album attributed to Pepé Willie's group 94 East. The album was comprised of six songs, recorded between 1975 and 1979 (in spite of the album title), all featuring Prince as a studio musician. Prince is co-credited with Willie on one of the tracks, "Just Another Sucker." Many of the original parts had been re-recorded and updated with the exception of those played by Prince and André Cymone.

The album was released by Willie on Hot Pink, a small record label. He was accused of cashing in on Prince's popularity with the record, but he felt he deserved recognition for his input and guidance in the early years of Prince's career. He was upset because he felt that he and Prince had a deal, whereby Prince would come back to help him by mentioning his name when he achieved success. Prince objected to the release and Willie and Prince had a heated discussion about the album at First Avenue in Minneapolis.

17 February 1986

Prince is booked into Sunset Sound from February 17th to March 1st, although he wasn't in the studio every day during this period as he was in rehearsal with The Revolution. Work was mostly devoted to Jill Jones' album, with David Rivkin producing the sessions that didn't involve Prince. A song called "Euphoria Highway" was recorded for her record. An early version of the album was compiled in late February.

3 March 1986

Prince plays a concert at First Avenue in Minneapolis with an announcement on Minneapolis radio station KMOJ as the only advance notice. Prince's family members watched from the balcony and four video cameras captured the event. It was the debut of the revamped Revolution line-up: Wendy Melvoin and Miko Weaver (guitars), Brown Mark (bass), Dr. Fink and Lisa Coleman (keyboard), Eric Leeds (saxophone and flute), Atlanta Bliss (trumpet), Bobby Z. (drums), Jerome Benton, Greg Brooks, and Wally Safford (dancing and backing vocals). Susannah Melvoin (backing vocals) also took part in some of the 1986 concerts.

Prince reminded the audience from the outset that it was just a rehearsal. "We've only been rehearsing for about a week, so we're a little rusty but here it goes." He joked freely with his band members and the crowd at First Avenue, even wandering into the amazed audience several times during the show. Prince and the backing singers lambasted Paul Peterson with a chant of "St. Paul, punk of the month" during "Mutiny." They also made fun of Morris Day by demonstrating how to make a wooden leg out of his "Oak Tree" dance. "America" was given a special treatment as Prince inserted lyrics from Jesse Johnson's "Free World," Morris Day's "The Oak Tree" and "Colour Of Success" (both from his 1985 solo album Colour Of Success), James Brown's 1985 hit "Living In America" (from the Rocky IV soundtrack, 1985) as well as Sheila E.'s "Holly Rock." The concert also included a rare performance of "Paisley Park."

In striking contrast to the extravagant rock theatre spectacle of the *Purple Rain* tour, the *Parade* show was stripped-down and props-free, presenting Prince as a consummate entertainer and bandleader. The show was more light-hearted and down-to-earth than any of Prince's previous tours, emphasising Prince's music and stagecraft, toning down the guitar hero posturing and rock star leanings of the previous tour. Comparisons were frequently made with James Brown's soul revues of the '60s and '70s. The critics were delighted, lauding Prince and the versatility of his band, the expanded "Counter" Revolution.

The Minneapolis concert became the first of 10 one-off shows in the US. The series of concerts was dubbed the "Hit & Run" tour by Prince's manager Steve Fargnoli. While Prince was very pleased with the show and his band, he elected not to take the show on the road for a full-blown US tour. His decision was influenced by his managers, who convinced him that another tour so soon after the extensive *Purple Rain* trek would over-expose him to the audience. The one-off shows sold out quickly despite minimal advance publicity.

Prince had rehearsed a vast repertoire and almost every "Hit & Run" show was different. There was an emphasis on *Parade* material, but the set list also featured several selections from *Around The World In A Day, Purple Rain*, and 1999. Prince's first four albums were represented by one song each, "Soft And Wet" (*For You*), "I Wanna Be Your Lover" (*Prince*), "Head" (*Dirty Mind*), and "Controversy" (*Controversy*). Three songs written for other artists were regularly performed, "Mutiny" (The Family), "The Dance Electric" (André Cymone), and "A Love Bizarre" (Sheila E.). Two covers were regularly

performed: the chorus from Patti Page's 1953 hit "How Much Is That Doggie In The Window?" and the Jerry Lee Lewis 1957 classic "Whole Lotta Shakin' Goin' On."

A fairly typical concert had the following set list: "Around The World In Day" / "Christopher Tracy's Parade" / "New Position" / "I Wonder U" / "Raspberry Beret" / "Alexa De Paris" / "Controversy" / "Mutiny" / "Dream Factory" / "How Much Is That Doggie In The Window?" / "Lady Cab Driver" / "Automatic" / "D.M.S.R." / "The Dance Electric" / "Under The Cherry Moon" / "Anotherloverholenyohead" / "Soft And Wet" / "I Wanna Be Your Lover" / "Head" / "Pop Life" / "Girls And Boys" / "Life Can Be So Nice" / "Purple Rain" / "Whole Lotta Shakin' Goin' On" / "Mountains" / "A Love Bizarre" / "America" / "Kiss." "Mutiny" incorporated the chorus from "Dream Factory" ("this is what it's like in the dream factory"). "The Dance Electric" featured few lyrics, instead developing into a lengthy instrumental jam with Prince soloing on the guitar.

"Love Or Money" made (at least) one appearance in the set in the US. "Paisley Park" was dropped after the initial (First Avenue) concert. Beginning halfway through the tour, Prince sometimes added an extended "Electric Man" portion to "Head." Chants from "Holly Rock" were occasionally added to "Controversy," "Mutiny," "A Love Bizarre," and "America." Apart from the early performances of "Raspberry Beret," which featured a full-length version, the song was shortened to include only a verse and the chorus. The encore segment, which started with "Purple Rain," didn't always include "Mountains" and "America."

4 March 1986

Release of Mazarati's self-titled album on Paisley Park Records. It includes Prince's "100 M.P.H." The album only reached number 133 on *Billboard's* Pop Chart and 49 on the Black Chart. The two singles, "Players' Ball" and "100 M.P.H.", failed to make the Pop Chart although the latter got to number 19 on the Black Chart.

Brown Mark, who supervised the band, was frustrated by the group's lack of commercial success and blamed Paisley Park Records and Prince for failing to support the record adequately. Their contract with the label was cancelled when Mark left Prince's employ later in 1986. He managed to get Mazarati signed with Motown Records and they released a second album, *Mazarati 2*.

5 March 1986

Release of a 12-inch single of "Kiss" coupled with "Love Or Money." The record features an "Extended Version" of "Kiss."

6 March 1986

Prince makes an unannounced appearance with Sheila E., who is playing at the Universal Amphitheatre in Los Angeles. Prince duetted with Sheila on "A Love Bizarre," before continuing with "America" and "Kiss." By the end of the 30-minute encore, Sheila's band had been relegated to the wings as Prince and The Revolution took over the stage.

Prince received a backstage visit after the show from George Clinton and former Miss America Vanessa Williams, who were working together on an album project. Clinton had contacted Prince's organisation and asked whether Prince would be interested in submitting some material for the projected record. They were given two Prince songs: "Eternity," taped at Sunset Sound in December 1985, and "Euphoria Highway," which Prince recorded with Jill Jones at Sunset Sound in February 1986 for her planned solo album. Clinton's project with Williams never got off the ground, however, and 'Euphoria Highway" was never released, while "Eternity" was later submitted to Sheena Easton, who released it in 1987 on *No Sound But A Heart*.

8 March 1986

Prince shows up to do another duet with Sheila E. at her show at the Warfield Theatre, San Francisco. Prince and The Revolution joined Sheila on "A Love Bizarre" and "Kiss." The show was filmed and later released as a home video, *Romance 1600 Live*.

15 March 1986

Sessions for the *Dream Factory* project begin in earnest in mid-March 1986 when Prince started working in a new home studio in his house. A great deal of money had been invested in the studio, which was designed by Westlake Audio. The studio was large enough to allow Prince to do band recordings at home, something that had not been possible before. Although Prince, as usual, handled most of the recordings by himself, the *Dream Factory* project did involve Wendy and Susannah Melvoin and Lisa Coleman to a large degree.

The first song Prince taped in the new studio was "The Ballad Of Dorothy Parker." He recorded several more songs in the studio from mid-March to late April: "Power Fantastic," "And How," "A Place In Heaven," "Movie Star," and "Witness 4 The Prosecution," most of which would be included on various configurations of the *Dream Factory* album. "Power Fantastic" was included on *The Hits/The B-Sides* collection in 1993, while "Movie Star" surfaced in 1998 on the *Crystal Ball* three-CD set. "And How" was reworked and released in 1991 by Jevette Steele on *Here It Is* (the first edition of the album).

Prince still staged occasional recording sessions at the Washington Avenue warehouse. Since he now had recording equipment installed in both places, he could record with his band during or after rehearsal and then take the tapes back home to add overdubs and continue work. A funky instrumental intended for *Dream Factory*, entitled "And That Says What?", was recorded with the band at the warehouse.

22 March 1986

Prince and Sheila E. work on her third album during five days at Sunset Sound, March 22nd to 26th. They cut "Boy's Club" and "Love And Sex," which was left off the album.

31 March 1986

Parade is released. The album was further proof that Prince was more concerned with musical growth than repeating past successes. It is an ambitious record of startling variety, showcasing a wide range of musical styles, arrangements, and sounds. The album finds him moving away from the more immediate music of his 1983-84 period and there is a new-found complexity to some of the music, which can be attributed in part to Prince's increased fondness for jazz.

The reviews of *Parade* were somewhat mixed, particularly in the US where many critics saw the album as a continuation

of Prince's "psychedelic" phase. In contrast, most European critics were very impressed and it was the first time that they really embraced his music. *Parade* was declared the best album of 1986 by two of the leading music publications in Europe, the British *The Face* and the *New Musical Express*, while it finished second (to The Beastie Boys' *Licensed To Ill*) in the *Melody Maker* round-up. Similarly, the *Parade* single "Kiss" was voted the best song of the year by many European music critics.

The album sold 1.6 million in the US, showing a steady decline from the 11 million copies of *Purple Rain* and 2.4 million for *Around The World In A Day*. It got to number three on the Pop Chart and 2 on the Black Chart. It was notable, however, that while Prince's US sales were shrinking, he was beginning to sell more in Europe. The record sold 1.9 million copies in Europe and the rest of the world.

3 April 1986

Prince performs at the Metro in Boston. Local radio station WBCN announced the concert at 11 am on the day of the show, and the 1,200 tickets were sold out 20 minutes later. Outside the club, people were offered \$300 or more for their tickets. Plans for the show were set in motion when Boston concert promoter Don Law received a call from Steve Fargnoli asking if Prince could play the Metro two days later. The venue was chosen because of Prince's fondness for the club, having played there in 1981 (when it was called The Channel).

There was much discussion between Prince and his management team as to whether he should tour the US with the new *Parade* show. His managers argued that a full-scale tour would over-expose him to the audience considering how little time had elapsed since the *Purple Rain* tour. Prince, on the other hand, wanted to do a much more simple, propsfree "anti-tour," and he was eager to prove his funk and R&B "credentials" with his new band and music.

7 April 1986

Prince flies to Nice to film some transitional scenes for *Under The Cherry Moon* and shoot a video for "Mountains" with The Revolution. The band members returned to Minneapolis on April 12th, while Prince intended to stay on another week.

15 April 1986

Prince returns prematurely to Minneapolis after hearing the news about the US air attack against targets in Libya that night. The strike was justified by President Ronald Reagan as an act of preemptive self-defence against Libyan-sponsored terrorism after it had been discovered that Libyan officials had played a major part in supporting a bombing of a West Berlin discotheque earlier in April. Terrorism had become a critical problem for the US government by the mid-'80s, when US diplomats, soldiers, and citizens abroad were increasingly finding themselves the targets of terrorist attacks. Many US artists cancelled visits to Europe and projected tours because of fears over their safety after the Libya attack.

Mid-April 1986

Sessions for *Dream Factory* continue in Prince's home studio with the recording of "Crystal Ball," "Starfish And Coffee," and "Big Tall Wall." Lisa Coleman also recorded a two-minute

instrumental piano piece, entitled "Visions," which Prince intended as the opening of *Dream Factory*.

Late April 1986

Prince and Susannah Melvoin separate after living together only a few months in Prince's house. Prince rented a condominium in the Lake Calhoun district of Minneapolis and persuaded Susannah to live there. Prince didn't want to break off the engagement, but he was clearly finding it difficult to share his life on a daily basis.

Prince was going out with other women and it seemed obvious that his relationship with Susannah wasn't going to last. Without being overly discreet, he dated aspiring actresses Troy Beyer and Sherilyn Fenn, model Jackie St. Clair, and had a brief romance with Carole Davis, a New Yorker with musical ambitions. A fun, out-going girl, Davis encouraged Prince to expand his horizons beyond his controlled environment, something which associates believe contributed to the demise of the relationship.

Late April 1986

The first, tentative version of *Dream Factory* is compiled on cassette. At this early stage, the album was planned to be an 11-track single LP. In addition to eight songs committed to tape since December 1985, Prince included the 1985 *Parade*-era leftover "Sexual Suicide" and two songs originating from 1982, "Strange Relationship" and "Teacher, Teacher."

Side one of *Dream Factory* was going to include: "Visions" / "Dream Factory" / "It's A Wonderful Day" / "The Ballad Of Dorothy Parker" / "Big Tall Wall" / "And That Says What?". Side two: "Strange Relationship" / "Teacher, Teacher" / "Starfish And Coffee" / "A Place In Heaven" / "Sexual Suicide."

3 May 1986

More Sunset Sound sessions follow from May 3rd to 11th. Amongst other tracks, Prince cut "In A Large Room With No Light," "It," and "If I Could Get Your Attention." The latter was submitted to Taja Sevelle, who released it on her self-titled 1987 album.

7 May 1986

"Mountains" is released as the second *Parade* single. It didn't have the same impact as "Kiss," stalling at number 23 on the Pop Chart and 15 on the Black Chart. Featured in *Under The Cherry Moon*, the instrumental "Alexa De Paris" was the B-side of "Mountains."

14 Mau 1986

Prince guests onstage with The Bangles at the Warfield Theatre in San Francisco. Towards the end of the show, Prince bounced onstage to play guitar and sing along with the band on "Manic Monday" and "Whole Lotta Shakin' Goin' On."

20 May 1986

Prince picks up the awards for Best Video ("Raspberry Beret"), Best Film/Video Score (*Parade*), and Best Cover Artwork (*Around The World In A Day*) at the sixth annual Minnesota Music Awards at the Carlton Celebrity Room, Bloomington. Prince and The Revolution closed the show with a 40-minute set comprising "Raspberry Beret," "Girls And Boys," "Life Can

Be So Nice," a funk medley of "Mutiny" and "Controversy" (with a few lines from "Holly Rock" and "All Day, All Night" thrown in), "Kiss," and "Love Or Money."

21 Mau 1986

A 12-inch single of "Mountains" backed with "Alexa De Paris" is released. "Mountains" is included in an "Extended Version."

23 May 1986

Fans have only three hours' notice via a local radio station to get tickets to Prince's concert at San Francisco's 2,200-seat Warfield Theatre. Scalpers were asking from \$75 to \$275 per ticket at showtime. The concert was one of the longest Prince had played, lasting almost three hours. André Cymone guested onstage to sing "The Dance Electric." "Don't y'all laugh, we're just making this shit up as we go along," Prince said towards the end of the show when he attempted to create a new song on the spot. "Love Or Money" was played as a final encore.

26 May 1986

Prince and Sheila continue work on her album during four days at Sunset Sound, May 26th to 29th. They taped "Pride And The Passion."

28 May 1986

Prince appears at the ASCAP Awards ceremony held at the Beverly Wilshire Hotel, Los Angeles. He was cited for his compositions "I Feel For You," "Raspberry Beret," "Purple Rain," and "When Doves Cry."

30 May 1986

Prince plays the Wiltern Theatre in Los Angeles. By now a pattern was beginning to set for what Steve Fargnoli publicly called the "Hit & Run" tour: a short notice over a local radio station and fans line up to buy out the whole show in minutes. The Wiltern Theatre concert was shorter and tighter than the previous shows in Minneapolis, Boston, and San Francisco.

3 June 1986

A new version of *Dream Factory* is compiled. By now, the album had grown into a 19-track double LP. Side one contained: "Visions" / "Dream Factory" / "It's A Wonderful Day" / "The Ballad Of Dorothy Parker" / "It." Side two: "Strange Relationship" / "Teacher, Teacher" / "Starfish And Coffee" / "Interlude" / "In A Large Room With No Light" / "Nevach Ni Ecalp A" / "Sexual Suicide." Side three: "Crystal Ball" / "Power Fantastic." Side four: "Last Heart" / "Witness 4 The Prosecution" / "Movie Star" / "A Place In Heaven" / "All My Dreams."

The track titled "Nevach Ni Ecalp A" was a brief segue of backwards music from "A Place In Heaven," which spelled backwards becomes "Nevach Ni Ecalp A." Featuring a minute of guitar-playing by Wendy, "Interlude" was also more of a segue than a proper composition. "All My Dreams" is the 1985 *Parade* outtake.

Although this two-LP configuration of *Dream Factory* was mastered in early June, Prince didn't consider it a final version as he continued working on songs for the album.

4 June 1986

Prince records "Slow Love." The song was written during his brief romance with Carole Davis (who is co-credited for the lyrics). She released her own version on her 1989 debut album, *Heart Of Gold.*

6 June 1986

Prince plays the Masonic Temple Auditorium in Detroit. He wanted to celebrate his 28th birthday on June 7th with another "Hit & Run" concert. The 12,000-seat Cobo Arena was booked, but when the concert sold out in less than half an hour, a second Detroit concert, at the Masonic Temple, on June 6th, was set up at short notice. The 4,500-seat Masonic Temple was selected because Cobo Arena and most other concert venues in the city were unavailable.

7 June 1986

Prince places an unexpected call to Charles Johnson, also known as the Electrifying Mojo, a Detroit disc-jockey at WHYT who had long been a Prince supporter. In a 15-minute interview, Prince paid tribute to his Detroit followers and told Johnson about the upcoming *Under The Cherry Moon* film. He also talked about his motives for making music and revealed that he had 320 finished unreleased songs in the vault.

7 June 1986

Prince spends his 28th birthday treating the fans at the Cobo Arena in Detroit to an inspired two-hour show. Several people guested onstage, including André Cymone during "The Dance Electric," Sheila E., and opening act Mazarati. The two Detroit concerts were filmed and an hour-long concert film was produced, *Parade Live*, which was broadcast in Japan and several European countries later in 1986.

"Listen, this is a very special day," Wendy Melvoin said, taking the microphone half an hour into the show. She then proceeded to lead the crowd in a loud version of "Happy Birthday." A grinning Prince took the microphone himself, "Does that mean I can come back? Last year we had a party and it was fun, but it wasn't as fun as this. Detroit is like my hometown, I mean that. I could've stayed in Uptown and partied, but I wanted to come down and party with y'all."

A birthday bash was held at the Joe Louis Arena Olympia Room after the Cobo Arena concert. Prince and his camp, including André Cymone, mingled with local notables, among them basketball stars Isiah Thomas and Magic Johnson, and Punch Andrews, manager of Detroit rocker Bob Seger. George Clinton and Seger attended the concert but opted out of the party. After a round of "Happy Birthday," the party closed early in the morning.

10 June 1986

Prince plays another "Hit & Run" concert, at the 15,000-seat Freedom Hall in Louisville, Kentucky.

12 June 1986

Prince stops by at Sunset Sound to record "Baby Go-Go." Prince did some additional work on the song in early 1987 before sending it to Nona Hendryx, who re-recorded it with her musicians for her 1987 *Female Trouble* album.

17 June 1986

The full line-up of The Revolution record four tracks at the Washington Avenue warehouse on June 17th and 18th: "Data Bank," "Can't Stop This Feeling I Got," "We Can Funk," and "Girl O' My Dreams." The songs were intended for a projected Broadway-style musical (which may have been called Dream Factory). Prince later re-recorded two of the songs from scratch: "Can't Stop This Feeling I Got" for Graffiti Bridge and "Data Bank" for The Time's Corporate World project, which was shelved although the song survived to make it onto their Pandemonium album. "We Can Funk" was included on Graffiti Bridge, but the released version was based on "We Can Fuck," recorded at Sunset Sound in late December 1983. Meanwhile, T.C. Ellis recorded a new version of "Girl O' My Dreams" for his 1991 True Confessions album.

1 July 1986

Under The Cherry Moon premieres in the unlikely town of Sheridan, Wyoming (10,000 habitants). Lisa Barber, a 20-year-old hotel worker, had won the opening for her hometown in a contest sponsored by MTV and Warner Bros. Barber got to invite 200 of her friends to the party, which was attended by Prince and his entourage of another 300 people, including Kristin Scott-Thomas, Joni Mitchell, Rosanna Arquette, and Ray Parker Jr. While the audience in the Centennial Theatre cheered Prince on in several scenes, there wasn't an overwhelming enthusiasm for the film itself.

The post-screening party, held at the local Holiday Inn, was broadcast live by MTV. The event was also covered by teams from *Good Morning America* and *Entertainment Tonight*, as well as by many publications and newspapers. MTV's 50-minute broadcast was seen by an estimated 2 million people. Prince and his band members mingled with the crowd and made small talk about the movie with MTV presenter Martha Quinn. After a brief opening jam by Mazarati, Prince performed an energetic set, of which MTV broadcast 10 minutes: "Raspberry Beret," "Delirious," "Controversy," and "Mutiny."

2 July 1986

Under The Cherry Moon opens in 941 theatres nationwide in the US. In sharp contrast to Purple Rain, the film received almost unanimous panning and was written off as "pretentious," "a mess," "a failed experiment," and "an ego trip of truly vintage Hollywood proportions." The box office response was poor. Having cost an estimated \$12 million, the film grossed around \$10 million during its brief theatrical run.

All plans for a full-scale US *Parade* tour were abandoned after the disappointment of *Under The Cherry Moon* and *Parade's* fairly rapid descent on the chart. Instead, a tour of Europe and Japan was set up at short notice. Later in July, tickets went on sale to concerts in The Netherlands, Belgium, Denmark, Sweden, Germany, France, and the UK. The hastily arranged tour would be a way to whip up interest in *Under The Cherry Moon* since the premiere of the film would be tied in with the concerts in many of the countries.

2 July 1986

Release of "Anotherloverholenyohead," the third single from *Parade*. It reached only number 63 on the Pop Chart and 18 on the Black Chart. The B-side was "Girls And Boys."

3 July 1986

Prince plays a "Hit & Run" concert at the McNichols Arena in Denver. Joni Mitchell joined Prince onstage for "Purple Rain."

7 July 1986

Work on the *Dream Factory* album progresses. Prince spent three days in his home studio, July 7th to 9th, taping a song called "Train" for the project. He also recorded an instrumental entitled "It Ain't Over 'Til The Fat Lady Sings" (named so by Eric Leeds), which was also going to be used in the projected musical.

In the end, nothing concrete ever came of the Broadway plans, but Prince returned to some of the ideas when he began working on *The Dawn* film project later in 1986 and *Graffiti Bridge* in 1987. "It Ain't Over 'Til The Fat Lady Sings" is unreleased, while "Train" was later given to Mavis Staples and included on her 1989 Paisley Park album, *Time Waits For No One*.

12 July 1986

Prince completes *Dream Factory* during a week at Sunset Sound, from July 12th to the 18th. He taped two new songs, "The Cross" and "Sign O' The Times," and reworked and extended the 1982 track "I Could Never Take The Place Of Your Man" for the album. The sessions also included "Joy In Repetition," although it wasn't placed on the album. It was later released on *Graffiti Bridge*.

18 July 1986

The final configuration of *Dream Factory*, an 18-track double LP, is sequenced. Side one: "Visions" / "Dream Factory" / "Train" / "The Ballad Of Dorothy Parker" / "It." Side two: "Strange Relationship" / "Starfish And Coffee" / "Interlude" / "Slow Love" / "I Could Never Take The Place Of Your Man." Side three: "Sign O' The Times" / "A Place In Heaven" / "Crystal Ball." Side four: "The Cross" / "Last Heart" / "Witness 4 The Prosecution" / "Movie Star" / "All My Dreams." The *Dream Factory* project was aborted after Lisa Coleman and Wendy Melvoin announced later in July that they wanted to go their own way.

22 July 1986

Prince's studio work continues unabated, July 22nd to 27th, despite the fact that the *Dream Factory* project was finished. A jam session with The Revolution at the Washington Avenue warehouse yielded "Soulpsychodelicide" and an instrumental recorded with Eric Leeds was later released as "Easy Does It" on his 1991 *Times Squared* album. Another song taped in late July was "The Ball," recorded in Prince's home studio.

Late July 1986

Lisa Coleman and Wendy Melvoin announce to Prince that they want to leave the band. Like so many others who had worked with Prince, they felt creatively stifled despite making significant contributions to his music. Their input was obviously very important, yet they were essentially living out his musical vision, embellishing his music rather than contributing more directly to songwriting. Several other issues contributed to their decision to go their own way. Wendy was unhappy about Prince and Susannah's troubled relationship, and she

didn't appreciate the incorporation of her sister into the band.

Lisa and Wendy were going to leave for Los Angeles when Bobby Z., dispatched by Prince, caught up with them at the airport in Minneapolis. Alan Leeds stepped in to negotiate and he managed to convince them to continue as band members. Adding to a growing disharmony in the band, bass player Brown Mark was also frustrated and seemed unwilling to undertake the *Parade* tour. One reason was that he felt he was being demoted onstage in the new show in favour of Wendy. He was offered \$3,500 a week to work with Stevie Nicks, but, in the end, he relented and toured with Prince.

30 July 1986

Release of a 12-inch single of "Anotherloverholenyohead" backed with "Girls And Boys." The record features an "Extended Version" of "Anotherloverholenyohead."

2 August 1986

Prince plays the first of two sold-out concerts at the prestigious 20,000-seat Madison Square Garden in New York. Almost 500 policemen, on foot, horse, and motorcycle, surrounded the arena. The police said that the imposing show of force was intended to discourage street crime which had been linked to rap concerts at the Garden. Aftershow parties were held at the Mike Todd Room at the Palladium. Guests included Mick Jagger, Andy Warhol, Vanity, Billy Idol, Eddie Murphy, Keith Richards, and Debbie Harry.

The set list was overhauled for the two conclusive (New York) shows. "Delirious" was added in place of "Alexa De Paris," while "When Doves Cry" replaced "The Dance Electric." "Do Me, Baby" was inserted between "Mutiny" and the 1999 medley," and "Sometimes It Snows In April" debuted as an encore. In addition, the "Dream Factory" portion of "Mutiny" was dropped. Instead, "Mutiny" included lines from The Time's "Ice Cream Castles" and a "roof is on fire" chant from George Clinton's "Mix-Master Suite," from his then-newly released album R&B Skeletons In The Closet.

3 August 1986

Second concert at the Madison Square Garden, New York. Any plans Prince might have had about a US tour were definitively laid to rest in the summer of 1986, after the failure of *Under The Cherry Moon* and *Parade's* fairly rapid descent on the chart. Instead, a tour of Europe and Japan was set up at short notice. The European tour also functioned as promotion for *Under The Cherry Moon*, the premiere of which was tied in with the concerts in many of the countries.

6 August 1986

More recording sessions follow in Minneapolis after the New York shows. Prince taped "Hot Thing," "Forever In My Life," and "Make Your Mama Happy" in the home studio, August 6th to 8th. "Make Your Mama Happy" was released on the Crystal Ball three-CD set in 1998.

9 August 1986

Prince and his entourage fly to London for two days of rehearsals at the Wembley Arena before the launch of the European *Parade* tour.

12 August 1986

Prince kicks off a European *Parade* tour at the 7,700-seat Wembley Arena, London, England. The 15-date tour of Europe visited seven countries, England, The Netherlands, Denmark, Sweden, France, West Germany, and Belgium.

Prince was welcomed with open arms by the British audiences and critics alike. The tabloids and music press went crazy with headlines such as "Naked Frenzy," "Sexy Strip Show," and "Sex, Prince, and Rock 'n' Roll." Celebrities were crammed into the "Royal Box" for the three London shows, including Spandau Ballet, Bananarama, Phil Collins, Bob Geldof, Howard Jones, Pet Shop Boys, Midge Ure, Duran Duran, George Michael, and Paul Young.

The set list underwent several revisions for the European tour. Prince dropped "Soft And Wet," replacing it with "17 Days" or "Love Or Money" (less frequently than "17 Days"). "I Wanna Be Your Lover" was only played during the first (London) concert before being omitted for the rest of the tour, although the instrumental coda of the song was still played after "17 Days." "Mutiny" was replaced with Sheila E.'s "A Love Bizarre" after the first two concerts in Europe.

Introduced in the set in Europe was "1999," which ended the main portion of the show. "Purple Rain" was used as the closing number. The Rolling Stones' "Miss You" (from Some Girls, 1978), The Bangles' Prince-penned "Manic Monday" (from Different Light, 1986), and the new "It's Gonna Be A Beautiful Night" made one appearance each in Europe. A line from George Clinton's "Hey Good Lookin'" (from R&B Skeletons In The Closet, 1986) was occasionally added to "Head." Prince preceded "Under The Cherry Moon" with a bit from "Little Red Corvette" and/or "Condition Of The Heart" on a few rare occasions. Snippets from "Do U Lie?", "Paisley Park," and "The Ladder" were also played prior to "Under The Cherry Moon" once.

A set list representative of the European tour consisted of:
"Around The World In Day" / "Christopher Tracy's Parade" /
"New Position" / "I Wonder U" / "Raspberry Beret" / "Delirious" / "Controversy" / "A Love Bizarre" / "Do Me, Baby" /
"How Much Is That Doggie In The Window?" / "When Doves
Cry" / "Under The Cherry Moon" / "Anotherloverholenyohead" / "17 Days" / "Head" / "Electric Man" / "Pop Life" /
"Girls And Boys" / "Life Can Be So Nice" / ""Mountains" /
"Kiss" / "Purple Rain."

13 August (am) 1986

Prince performs a 45-minute set at Busby's, a London night-club, after the first Wembley Arena concert. The Rolling Stones' Ron Wood joined them to jam on "Miss You" (from *Some Girls*, 1978).

13 August 1986

Second concert at the Wembley Arena, London. "Paisley Park" was played for the first and only time in Europe.

14 August (am) 1986

Prince plays during a post-concert party at the Kensington Roof Garden, London. During the short performance, Prince invited Eric Clapton onstage to play a version of The Temptations' "I Can't Get Next To You Babe" (from *Puzzle People*, 1969).

14 August 1986

Third concert at the Wembley Arena, London. Ron Wood and Sting guested to play "Miss You." "This belongs to you," Prince said to Wood at the beginning. "But when we get done with it it's gonna belong to me." "Sometimes It Snows In April" was added to the set. The London nightclub Heaven hosted the post-concert party, but Prince and his entourage left early to travel to Rotterdam the following morning.

While in London, Prince met a 15-year-old Dutch girl named Anna Garcia. They spent a long night talking together in Prince's hotel room. Garcia was born in London, but moved to Haaksbergen, The Netherlands, when she was six years old. When she met Prince, she attended a drama school in London. Prince didn't realise how young she was, as it was only upon leaving that she told him that she was 15. They met again on the *Lovesexy* tour when Prince began to formulate ideas for a side project based around Garcia.

17 August 1986

First of three concerts at Ahoy, Rotterdam, The Netherlands. Prince was one of the first rock artists to make the evening news on national television in The Netherlands. The Dutch shows were marred by violence before and during the concerts. Prince was distracted and annoyed, influencing his decision to secure reserved seating for concert attendants during his Sign O' The Times shows in Utrecht and Rotterdam the next year.

The entourage stayed in Amsterdam, where Prince went nightclubbing, visiting the clubs Bios, Richters, and Mazzo. He seemed to like Bios the best, returning there every night.

18 August 1986

Concert at Ahoy, Rotterdam, The Netherlands. The show included a one-off performance of "Manic Monday" sung by Wendy Melvoin. Also included were "Little Red Corvette" and "America," rarely played on the European tour.

19 August 1986

Concert at Ahoy, Rotterdam, The Netherlands.

21 August 1986

Concert at Valbyhallen, Copenhagen, Denmark.

22 August 1986

Concert at Isstadion, Stockholm, Sweden. Prince's father, John L. Nelson, and Susannah, flew in from Minneapolis.

24 August 1986

Prince plays an impromptu set at Le New Morning, a renowned Paris jazz club. The 80-minute concert featured several jams and songs not played on the main tour. Towards the end of the session, John L. Nelson, Prince's father, joined the band onstage to play some piano.

Prince opened the concert with The Temptation's "I Can't Get Next To You," followed by "Love Or Money" and the Jimi Hendrix's blues number "Red House" (from Are You Experienced?, 1967), complete with lyric changes to "Purple House." The next segment saw Prince at the piano. He kicked off with a beautiful rendition of "An Honest Man." He gradually increased the tempo towards the end, eventually cueing in Bobby Z. to bring in the drums. After a brief jam, he started

to sing a few lines from "Strange Relationship" before going into "Last Heart." "Y'all having a good time?", Prince asked as they continued with "Head," which included a great deal of audience interaction. Next up was "Anotherloverholenyohead." "And now for my next trick," Prince said as he started an instrumental funk jam that included some words from James Brown's "Soul Power" (from *Revolution Of The Mind*, 1971). This led into "Controversy." A chant from "It's Gonna Be A Beautiful Night" was included. Next was a long jam on "A Love Bizarre." A mostly instrumental version of "Do Me, Baby" and "17 Days" followed, before Prince closed the set with the unreleased "Susannah's Blues," a bluesy, swing-style jazz instrumental. "I don't know who you are, but we're bad," Prince exclaimed before exiting the stage.

The Le New Morning gig and the two aftershows in London set a precedent for future Prince tours, when he has often played spontaneous unannounced club concerts following the regularly scheduled shows, giving himself a chance to improvise more and play whatever he wants. The aftershows are typically small affairs, attended by a small group of hardcore followers and media people. Emphasising Prince's musicianship rather than his showmanship, these appearances only served to enhance his status as a phenomenal musician.

25 August 1986

Concert at Le Zénith, Paris, France. A mobile recording unit had been brought in from Germany to record the soundcheck and concert at Le Zenith. The soundcheck recording included, amongst other tracks, "Coco Boys," "Susannah's Blues," "Strange Relationship," "Last Heart," The Temptation's "Can't Get Next To You," and a first run-through of "It's Gonna Be A Beautiful Night," which was basically created on the spot. Prince intended to record "It's Gonna Be A Beautiful Night" live during the Le Zenith concert.

Prince acknowledged the fact that the concert was being recorded during "17 Days," "Is everyone having a good time? I'm gonna let you in on a little secret. We're recording live here tonight. In other words, this is a record! The more noise you make, the more noise we make." "It's Gonna Be A Beautiful Night" was played as an encore and this recording of the song was used as the basis for the version included on Sign O' The Times. When the song was finally released, Prince had added new lyrics and instrumental parts. In fact, the only lyrics remaining from the original live version are the two chants, "can't nobody fuck with us" and "beautiful night, y'all say."

An aftershow party in Paris was attended by actress Catherine Deneuve, Princess Stephanie of Monaco, and dancer Mikail Baryshnikov amongst others. During the stay in France, Prince found a spacious apartment in an exclusive region of Paris, close to Champs Elysées, which he decided to rent on a long-term basis.

26 August 1986

First of two shows at Eissporthalle, Frankfurt, Germany. "Condition Of The Heart" made a rare appearance during the concert. Initially, three German shows had been announced but the tickets quickly sold out, so second dates were added in Frankfurt and Hamburg.

27 August 1986

Concert at Vorst Nationaal, Brussels, Belgium. "Little Red Corvette" was played.

28 August 1986

Second concert at Eissporthalle, Frankfurt, Germany.

29 August 1986

Concert at Grugahalle, Essen, Germany.

30 August 1986

First of two concerts at Alsterdorfer Sporthalle, Hamburg, Germany. The set included several rarely performed songs: "Little Red Corvette," "Condition Of The Heart," "Whole Lotta Shakin'," and "Sometimes It Snows In April."

31 August 1986

The European tour concludes with a second show at Alsterdorfer Sporthalle in Hamburg. The concert featured three songs not previously played in Europe: "Do U Lie?", "The Ladder," and "Love Or Money." "America" also made an appearance in the set list.

Drawing rave reviews and ecstatic crowds, the tour was a tremendous success. It was seen by approximately 120,000 people and left the audience wanting more; it was the beginning of a long and affectionate relationship with European audiences.

5 September 1986

Prince follows up the European tour with four shows in Japan, starting at the Festival Hall, Osaka. The concert included "Paisley Park" and "Whole Lotta Shakin' Goin' On."

"Love Or Money" was played more often than "17 Days" in Japan and the piano portion was extended, normally with two or three songs chosen from "Little Red Corvette," "Do U Lie?", and "The Ladder." A few lines from the as-yet unreleased "Sign O' The Times" were added to "Pop Life" during one show, while a brief excerpt from the similarly unreleased "Hot Thing" was incorporated into "Head" during another show.

Sheila E. was the opening act in Japan and she would sit in as drummer on some soundchecks with The Revolution. It was becoming increasingly apparent that Prince was thinking about replacing Bobby Z. with her.

6 September 1986

Second show at the Festival Hall, Osaka, Japan. Prince introduced "Pop Life" by reciting some of the lyrics from "Sign O' The Times."

8 September 1986

First of two shows at the Stadium, Yokohama, Japan.

9 September 1986

The *Parade* tour reaches its end at the Stadium, Yokohama. Japan. Some lines from "Hot Thing" were incorporated into the "Electric Man" portion of "Head." "Sometimes It Snows In April" was played before the show concluded with a long and emotional "Purple Rain." After finishing his guitar solo, Prince removed the guitar and threw it to the stage. He then proceeded to go off to the side and play some organ. It was an unusual ending, as if Prince knew that it was to be his last show

with his old bandmates. The concert indeed became the final time that Prince ever performed with The Revolution.

13 September 1986

Immediately upon his return from the one-month *Parade* tour, Prince throws himself into a new film project, *The Dawn*. Planned as a musical, *The Dawn* concerned two rival bands, one of them called the Coco Boys. Prince spent three days, September 13th to 15th, recording two songs that he had written specifically for *The Dawn* in his home studio, "Crucial" and "Coco Boys," which was developed from an instrumental piece recorded during the Paris soundcheck session on the *Parade* tour.

16 September 1986

Prince records "Shockadelica" in his home studio. The title was a dig at Jesse Johnson's forthcoming album of the same name; Johnson's album lacked a song titled "Shockadelica" and Prince wanted to show him that every album with a great title should have a song that shared the title. Prince wanted to get his song on the radio before Johnson's album came out, making it seem as if Johnson had borrowed the title from Prince.

Prince's tape of "Shockadelica" was sent to Bernie Grundman's for mastering of an acetate. A couple of days later, it showed up on the KMOJ radio station in Minneapolis and ended up being played on the air. Johnson was upset because it looked like he stole the title.

18 September 1986

A tape of Prince's "Wouldn't You Love To Love Me?" is delivered to Michael Jackson in his Encino home. Prince had received a phone call from Jackson's producer, Quincy Jones, who wanted Prince to sing a duet with Jackson on "Bad," the title track of his follow-up album to *Thriller*.

Jackson's plan was to have his manager, Frank Dileo, plant stories in the tabloid press that he and Prince were bitter enemies, which would generate interest in the song and the accompanying album. The idea was to have Jackson and Prince square off against one another in the "Bad" video, taking turns singing and dancing, in order to determine who was the "baddest" of them.

Prince turned down the offer, asking instead if he could submit a song to the *Bad* album. He revamped "Wouldn't You Love To Love Me?", a song which he had originally demoed in 1976 and worked on many times over the years before finishing an updated version for Jackson. However, it was rejected for inclusion on *Bad* and Prince later gave it to Taja Sevelle, who released her version on her self-titled 1987 album on Paisley Park Records.

September 1986

Prince continues working in his home studio throughout September. He recorded "Superfunkycalifragisexy" and two songs for Sheila E.'s third album, "Koo Koo" and "One Day (I'm Gonna Make You Mine)." He also cut a third track for *The Dawn* project, "When The Dawn Of The Morning Comes."

Prince never saw *The Dawn* project through to its completion, although the scenario of two rival bands was incorporated into *Graffiti Bridge*, his next film project. *The Dawn* was still mentioned as a possible film in 1989, but it

remains unfinished to this day. Clearly, writing music tailored for a film or a play, and conjuring up characters and scenarios, provided a stimulating creative challenge for Prince. With the dissolution of his protégé bands, Apollonia 6, The Time, and The Family, he was increasingly turning his attention to film projects. "Coco Boys" and "When The Dawn Of The Morning Comes" remain unreleased, but "Crucial" was included on the Crystal Ball three-CD set in 1998.

28 September 1986

Prince embarks on the instrumental jazz/funk Madhouse project. He recorded the album entitled 8 in his home studio in four and a half days, September 28th to October 1st. Eric Leeds played saxophone and flute, but Prince recorded everything else by himself except for a couple of synth solos provided by Dr. Fink.

3 October 1986

Prince guests with Sheila E. during her opening act for Lionel Richie at the St. Paul Civic Center.

5 October 1986

Prince starts working at Sunset Sound, spending almost every day for nearly three months in the studio, October 5th to December 26th. He was still seeing Susannah Melvoin and she took part in some of the sessions. Eric Leeds and Atlanta Bliss recorded horn overdubs on many tracks. Jill Jones was sometimes called upon to provide backing vocals. Other occasional guests in the studio included Sheila E., Eric Leeds' friend H.B. Bennett, André Cymone, Micki Free, and Jody Watley, formerly of Shalamar, who was working on a solo album with André and David Rivkin at Sunset Sound.

Another guest in the studio was Tony LeMans, from Los Angeles. He had played in a group with Lenny Kravitz, who used the stage name Romeo Blue, which was brought to Prince's attention by Steve Fargnoli and Jamie Shoop. After leaving the band, LeMans recorded a demo tape that attracted interest from Warner Bros. Vice President Benny Medina, who encouraged him to sign with Prince's Paisley Park Records. He released his solo album on the label in 1989.

Before focusing on an album project of his own, Prince spent the initial two weeks at Sunset Sound working mostly on songs for other artists. He recorded "Violet Blue" for Jill Jones' album and taped a cover version of "Rescue Me," originally done by Fontella Bass in 1965 (written by Carl Smith and Raynard Miner), which was sent to Dolly Parton. However, she didn't feel it was suitable for her next album. Another country music artist, Deborah Allen, happened to be working at Sunset Sound at the same time as Prince. She was venturing into pop, soul, and funk music on her new record and wanted Prince to write a song for her. After sending word to him through Bill Jackson, one of the engineers who was working on her album and whom Prince previously had worked with, Prince very quickly came up with a song for her, "Telepathy."

Having admired Joni Mitchell for many years, Prince eventually got around to recording a song for her, a ballad called "Emotional Pump." It was sent to her, but she didn't think it was her style and rejected it. Lisa and Wendy knew Larry Klein, at the time Mitchell's husband, manager, and musician, and they later went on to do some work with Mitchell.

Prince met her a few times, yet their mutual admiration never evolved into any sort of meaningful friendship.

The Madhouse tapes were edited and the record was assembled at Sunset Sound in early October 1986, when Prince and Eric Leeds also recorded two instrumentals, "Nine" (different from "Nine" on Madhouse's 16 album), which was never used, and a track written by Eric, "Six And 1/2," which became a single B-side. Trumpet player Atlanta Bliss also appeared on "Six And 1/2." In post-production, Prince incorporated voices talking in the background into "Two" and speeded-up telephone conversations into "Five." A sampled murmur of his voice was added to "Eight" and the 1983 Vanity 6 outtake "Vibrator" was pulled out and Vanity's moanings at the end of the song were lifted and inserted as a brief segue between "Three" and "Four" and between "Six" and "Seven."

7 October 1986

After having dinner in his rented Beverly Hills house with Lisa Coleman and Wendy Melvoin, Prince calls Bobby Z. to tell him that he is going to disband The Revolution. Brown Mark decided to quit when he heard that Bobby, Lisa, and Wendy had exited. Jerome Benton also left the fold when he was offered a recording deal with A&M Records and vague promises of an acting career.

Prince wanted to replace Bobby Z. with Sheila E. Although she was advised not to give up centrestage to play drums behind Prince, which many felt would be a step backwards artistically, Sheila felt it was a necessary move in order to be taken seriously as a musician. She was clearly frustrated by the public perception of her as a female pop star and sex symbol rather than a musician. Sheila's considerable experience and versatility made her the perfect drummer for Prince.

17 October 1986

The disbanding of The Revolution is officially announced by Prince's New York-based publicists, the Howard Bloom Organisation. The departures of Lisa Coleman and Wendy Melvoin surprised many, considering that both parties had stressed their allegiance to each other. Close associates attribute their dismissal to a case of wounded pride on Prince's part; he was upset with them for having announced their desire to quit.

18 October 1986

Prince records "Housequake," using the speeded-up voice he first had employed on "Erotic City."

20 October 1986

Prince interrupts studio work to attend a concert by The Bangles at the Palace, Los Angeles. Wendy Melvoin and Lisa Coleman had been invited along with Prince. Lisa declined, but Wendy and Prince guested onstage with the band. Prince played guitar on "Hero Takes A Fall," before turning it over to Wendy for "Manic Monday" as he took over on tambourine. Following the concert, The Bangles accompanied Prince and Wendy to Sunset Sound for a jam session, which also included André Cymone and Jody Watley.

21 October 1986

An early version of Sheila E.'s third, self-titled album is compiled (track listing not known).

23 October 1986

Release of *They Don't Make Them Like They Used To* by Kenny Rogers, one of the biggest stars of the country pop scene. The album includes Rogers' version of Prince's "You're My Love." The song was the first to be credited to the new Prince pseudonym Joey Coco, originally planned as the name of one of the Coco Boys members.

27 October 1986

Prince embarks on *Camille*, an album comprised of tracks featuring his voice speeded-up. He was beginning to think of the high voice as a character in its own right, an alter ego named Camille. Prince has hinted that the name was inspired by Herculine Barbin, a famous 19th Century hermaphrodite who was nicknamed Camille. He was raised as a female but lived as a male in his 20s.

Prince wanted to prepare an album of songs featuring his high voice and release it under the Camille pseudonym to see what the public would make of it. To put his ideas into practice, he completed four new tracks over a 10-day period, all featuring his lead vocal speeded-up: "Rebirth Of The Flesh," "Rockhard In A Funky Place," "Good Love," and "If I Was Your Girlfriend." He also recorded a new version of "Feel U Up." originally cut in 1981, and added the previously taped "House-quake" and "Shockadelica." The Lisa Coleman/Wendy Melvoin version of "Strange Relationship" was reworked somewhat; Prince had Eric Leeds record a baritone saxophone part, only to discard it in the final mix. Eric and Atlanta Bliss added horns to several of the other songs as well.

5 November 1986

The Camille album is sequenced. Side one included: "Rebirth Of The Flesh" / "Housequake" / "Strange Relationship" / "Feel U Up." Side two: "Shockadelica" / "Good Love" / "If I Was Your Girlfriend" / "Rockhard In A Funky Place." The record was given a Warner Bros. catalogue number and a projected January 1987 release date. A test pressing was also made of a possible single, containing "Shockadelica" coupled with "Housequake." Instead of pursuing the Camille project, however. Prince decided to expand on the record by incorporating other tracks recorded earlier in the year.

Camille lacked a unified lyrical or musical theme, aside from the fact that all the songs showcased Prince's speeded-up voice. Still, the Camille character seems to have been a vehicle for Prince to explore man's inner conflicts and the struggle between good and evil. He was conceiving of a film project based around the Camille character and one idea was that he was going to portray himself and Camille; only at the end of the film would it become apparent that they weren't two separate individuals, instead being the two sides of a split-personality character. Camille appears to be similar to the Gemini persona Prince invented for the "Batdance" and "Partyman" videos from the Batman album in 1989: a dual-personality character split between Batman and Joker, between good and evil.

No less than seven of the eight Camille 1 P tracks have since seen official release, showing that Prince was very pleased with the material. Three songs ended up on Sign O' The Times: "Housequake," "Strange Relationship," and "If I Was Your Girlfriend." "Rockhard In A Funky Place" was included on the Black Album, while "Good Love" was released in March 1988

on the soundtrack album to the film *Bright Lights, Big City* and again on the *Crystal Ball* three-CD set in 1998. Two of the *Camille* tracks became B-sides, "Shockadelica" and "Feel U Up" (of "If I Was Your Girlfriend" in 1987 and "Partyman" in 1989, respectively).

"Rebirth Of The Flesh" is the only *Camille* track that remains unreleased, although a live version (from 1988) was made available through Prince's NPG Music Club in 2001. Slightly altered, the introductory lyrics, "Kick drum pound on the two and four, all the party people get on the floor," turned up in "Escape" (the B-side of "Glam Slam" in 1988) and as the opening words of the *Lovesexy* show. The melody of the chorus of "Walk Don't Walk" on *Diamonds And Pearls* also borrows from "Rebirth Of The Flesh."

6 November 1986

Prince continues working at Sunset Sound after shelving the *Camille* album. Eric Leeds added saxophone to the existing "Crucial" and Prince spent several days overdubbing and mixing tracks for Jill Jones' record. An album sequence was assembled on November 12th. Prince also recorded "Yo Mister," which was released in 1989 by Patti LaBelle on her *Be Yourself* album.

20 November 1986

Prince begins work on an intended three-LP album set entitled Crystal Ball. He spent two weeks at Sunset Sound taping two new songs, "Adore" and "Play In The Sunshine," and updating the 1986 Revolution live take of "It's Gonna Be A Beautiful Night" before assembling the album. He was still considering using the Camille pseudonym.

"It's Gonna Be A Beautiful Night" used the basic tracks of the recording made during the 1986 *Parade* tour concert in Paris, but Prince revamped the song by adding new lyrics, percussion by Sheila E., and vocals by Susannah and Jill Jones. Susannah also recorded backing vocals on "Play In The Sunshine." Sheila had already left to go on tour when Prince came up with the idea to incorporate a poem by Edward Lear, "The Table And The Chair," which she had demonstrated to him, into "It's Gonna Be A Beautiful Night." Prince called her up in her hotel room in Tennessee, where she was staying, and asked her to rap the poem over the phone.

30 November 1986

The 22-track Crystal Ball triple LP is completed. It contained on side one: "Rebirth Of The Flesh" / "Play In The Sunshine" / "Housequake" / "The Ballad Of Dorothy Parker." Side two: "It" / "Starfish And Coffee" / "Slow Love" / "Hot Thing." Side three: "Crystal Ball" / "If I Was Your Girlfriend" / "Rockhard In A Funky Place." Side four: "The Ball" / "Joy In Repetition" / "Strange Relationship" / "I Could Never Take The Place Of Your Man." Side five: "Shockadelica" / "Good Love" / "Forever In My Life" / "Sign O' The Times." Side six: "The Cross" / "Adore" / "It's Gonna Be A Beautiful Night."

The Crystal Ball album was comprised of seven songs lifted from the eight-track Camille album (only "Feel U Up" was rejected); three songs completed in November 1986 after the Camille single-LP project had been aborted ("Adore," "It's Gonna Be A Beautiful Night," "Play In The Sunshine"); three songs recorded in August 1986 when Prince had cancelled the Dream Factory project ("Hot Thing," "The Ball," and "Forever

In My Life"); one song from July 1986 that was never included on *Dream Factory* ("Joy In Repetition"). Eight of the *Crystal Ball* tracks (including the Lisa and Wendy version of "Strange Relationship") had been included on various configurations of *Dream Factory*, but they were mostly songs with fairly limited input by Revolution members. Accordingly, *Crystal Ball* was in all essentials a return to Prince's earlier one-man projects and the album was planned as a solo project, bearing the familiar imprint, "Produced, arranged, composed, and performed by Prince."

Not unexpectedly, the proposed three-LP set met with resistance from Warner Bros.' chief executives. They balked at the production expenses of doing a three-LP set and questioned the sales potential because of the high price it would require. Warner Bros.' Chairman, Mo Ostin, visited Sunset Sound to listen to a playback of the finished album and discuss the project with Prince and Steve Fargnoli. He wanted Prince to remove songs to make it a double LP. Prince was very disappointed and felt that his beautifully constructed work was going to be butchered. His dispute with Warner Bros. over Crystal Ball was the first major bust-up between Prince and the record company. From this period on, Prince's relationship with Warners would be in a slow, inexorable decline.

11 December 1986

Prince throws a birthday party for Sheila E. at a Los Angeles club called Vertigo. He had spent a couple of days prior to the occasion recording some songs to be played at the party: "2 Nigs United 4 West Compton," "Le Grind," and "Bob George." An acetate of the songs was mastered for the DJ to play during the party. The songs weren't intended for an album, but Prince decided to use them when he assembled the *Black Album* in October 1987.

21 December 1986

Having reluctantly accepted Warner Bros.' decision to reduce Crystal Ball from a three-LP set to a double LP, Prince records "U Got The Look," which is added to the revised album. When it was determined that the album would be a two-LP set, Prince dropped the idea of releasing it in "disguise" as Camille and the record was re-titled Sign O'The Times after one of the songs. Thus, what had previously been just another track on Dream Factory and Crystal Ball became the focal point of the

Prince retained 15 Crystal Ball tracks when the album became a two-LP set. Seven tracks were discarded: "Rebirth Of The Flesh," "Crystal Ball," "Rockhard In A Funky Place," "The Ball," "Joy In Repetition," "Shockadelica," and "Good Love." With the exception of "The Ball" and "Rebirth Of The Flesh," all the tracks have since been released. Most of the music of "The Ball" was later re-used for "Eye No" on Lovesexy. In fact, Prince even kept the chatter that was used to bridge "The Ball" and "Joy In Repetition" on Crystal Ball. A part of the segue was used once again when most of the original recording of "Joy In Repetition" turned up in 1990 on Graffiti Bridge.

28 December 1986

Back in Minneapolis, Prince records a song called "Wally" that ostensibly dealt with his breakup with Susannah Melvoin. He recorded the song twice after purposely erasing the first recording.

31 December 1986

A New Year's Eve party is held at Paisley Park.

2 January 1987

Rehearsals commence with the new line-up of Prince's band at the Washington Avenue warehouse. The only long-time survivor in the group was keyboard player Dr. Fink, who took over many of Lisa Coleman's keyboard parts when she left the band. Prince also retained guitarist Miko Weaver, the horn section of Eric Leeds and Atlanta Bliss, and backing singers/dancers Greg Brooks and Wally Safford.

Sheila E. joined as drummer and she brought along with her two members from her 1986 touring band, bass player Levi Seacer Jr. and keyboardist Bonita "Boni" Boyer, a childhood friend of Sheila's from Oakland, who was hired more for her strength as a vocalist than due to her keyboard dexterity. Seacer started out playing guitar in a small gospel church in Richmond, California. He met Sheila E. when he was in his teens and together they played Latin rock and jazz-rock fusion music around Bay Area clubs. Sheila left to play with Marvin Gaye and Lionel Richie amongst others, before teaming up with Prince. Following the *Purple Rain* tour, Seacer replaced Miko Weaver as guitarist in Sheila's band.

Cathy Glover, known simply as Cat, was recruited as choreographer and dancer. Born in Chicago, Cat worked several years as a club dancer in Chicago, which was where Steve Fargnoli first met her. After moving to Los Angeles in 1984, her first big break came when she appeared as part of the duo Pat & Cash on *Star Search*, a US television talent show. Fargnoli introduced her to Prince and they met several times at Tramps and other Los Angeles clubs.

In the early stages of rehearsals, the Sign O'The Times show was going to focus almost exclusively on the new album, with most of the tracks performed in the same sequence as they appeared on the record (only "Adore" and "It" were left out). The only "oldie" was "Kiss," while Charlie Parker's '40s jazz number "Now's The Time" was intended as a showcase for the band. As rehearsals progressed, however, Prince gradually began replacing Sign O'The Times numbers ("Strange Relationship," "The Ballad Of Dorothy Parker," "Starfish And Coffee," and "U Got The Look") with more well-known tracks: "1999," "Little Red Corvette," "Let's Go Crazy," "Purple Rain," "When Doves Cry," and "Girls And Boys."

10 January 1987

Prince spends six days at Sunset Sound, January 10th to 15th, working with Sheena Easton and finishing Sign O' The Times. He recorded "101" and "Jaguar" for Easton, who was present in the studio some of the days. She wanted him to produce her next album, which became The Lover In Me, released late 1988, but Prince realised that he wasn't going to have enough time in the months ahead and declined. Easton left Sunset Sound rather angrily, yet she and Prince remained friends and would work together again in the subsequent years.

15 January 1987

Sign O' The Times is completed and assembled after the taping of an instrumental cross fade piece that was inserted as a segue between "Sign O' The Times" and "Play In The Sunshine" on the album.

Mid-January 1987

Having completed Sign O' The Times at Sunset Sound, Prince continues recording in his home studio in the early months of 1987. He wasn't working on a specific project and his recording schedule was less hectic than previously as he spent a great deal of time working with his new band. Prince taped the B-side "La, La, He, He, Hee" and "Come Home," which he originally intended for Meli'sa Morgan although it surfaced on Mavis Staples' Time Waits For No One album in 1989.

Further sessions in January and February included some work on Jill Jones' "77 Bleeker St." He added some overdubs to the song which Jones had recorded with her own musicians (the track was released as a B-side by Jones). Songs recorded in Prince's home studio in March included an instrumental track titled "Nine," later included on Madhouse's 16, and two tracks that would emerge on the Black Album, "Cindy C." and "Dead On It."

Prince also began to prepare a recording project with Bonnie Raitt. However, instead of writing new material for her, he chose to dust off several Vanity 6 castoffs and unreleased 1981-83 tracks, including "I Need A Man," "There's Something I Like About Being Your Fool," "Jealous Girl," and "Promise To Be True." He revised the original versions by rerecording parts and having Eric Leeds add saxophone to some of them. Raitt came to Minneapolis to work on the project in April 1987.

18 January 1987

A photo session is held at the Washington Avenue warehouse. Jeff Katz had flown in to take photos for the sleeve of Sign O' The Times. Realising that they didn't have a backdrop for the album cover shot, they contacted the Chanhassen Dinner Theatre and borrowed their backdrop from their Guys And Dolls play.

21 January 1987

Release of 8, an album by Madhouse on Paisley Park Records. No musicians were credited and the tracks were listed simply as Madhouse compositions, causing some speculation as to who were involved in the project. Eric Leeds, who played saxophone and flute on the album, became the spokesman of the "group." He was very vague about Prince's involvement, saying in interviews that the project basically was an extension of a jazz ensemble he had played with in Atlanta before he met Prince. However, Leeds' explanation was a smokescreen to conceal that Prince did in fact play a very active role in Madhouse. Indeed, he came up with the overall concept and most of the musical ideas, and he plays acoustic drums, bass, and keyboard.

The album contains eight instrumental pieces numbered from "One" to "Eight." The songs are listed as Madhouse compositions at the Library of Congress, but it is Prince who receives all songwriting royalties. Prince didn't want to have his name attributed to the project because he wanted the reaction to the music to be based on its own merits.

The album reached number 107 on the *Billboard* Pop Chart and number 25 on the Black Chart. "Six" was released as a single (with "Six And 1/2" as the B-side) and was a big success on the Black Chart, peaking at number five.

18 Februaru 1987

A first taste of the Sign O'The Times album comes with the release of the title track as a single. The song climbed to number three on the Billboard Pop Chart and made number one on the Black Chart, remaining there for three weeks. The single provoked great interest in the forthcoming album. The B-side of the single was "La, La, La, He, He, Hee."

The picture sleeve of the "Sign O' The Times" single featured Cat wearing a mini-skirt and holding a giant heart obscuring the upper half of her body. She wasn't mentioned in the credits and the ambiguity of the picture duped many into believing that the "model" was in fact Prince.

18 February 1987

Release of a 12-inch single of "Sign O' The Times" coupled with "La, La, Ha, He, He, Hee."

19 February 1987

Sheila E.'s eponymously titled third album is released on Paisley Park Records. This time Sheila relied less on Prince's musical input and she had a hand in writing five of the 10 songs. The other five songs on the album were penned by Prince: "One Day (I'm Gonna Make You Mine)," "Love On A Blue Train," "Koo Koo," "Boy's Club," and "Pride And The Passion." These tracks are listed as solo compositions by Sheila on the album. In an obvious move to downplay Prince's importance, he isn't even mentioned in the musical credits (although he receives a "special thanks"). Sheila takes credit for producing and arranging the music "in association with David Z." despite the fact that all the songs were in fact produced by either Prince or David Rivkin.

Two of the tracks on the album, "Hon E Man" and "Wednesday Like A River," were composed by Sheila with Levi Seacer Jr. and her friend Constance Guzman (who later married Gilbert Davison, Prince's friend and bodyguard). "Hold Me" was written by Sheila with Guzman and saxophone player Eddie Minnifield, while "Faded Photographs" featured songwriting by Sheila, Guzman, Samuel Domingo, and Boni Boyer. "Soul Salsa" was written by Sheila with Levi and her new saxophone player, Norbert Stachel.

The critical reception and sales of *Sheila E*. were disappointing in comparison to her first two albums. The first single, "Hold Me," was a big hit on the Black Chart, peaking at number three, but only made number 68 on the Pop Chart. Released as the second single, "Koo Koo" failed to enter the Pop Chart, making number 35 on the Black Chart. The album reached number 56 on the Pop Chart and number 24 on the Black Chart. Apart from a video clip for "Koo Koo" (directed by Cat), Sheila did very little to promote the album, choosing instead to concentrate on her new job as drummer in Prince's band.

23 February 1987

Rehearsals begin with a road version of Madhouse that Prince had put together. They would perform as the opening act on the forthcoming Sign O' The Times tour. The group featured Eric Leeds on saxophone, Levi Seacer Jr. on bass, Dr. Fink on keyboard, and Eric's friend H.B. Bennett on drums. An experienced jazz drummer from Pittsburgh, Bennett had done some jamming with Prince in the previous years. Two weeks into the Madhouse rehearsals, however, Bennett was replaced by Dale Alexander, a Minneapolis drummer who had auditioned for

Prince's first band in 1978. Prince wanted more of a funk feel to the music and felt Alexander was better suited than Bennett.

19 March 1987

Release of Deborah Allen's *Telepathy*, featuring Prince's "Telepathy," credited to Joey Coco. Having achieved considerable success on the country scene, Allen began to employ more electronic instrumentation on 1984's *Let Me Be The First*, which resulted in her losing a large part of her audience. Still, Allen persevered and the trend towards more electronic, pop/rock-influenced music continued on *Telepathy*, which was her fourth solo album.

21 March 1987

Prince previews the Sign O' The Times show with an unannounced concert at Minneapolis' First Avenue. The one-hour, nine-song set was basically an abbreviated version of the show that would be performed on the Sign O' The Times tour.

Prince made it clear from the beginning that it was only a rehearsal. "We're still in rehearsal, so you're invited to a rehearsal tonight, OK? We're just gonna play some new songs and try it out on you and try it out on ourselves." After introducing the band and himself, "For those of you on valium, my name is Prince," the set kicked off with "Housequake," followed by "Girls And Boys" and "Slow Love." Prince exited the stage after "Hot Thing," allowing his band free rein on Charlie Parker's "Now's The Time." A funky "Strange Relationship" was extended to incorporate a rap that later surfaced in "Superfunkycalifragisexy" on the *Black Album*. "Forever In My Life" and "Kiss" were next, before the festivities ended with a lengthy "It's Gonna Be A Beautiful Night" (incorporating the horn riff from Madhouse's "Six"), which had Prince and Cat demonstrating a new dance called "The Scratch."

24 March 1987

Miles Davis arrives in Minneapolis. He had been invited to attend the First Avenue show but he begged off at last minute because of a busy schedule. He was going to play at the Orpheum Theatre in Minneapolis on March 25th and Prince's idea was for him to come to town early to hang out for a few days before playing his own show. However, Davis was appearing on the Soul Train television show in Los Angeles on the 23rd and he felt the lengthy round trip would be too tiring. Instead, he flew to Minneapolis on the 24th with a day to spare. Prince and Eric Leeds were working on an instrumental track for Davis when he came by the warehouse. He was asked to sit in and jam when Prince and his band rehearsed the Sign O' The Times show, but he had left his trumpet at his hotel.

Later that evening, Prince hosted a dinner in his house for Davis, Eric Leeds, Sheila E., and his father, John L. Nelson. They spent some time in Prince's home studio, listening to tracks that Prince thought Davis might be interested in re-recording or working on, "Movie Star" and "Witness 4 The Prosecution," both *Dream Factory* leftovers from 1986, and "Chocolate," a track which dated back to 1983 and surfaced in 1990 on The Time's *Pandemonium* album. There was no recording done by Davis and Prince during his visit. He was given a cassette of the three songs and he quickly added "Movie Star" to his live repertoire but he never did anything in the studio with any of the tracks.

25 March 1987

Miles Davis performs at the Orpheum Theatre in Minneapolis with most in Prince's camp present in the audience. To avoid drawing attention to himself, Prince entered and exited the theatre in a hooded cloak when the houselights were down. Neither Prince nor any of his musicians appeared onstage with Davis.

27 March 1987

Using a local camera team, Prince directs a 15-minute film entitled *Hard Life* (with the full title being *A Twisted Tale About Two Bums Living The... Hard Life*) over four days, March 27th to the 30th. Most scenes were filmed in the Washington Avenue rehearsal warehouse. The roles were played by Wally Safford, Greg Brooks, Cat, Jill Jones, Miko Weaver, Eric Leeds, and Dr. Fink's mother.

The film used tracks from Madhouse's 8 as the theme music, but it was never intended as an extended video clip or a promotional vehicle for the group. In fact, there was no practical use whatsoever for the film.

30 March 1987

Sign O' The Times is released as a 16-track two-LP set. The album was in many ways Prince's crowning achievement. For the first time, he consolidated the wide range of musical styles that had characterised his previous work. Reasserting his mastery of pop, rock, funk, and soul, Sign O' The Times contains more genuinely outstanding songs than any other Prince album before or since. Much of the music has an amazing vibrancy and a sketchy, unpolished quality, capturing the spontaneity of the creative moment rather than giving the impression of being carefully constructed through endless hours of meticulous studio work.

Sign O' The Times reached number 6 on the Pop Chart and number 4 on the Black Chart. It sold 1.6 million in the US, comparable to Parade, which was nevertheless seen as somewhat disappointing. Music industry insiders were increasingly beginning to voice the opinion that Prince's prolific output was the primary reason for his drop in popularity in the US. After all, he had released three albums and another film in the less than three years that had passed since Purple Rain. It sold 1.6 million copies in Europe and the rest of the world, which was slightly less than Parade. Still, the album cemented Prince's standing as a critical favourite and his growing popularity in Europe.

Early April 1987

Bonnie Raitt arrives in Minneapolis to work on an album with Prince. However, Prince didn't have the time to finish the project with her as he was too busy with preparations for the Sign O' The Times tour. It was left up to Prince's engineer and technician Susan Rogers to complete the tracks with Raitt, who recorded her vocals and some guitar parts on the songs Prince had chosen for her: "I Need A Man," "There's Something I Like About Being Your Fool," "Jealous Girl," and "Promise To Be True." She didn't wait around until after the Sign O' The Times tour, when Prince might have had more time to work with her. As it turned out, nothing came of the project.

The last songs Prince recorded in April before leaving for Europe were "The Latest Fashion" and "So Strong." The latter was sent to Dale Bozzio and released on her 1988 album, *Riot In English*, on Paisley Park Records. "The Latest Fashion" was later placed on the unreleased 1989 album by The Time, *Corporate World*, before it was reworked and included on *Graffiti Bridge*.

15 April 1987

After three months of Sign O' The Times tour rehearsals at the Washington Avenue warehouse, Prince and his entourage leave for England for the final preparations. The NEC arena in Birmingham was rented for 10 days of full production rehearsals. Prince stayed at the castle-like Clifford Manor in nearby Warwickshire. Although the Paisley Park studio's Soundstage, a big studio where artists could set up their entire stage apparatus for full-scale production rehearsals, had begun operations in April, Prince was unable to use it because the studio had been booked by Kool & The Gang.

17 April 1987

Nona Hendryx's *Female Trouble* is released. It includes her rendition of Prince's "Baby Go-Go," which is credited to Joey Coco on the album. The song was re-recorded by her musicians.

Hendryx, formerly one-third of the pop/soul act Labelle, released her self-titled solo debut in 1976, a strong amalgam of soul and hard rock, which went almost completely ignored by critics and fans. Her second album, entitled *Nona*, sparked greater interest in her considerable talents, and after that, her solo career flourished.

23 April 1987

Prince is unable to attend the seventh annual Minnesota Music Awards held at the Northrop Auditorium at the University of Minnesota. He won 11 awards, including Single of the Year with "Kiss" (a tie with The Jets' "Crush On You"). Apollonia emceed a one-hour segment of the show, which was taped and broadcast nationally two weeks later. Prince's father, John L. Nelson, accepted the prize for "Kiss" and introduced a previously taped speech by Prince.

25 April 1987

Tour rehearsals move to Stockholm, Sweden, and are held at Isstadion until May 7th, the day before the tour opening. Cat had to take it easy for a few days in Stockholm to nurse a torn ligament just before the tour started.

28 April 1987

Prince makes a surprise appearance at Daily News, a Stockholm club. Augmented by ex-Plasmatics Jean Beauvoir on percussion, Prince and some of his band members jammed for 15 minutes.

28 April 1987

The offices of Prince's Paisley Park Enterprises organisation moves into the Paisley Park studio complex, having been located at Crosstown Circle, close to Prince's Washington Avenue warehouse, since 1985.

2 May 1987

The Madhouse tour unit of Eric Leeds, Levi Seacer Jr., Dale Alexander, and Dr. Fink perform an instrumental set at Fashing, Stockholm's foremost jazz club. Later the same night, Prince and band members turned up at Melody where they played a few numbers on borrowed equipment after the set by Latin Quarter, the evening's main act.

6 May 1987

"If I Was Your Girlfriend" is released as the second single off Sign O' The Times. It stalled at number 67, Prince's weakest showing since 1981. It made number 12 on the Black Chart. The B-side was "Shockadelica."

8 May 1987

The Sign O'The Times tour of Europe kicks off at Isstadion, Stockholm, Sweden. The opening show included some lyrics from "La, La, La, He, He, Hee" incorporated into "When Doves Cry."

The Sign O' The Times tour took in 34 concerts in Europe, lasting nearly two months. It visited nine countries, including Switzerland, Austria, and Italy, where Prince had not previously played. Most of the concerts were held in sports arenas with a seating capacity of around 10,000 people.

Prince's band line-up had undergone several revisions since the *Parade* tour. The new line-up included: Miko Weaver (guitar); Levi Seacer Jr. (bass); Dr. Fink and Boni Boyer (keyboard); Eric Leeds (saxophone); Atlanta Bliss (trumpet); Sheila E. (drums); Cat (dancing); Greg Brooks and Wally Safford (dancing and backing vocals).

Showcasing some of Prince's strongest material, performed by a fantastic band, the Sign O' The Times show was arguably the most exciting of Prince's entire career to that point. Prince was in constant motion throughout the show, dancing, jumping, crawling, playing, and singing his way tirelessly through the songs in an energy-filled show. Cat played an important role as Prince's erotic foil and by taking part in several set-piece interpretations of songs. The show was heavily funk-oriented, but the horn players also enriched the music with jazz flourishes.

The spectacular stage scenery was designed by Roy Bennett. His only instruction from Prince was to make the backdrop look like the cover of Sign O' The Times. Echoing the album cover, the set resembled a seedy downtown bar district, complete with neon signs flashing "Girls, Girls, Girls," "Bar & Grill," "Funk Corner," and "Uptown." Prince was on the stage level with Levi, Miko, Cat, Greg, and Wally. Much like on the album cover, prominently displayed at the centre was the front end of a Pontiac bearing a Minnesota license plate. Sheila E. was elevated above the frontline performers, nearly buried within her drum set. On the second tier, high above the stage, stood the horn players and keyboardists. The concert posters and tickets requested the audience to "wear something peach or black," which was the colour scheme of Prince's clothing.

The Sign O' The Times show focused very much on the Sign O' The Times album, but Prince also played some of his most well-known songs from earlier albums, including two 1999 hits, "Little Red Corvette" and "1999," and a trio of Purple Rain hits, "Let's Go Crazy," "When Doves Cry," and "Purple Rain." Perhaps the most unexpected number was

Charlie Parker's '40s jazz classic "Now's The Time."

The concerts normally lasted between 90 and 110 minutes. The set list was much more fixed than on most earlier tours, with nearly every concert containing the same 18 songs, performed in the same sequence. The sequence of songs was normally: "Sign O' The Times" / "Play In The Sunshine" / "Little Red Corvette" / "Housequake" / "Girls And Boys" / "Slow Love" / "I Could Never Take The Place Of Your Man" / "Hot Thing" / "Now's The Time" / "If I Was Your Girlfriend" / "Let's Go Crazy" / "When Doves Cry" / "Purple Rain" / "1999" / "Forever In My Life" / "Kiss" / "The Cross" / "It's Gonna Be A Beautiful Night."

The horn arrangement from "Rockhard In A Funky Place" was played as a segue back to the closing segment of "I Could Never Take The Place Of Your Man." "Let's Go Crazy" occasionally incorporated some guitar lines from "America" and a chant from "Land Of 1,000 Dances," a 1966 hit for Wilson Pickett. "When Doves Cry" was turned into a jam after a few perfunctory verses. Some of the music as well as the sampled dog bark from "La, La, La, He, He, Hee" was played for 10 bars as Prince was on all four on the floor, imitating a dog. "It's Gonna Be A Beautiful Night" included the horn motifs from Duke Ellington's "Take The A-Train" (composed by Billy Strayhorn), James Brown's "Cold Sweat," (from Cold Sweat, 1967) and, occasionally, Madhouse's "Six."

A speeded-up version of Madhouse's "Four" was sometimes played instead of "Now's The Time." Only a few numbers made rare one-off appearances in the set: "Raspberry Beret," "A Love Bizarre," "Koo Koo," "Soul Salsa," and "The Ballad Of Dorothy Parker" in a medley with Madhouse's "Four." Prince once added some lyrics from "It" to "Forever In My Life" towards the end of the tour.

Madhouse was the opening act on the tour. The road unit of the band included Levi Seacer Jr. (bass), Dr. Fink (keyboard), Eric Leeds (saxophone), and Dale Alexander (drums). They played a 20 to 30-minute set in front of a large curtain concealing Prince's stage set. Appearing in black hooded robes, they performed four or five numbers, each one introduced by a bikini-clad model carrying a card with a number signifying which track they were going to play.

9 May 1987

Second show at Isstadion, Stockholm. Initially, only one concert in Stockholm and one in Gothenburg had been planned for Sweden, but due to the unprecedented ticket demand, two more shows at Isstadion in Stockholm were added. Over 40,000 tickets were sold to the four Swedish shows.

10 May 1987

Third show at Stockholm's Isstadion.

12 May 1987

Concert at Scandinavium, Gothenburg, Sweden. "When Doves Cry" again included lyrics from "La, La, La, He, He, Hee."

13 May (am) 1987

In the early hours after the Gothenburg concert, Prince performs at Lorensberg, a posh Gothenburg nightclub. To specially invited guests, he put on a loose and funky 70-minute set that included "U Got The Look," "Housequake," and versions of The Temptations' 1971 hit "Just My Imagination" (from *The Sky's The Limit*, 1971) and Jimi Hendrix's "Red House," which had him making up his own lyrics.

13 May 1987

A 12-inch single is released of "If I Was Your Girlfriend" backed with "Shockadelica."

14 Mau 1987

First of two concerts at Deutschlandhalle, West Berlin, West Germany. "Raspberry Beret" was added to the set. "Let's Go Crazy" incorporated a chant from "Land Of 1,000 Dances."

Prior to the show, several members in the band visited East Berlin where Cat, who rather rashly made the trip wearing a pink suit and a white navy officer's hat, was detained for hours by the East German police.

15 May (am) 1987

Prince plays a 50-minute set at Quasimodo, a small West Berlin jazz cellar, after the first West Berlin concert. Most of the 300-strong audience were holdovers from a set much earlier in the evening by the expatriate American singer Joy Rider.

Following an opening set by a modified Madhouse lineup of Eric Leeds, Dr. Fink, Levi Seacer Jr., and Sheila E. replacing Dale Alexander, Prince popped onstage, commandeered a synth and led the band in an extended "Strange Relationship." Several cover versions followed: "Red House," a playful rendition of James Brown's "Bodyheat," which also included snatches from Brown's "Give It Up Or Turnit A Loose" (from Ain't It Funky, 1969), and "Just My Imagination." The set closed with "Housequake" and a long jam on "It's Gonna Be A Beautiful Night."

15 May 1987

Concert at Deutschlandhalle, West Berlin. "Let's Go Crazy" featured some organ lines from "America."

18 Mau 1987

First of three concerts at Hallenstadion, Zurich, Switzerland.

19 May 1987

Concert at Hallenstadion, Zurich. "Hot Thing" included some organ lines from "America" and "Let's Go Crazy" featured a chant from "Land Of 1,000 Dances." Following the show, Prince attended a party held at Mascott Club.

20 May 1987

Concert at Hallenstadion, Zurich. The show included a one-off performance of "Koo Koo."

22 May 1987

Concert at Olympiahalle, Munich, West Germany.

23 May 1987

Concert at Olympiahalle, Munich.

25 Mau 1987

Concert at Festhalle, Frankfurt, West Germany.

26 Mau 1987

Concert at Festhalle, Frankfurt.

26 May 1987

Release of Jill Jones' eponymously titled debut album on Paisley Park Records. Prince was listed as co-writer with Jill on four tracks on the album: "Mia Bocca," "G-Spot," "All Day, All Night," and "For Love." Jones took credit to three songs: "Baby, You're A Trip," "My Man," and "Violet Blue." The remaining track, "With You," was a cover of the *Prince* song from 1979. However, much like the case with Prince's previous side projects, his involvement in Jones' record was much more substantial than the public was led to believe. He is in fact the sole writer of all the tracks on the album. The "co-written" songs (and "With You") are copyrighted as Prince compositions and the songs attributed to Jones on the album sleeve are registered at the Library of Congress as having been written by Joey Coco.

Jones and David Rivkin are listed as producers on five tracks, and Jones with Prince on three songs. Thus, while Jones probably contributed to the lyrics of some of the songs and influenced the album to some extent, the record is in essence another Prince side project.

Expectedly, Prince's involvement in the record enhanced interest and their relationship was a favourite subject in the interviews Jones gave. She maintained that the album was a close collaborative effort with Prince, saying that she had declined his offer to conceal his contributions altogether because she felt secure enough with her own input to disregard assumptions that Prince had done everything on the album. She was generally perceived as a stronger, more independent artist than Prince's previous female protégés. Certainly, the black and white cover photo of Jones, plainly dressed in a skirt and a cardigan, buttoned up to the neck, contrasted with the more sexual and glamorous looks Prince had devised for Vanity 6, Apollonia 6, Sheila E., and The Family. She was clearly aware of Prince's domineering reputation with the women he had worked with, and she stressed that she was his equal and certainly not a puppet.

The album was warmly received, particularly in Europe, where Jones made many television appearances and two of the singles, "Mia Bocca" and "G-Spot," became minor hits. A tasteful, sepia-coloured video of "Mia Bocca" was shot in Mexico by French film director and photographer Jean Baptiste Mondino, whom Steve Fargnoli originally had wanted to recruit as director of *Under The Cherry Moon*. Despite its obvious commercial potential, however, Jones' album failed to enter *Billboard's* Pop and Black Top 100 Charts and none of the three singles, "Mia Bocca," "G-Spot," and "For Love," charted in the US.

28 May 1987

Madhouse stage a benefit concert for the St. Anna Kinderspital, a hospital for children suffering from cancer, at the night club U4 in Vienna, Austria. Following an hour-long performance by Madhouse, Prince entered the small stage and kicked off a 50-minute set with a long, playful version of "Housequake." It was followed by a rare public airing of "The Ball," which went into a funky jam that incorporated Sheila E.'s "Holly Rock." A relaxed "Adore" was turned into an extended jazz-rock fusion jam session loosely based on "I Got My Mind Made Up," a

big 1979 hit by Instant Funk. A portion of Madhouse's "Nine" was incorporated into the jam. Prince closed the set at 2:30 am with a mostly instrumental take on "Purple Rain."

29 Mau 1987

Concert at Stadthalle, Vienna, Austria.

30 May 1987

Concert at Stadhalle, Vienna. "The Ballad Of Dorothy Parker" segued into "Four" were added to the set.

1 June 1987

Concert at Westfalenhalle, Dortmund, West Germany.

2 June 1987

Concert at Westfalenhalle, Dortmund. "A Love Bizarre," incorporating lyrics from "Superfunkycalifragisexy" replaced "Girls And Boys."

4 June 1987

Concert at Hanns-Martin-Schleyer-Halle, Stuttgart, West Germany.

7 June 1987

First of four concerts at Palatrussardi, Milan, Italy. Following the show, Prince celebrated his 29th birthday at Hollywood, a Milan nightclub. Only specially invited guests were admitted.

Prince was hosted by Italian top fashion stylist Gianni Versace in his villa for the duration of the stay in Milan. Three concerts at the Palatrussardi in Milan, June 7th to 9th, had quickly sold out despite competition from David Bowie and Peter Gabriel, and a fourth, on the 11th, was added.

8 June 1987

Concert at Palatrussardi, Milan.

9 June 1987

Concert at Palatrussardi, Milan. "Soul Salsa" was performed instead of "Now's The Time." Prince's stage set and equipment had to be taken down to allow for a concert at the venue by Peter Gabriel on the 10th.

11 June 1987

Concert at Palatrussardi, Milan.

13 June 1987

First of four concerts at the Palais Omnisport de Paris-Bercy in Paris, France.

14 June 1987

Second concert at Palais Omnisport de Paris-Bercy, Paris.

15 June (am) 1987

True to form, after the second Paris concert, Prince puts on another aftershow performance, this time at the Le New Morning club in Paris where he also had played on the *Parade* tour. Following an instrumental set by Madhouse, Dale Alexander remained on drums for Prince's set.

The 55-minute gig started with a version of Jimi Hendrix's "Red House." Announcing "B flat," Prince then kicked

off an instrumental jam based around Instant Funk's "I Got My Mind Made Up." The jam featured extended instrumental solos and incorporated a portion of Madhouse's "Nine" and some chants from "Holly Rock." After "Just My Imagination," Prince led the band into a slow, haunting blues number to which he improvised lyrics. The night ended with a 20-minute funk jam incorporating "Mutiny," James Brown's "Get Up (I Feel Like Being A) Sex Machine," and bits and pieces from "Love Or Money," Madhouse's "Six," and "It's Gonna Be A Beautiful Night."

15 June 1987

Concert at Palais Omnisport de Paris-Bercy, Paris. "Four" replaced "Now's The Time."

16 June 1987

With Sheena Easton guesting onstage, footage for a video of "U Got The Look" is shot at Palais Omnisport de Paris-Bercy during a day off in Paris. The video was choreographed by Cat. The fans queuing for the front seats for the June 15th concert had been given a special invitation to make up the audience for the video shoot. Towards the end of the day, Prince treated the small crowd of around 100 fans to a 50-minute session of improvised acoustic guitar-playing.

17 June 1987

Final concert in Paris, at Palais Omnisport de Paris-Bercy.

19 June 1987

First of four shows at Stadion de Galgenwaard, a football stadium in Utrecht, The Netherlands, the only outdoor concerts of the tour. Converted into a raked seated venue, the capacity was limited to 15,000 people at each show. Being in the country to promote her album, Jill Jones attended some of the Dutch shows, but she didn't appear onstage with Prince.

20 June 1987

Second concert at Stadion de Galgenwaard, Utrecht. "Four" was played instead of "Now's The Time."

21 June 1987

Third concert at Stadion de Galgenwaard, Utrecht. The show was marred by rain.

22 June 1987

Fourth concert at Stadion de Galgenwaard, Utrecht. "Four" again replaced "Now's The Time." The concert was originally planned for June 23rd.

It also rained during the last Utrecht concert. As a direct result of this, Prince's two planned shows at London's Wembley Stadium, June 25th and 26th, were cancelled. The announcement was made only three days prior to the concerts. The Wembley Stadium shows were completely sold out, 40,000 tickets having been sold to each show instead of the usual 75,000, as the arena was going to be converted into a raked-seated venue, much like what was done in Utrecht.

At short notice, four dates at the 18,000-seat Earl's Court indoors venue in London, July 1st to 4th, were announced in place of Wembley Stadium. Earl's Court was only allowed 11 concerts per year and only dealt with one promoter, Harvey

Goldsmith, but Prince's concert promoter, Alec Lesley Enterprises, was able to make an agreement to use four days at the venue for the Prince shows. Lesley authorised the printing of new tickets and set up exchange centres at Hammersmith Odeon and Wembley Arena. Everything seemed set when a representative of the Kensington and Chelsea Council arrived halfway through a production meeting for the new concerts with the message that no license could be arranged as they had not given 28 days' notice. Due to these circumstances, two open-air concerts in Italy, Rome (July 2nd) and Turin (July 5th), were cancelled, as were two planned Birmingham concerts at the indoor NEC venue (July 7th and 8th). Instead, the conclusive concerts of the tour became four shows that had been announced at the time of the Utrecht shows: three concerts in Rotterdam, The Netherlands, June 26th to 28th, and one in Antwerp, Belgium, on the 29th.

25 June 1987

Taking everyone by complete surprise, Prince announces his decision to film the remaining shows of the tour. Having lost interest in continuing the tour to the US, he saw a concert film as a way to make up for the cancelled shows and the absence of a US tour. He was frustrated by the weak response to Sign O' The Times and second single, "If I Was Your Girlfriend," which had failed to do well in the pop market. He believed the anticipation in the US for a tour was going to be compromised by the lack of commitment to the album and he wasn't interested in touring if the show was going to be received as less than a major event. Most of Prince's associates felt his decision against touring the US with the Sign O' The Times show was a pivotal mistake.

26 June 1987

First of three shows at the Ahoy, Rotterdam, The Netherlands. Shortly after the concert, a film team arrived from England and the second and third performances at the Ahoy were filmed. Mobile recording equipment had also been brought in and Prince's engineer and technician Susan Rogers oversaw the recording of the concerts.

27 June 1987

Concert at Ahoy, Rotterdam.

28 June 1987

Concert at Ahoy, Rotterdam. Some lyrics from "It" were added to "Forever In My Life."

29 June 1987

The Sign O'The Times tour closes with a concert at Sportpaleis in Antwerp, Belgium, which was also filmed. The tour was an unqualified success, greeted with unanimous critical approval by the press and witnessed by approximately 350,000 people despite fierce competition from U2, David Bowie, Peter Gabriel, Genesis, Eurythmics, and Simply Red, all of whom were undertaking extensive European tours in the summer of 1987. If Prince's critical and commercial status had diminished in the US, the fantastic reception in Europe clearly showed that his following there had increased tremendously.

30 June 1987

Prince returns to Minneapolis. One of the three studios at Paisley Park, Studio A, which became Prince's main studio, was now operational, while Studio B and C were still being finished. A Minneapolis band called Limited Warranty was already working in Studio A.

Julu 1987

Release of Sheena Easton's *No Sound But A Heart* album, featuring Prince's "Eternity." Prince was credited as songwriter, but not as musician although Easton retained most of Prince's recording. Instead, "Rocky Happyfeller" was listed as keyboard player and "Freddie The Phantom" as guitarist.

6 July 1987

Prince begins recording at Paisley Park. The first songs he taped were "No Changes" and "Melody Cool," followed by "Graffiti Bridge" and "If I Love U 2 Nite," which was originally titled "If I Love You Tonight" when it was taped during the 1979 Rebels sessions. Later in July, he cut "The Sex Of It," which was later submitted to Kid Creole and The Coconuts, who released it on their 1990 album *Private Waters In The Great Divide*.

When examining the Sign O' The Times tour recordings from Europe, it was discovered that there wasn't enough separation between the channels on the multi-track tape. The decision was made to have most band members re-record their parts. Prince and band members worked on overdubs both at Sunset Sound and Paisley Park in July.

12 July 1987

Prince attends a concert with Heart at the Rivercrest in Minneapolis.

14 July 1987

"U Got The Look" is released as the third single from Sign O' The Times. It became Prince's biggest hit since "Kiss," soaring to number two on the Pop Chart and remaining on the chart for 25 weeks. It had less impact on the Black Chart, reaching number 11. The B-side was "Housequake."

15 July 1987

The video of "U Got The Look" premieres on MTV.

18 July 1987

Performance scenes, including many closeups, are filmed at Paisley Park from July 18th to the 23rd. A few hundred extras filled up the Soundstage as Prince and the band lip-synched their way through the pre-recorded concert recording. It was necessary to re-shoot the show since very little of the footage that had been shot in Europe could be used; the footage was too grainy and dark because they had not been able to get the proper lighting on such short notice.

Some acting segments were also shot on a small film set that had been built at Paisley Park under supervision of Roy Bennett. Prince wanted to incorporate a storyline into the film by inserting brief spoken scenes between a few of the songs.

21 Julu 1987

A 12-inch single of "U Got The Look" backed with "House-quake" is released. Besides the normal version of "U Got The Look," the record includes a "Long Look" version of "U Got The Look" and a "7 Minutes Mo'Quake" version of "House-quake."

30 July 1987

Prince embarks on a second Madhouse album, which he recorded, mixed, and completed within a week, July 30th to August 5th. Eric Leeds later reworked four leftover tracks from the Madhouse sessions for his 1991 *Times Squared* album: "Andorra," "Night Owl," "Overnight, Every Night," and "Kenya."

6 August 1987

Prince goes to Los Angeles to work on the editing of the Sign O' The Times film. At the same time, Susan Rogers mixed the audio recording for the film at Warner Soundstage in Los Angeles.

August 1987

Prince attends a concert by The Staple Singers at The Forum. He met up afterwards with Mavis Staples, a member of the family group that was formed in 1951 and comprised "Pops" Staples and his four children: Mavis, Yvonne, Purvis, and Cleo. The group signed with the legendary Stax label in the mid-'60s and went on to record several R&B classics, including "Respect Yourself" and "I'll Take You There." However, the group fell on hard times and Mavis had been unsigned for 13 years when Prince, through Bob Cavallo, approached her in 1987 about a solo deal with Paisley Park Records. She signed with Paisley Park and Prince embarked on her album in early 1988.

August 1987

Prince's half sister Lorna Nelson files a lawsuit against Prince, alleging that he had used lyrics from her song "What's Cooking In This Book" in "U Got The Look."

Late August 1987

The Sign O' The Times film is completed, having cost about \$2.5 million to produce. Prince wanted to release the film immediately. Warner Bros.' film division wasn't interested in the film and it was determined that a major studio wasn't going to be able to release the film quickly enough. Instead, Prince's management struck a deal with Cineplex Odeon Films, the distribution arm of the 1,500-screen, Toronto-based theatre chain. Thus, the film didn't apply to Prince's contract with Warner Bros. for his dramatic features.

5 September 1987

Prince turns up at a "Hit & Run"-style concert at Rupert's, an exclusive nightclub in Golden Valley, Minneapolis. Susannah Melvoin was in town from Los Angeles and she attended the concert in the company of John L. Nelson, Prince's father. The 90-minute set featured a mix of Sign O'The Times tour numbers and covers, with one new song thrown in, "The Sex Of It."

The concert started out very much like a normal Sign O' The Times show, with "Sign O' The Times" followed by "Play In The Sunshine," "Little Red Corvette," and "Housequake." Then Prince went into the more rarely performed "The Ballad

Of Dorothy Parker," which segued into Madhouse's "Four." Next came the live premiere of "The Sex Of It," which featured a sung vocal by Prince as opposed to the sung-spoken one on his original studio recording of the song. The concert continued with "Now's The Time," which gave the band members the opportunity to stretch out and take solos. It was followed by three more *Sign O' The Times* show numbers, performed in the same sequence as on the tour: "Girls And Boys," "Slow Love," and "I Could Never Take The Place Of Your Man."

A funky rendition of Al Green's "Love And Happiness" was turned into a medley with Sly Stone's "I Want To Take You Higher" (from Stand!, 1969). Both songs showcased terrific horn arrangements and a group vocal. Following a greatest hits parade of "Let's Go Crazy," "When Doves Cry," "Purple Rain," "1999," and "Kiss," Boni Boyer took the lead for a cover of The Staple Singers' hit "I'll Take You There" (from Be Altitude: Respect Yourself, 1972). The song built from a quiet opening to a loud, rousing climax before the musicians changed gear and jumped into James Brown's "Mother Popcorn" (from It's A Mother, 1969), with Prince on lead vocal. The song evolved into an instrumental jam session. A fairly straightforward version of "It's Gonna Be A Beautiful Night" closed the night.

11 September 1987

Prince performs a short but thrilling 10-minute set of "Sign O' The Times" and "Play In The Sunshine" at the MTV Music Video Awards, broadcast live from the Universal Amphitheatre in Los Angeles. Few viewers realised that the band lip-synched to a pre-recorded live recording; only Prince's vocal and guitar were live.

After the show, Prince played to a celebrity-packed crowd at the Reseda Country Club (Los Angeles). Stars in the audience included Sly Stone, Whoopi Goldberg, Herbie Hancock, Cher, Bonnie Raitt, Joni Mitchell, and Aerosmith. Chaka Khan came onstage with Huey Lewis to join Prince for "Forever In My Life." The two-hour set also included the covers played at Rupert's, September 5th: "Love And Happiness," "I Want To Take You Higher," "Mother Popcorn," and "I'll Take You There."

11 September 1987

The Paisley Park studio complex is officially opened. Combining recording, rehearsal, video and film production facilities under one roof, the \$10 million studio in Chanhassen was based on concepts created by Prince and designed by the Boto Design company. The studio was open to outside clients, although there was some trepidation in Prince's organisation as to whether he was going to be able to refrain from interfering if the studio was fully booked when he wanted to record. The 1,500-square-foot Studio A had an automated 48-track recording console and a granite-walled isolation room used to create reverberation without echo. The 1,000-square-foot Studio B also had a 48-track recording console, while the low-priced, multi-purpose Studio C can be used for audio recordings, video shoots, still-life photography, or rehearsing for stage productions. The 12,400-square-foot Soundstage can be used for concerts, rehearsals, and trade shows. It is essentially a concert hall with the height of an arena and the acoustics of a theatre.

15 September 1987

Prince records a song called "Ruthie Washington Jet Blues" at Paisley Park. The song was intended for *Graffiti Bridge*, a musical film that he was planning. Later in September, he taped "The Grand Progression" and "Beat Town," both of which were placed on an early configuration of *Graffiti Bridge*. The three songs remain unreleased, however.

19 September 1987

Taja Sevelle releases her self-titled debut album on Paisley Park Records. It includes two songs written by Prince, "If I Could Get Your Attention" and "Wouldn't You Love To Love Me?". In contrast to most previous releases on Paisley Park Records, Prince's involvement in Sevelle's album was small, being limited to the two tracks he submitted. Aside from Prince's songs, the album was recorded primarily by Sevelle and Chico Bennett, a Minneapolis musician who handled most instruments and produced the album.

The lyric of "Wouldn't You Love To Love Me?" is credited to Sevelle on the record, but Prince is registered as the sole author of both tracks at the Library of Congress. According to Sevelle, however, "Wouldn't You Love To Love Me?" was entirely Prince's song, while "If I Could Get Your Attention" did in fact feature some lyrical input by her, as she replaced some of Prince's lyrics and added a third verse.

Much like the case with many of the previous Paisley Park Records releases, the promotion for *Taja Sevelle* was minimal and it sold modest quantities. Regardless, the first single release, "Love Is Contagious," written by Sevelle, became a big hit in England and Europe. The second single, however, Prince's "Wouldn't You Love To Love Me?", went nowhere.

19 September 1987

Prince leaves for Paris, where he completes a script for *Graffiti* Bridge.

22 September 1987

Prince returns to Minneapolis with a first draft of the *Graffiti Bridge* script. He wanted Madonna to play one of the leading roles, so she was sent a script with an invitation to come to Minneapolis to discuss the project. Prince intended to star in *Graffiti Bridge* as Camille Blue, while Madonna was going to be Ruthie Washington and Cat a character named Vienna. Other parts were planned for band members: Angel (Sheila E.), Almost (Dr. Fink), Big Sister (Boni Boyer), Joshua (Atlanta Bliss), Sax (Eric Leeds), Gruff (Gregory Brooks), Puff (Wally Safford), and the Brothers (Miko Weaver and Levi Seacer Jr.). The script would undergo several revisions and dramatic changes before a final shooting script was finished in February 1990.

The September 22nd script mentioned 12 songs: "Ruthie Washington Jet Blues" / "Graffiti Bridge" / "Camille" / "Everything Could Be So Fine" / "The Question Of U" / "XYZ" / "Crucial" / "Power Fantastic" / "Beat Town" / "Melody Cool" / "Big Tall Wall" / "The Grand Progression." Most of the songs were recorded between July and September 1987, but three were leftovers from 1986 projects ("Crucial," "Power Fantastic," and "Big Tall Wall") and "The Question Of U" was originally tracked in 1985.

1 October 1987

Prince attends David Bowie's concert at the St. Paul Civic Center. A private screening of the Sign O' The Times film was held in a rented Minneapolis theatre for Bowie and his camp. Afterwards, there was a party at Paisley Park for Bowie's group of people.

2 October 1987

Prince attends David Bowie's second show at the St. Paul Civic Center.

2 October 1987

The Time reunite for a concert at the sixth annual Minnesota Black Musicians Awards held at the Roy Wilkins Auditorium in the St. Paul Civic Center. Prince was inducted into the Minnesota Black Musicians Awards Hall of Fame. The ceremonies were emceed by former Time, Family, and Prince band member, Jerome Benton, who was also part of an eagerly awaited Time reunion concert, which was the undisputed highlight of the evening. All the original members of the band, barring Monte Moir, who was expecting the birth of his child, treated the crowd of nearly 4,000 to a medley of some of their most popular numbers, including "Get It Up," "The Walk," "777-9311," "My Drawers," "The Stick," and "The Bird." Prince wasn't present, choosing instead to attend David Bowie's second concert at the St. Paul Civic Center.

There were plans to reform The Time for another record and tour. Since the band dissolved in 1984, most band members had launched highly successful careers as solo artists or producers, which meant that not everyone saw The Time as their main priority any longer. There was also tension between some of the members, which further complicated matters. The 1987 Time reunion proved premature, but the original line-up of the band eventually did get together to record another album, *Pandemonium*, released in 1990.

Earlu October 1987

Prince begins work on the *Black Album* project, updating previously recorded tracks and recording one new, "When 2 R In Love." Also recorded in October, although not intended for the *Black Album*, were "U," which was a reworking of "You" that was taped during the 1979 Rebels sessions, "I Guess I'm Crazy," and "Take This Beat." "U" was later given to Paula Abdul for her 1991 *Spellbound* album, "I Guess I'm Crazy" surfaced on Mavis Staples' *Time Waits For No One* in 1989, and "Take This Beat" was later incorporated into the extended 12-inch version of "I Wish U Heaven."

13 October 1987

Madonna arrives in Minneapolis to discuss the *Graffiti Bridge* film project with Prince. She stayed only one day and made it very clear that she had no intention of being involved in the film project. In a meeting with Prince, she called the script "a piece of shit" and even told a flabbergasted Prince that he was stupid.

Although Prince recorded several songs for *Graffiti Bridge*, the film was put on hold when he decided to embark on the *Black Album*, which was quickly followed by the *Lovesexy* album. Following the completion of the *Lovesexy* tour, in early 1989, he was asked to write songs for the *Batman* film, so it

wasn't until in late 1989 that he was able focus all attention on *Graffiti Bridge*, which had undergone dramatic changes along the way.

29 October 1987

The first screening of the Sign O'The Times is held in Detroit at the American Theatre, for radio programmers and the music press. A party was held at the Michigan Inn. Afterwards, Sheila E. guested on WHYT radio where she answered phone calls and questions. Sheila, Cat, Greg Brooks, and Wally Safford appeared on talk shows and radio stations during November and December to promote the film.

3 November 1987

The fourth single off Sign O'The Times is released, "I Could Never Take The Place Of Your Man." It did reasonably well, reaching number 10 on the Pop Chart and number 14 on the Black Chart. The B-side, "Hot Thing," actually charted on the strength of radio airplay, reaching number 14 on the Black Chart.

3 November 1987

Release of a 12-inch single of "I Could Never Take The Place Of Your Man" coupled with "Hot Thing." The record contains four tracks: "I Could Never Take The Place Of Your Man," "Hot Thing (Extended Remix)," "Hot Thing (Dub Version)," and "Hot Thing." The two remixes of "Hot Thing," "Extended Remix" and "Dub Version," were produced by Shep Pettibone and edited by Junior Vasquez with Pettibone.

15 November 1987

Having completed work on the *Black Album*, Prince records a song called "Bloody Mouth" at Paisley Park. A few days later he recorded an instrumental titled "In A Winter Mood." "Bloody Mouth" was placed on the September 25th 1988 configuration of *Graffiti Bridge*, but both songs remain unreleased.

18 November 1987

Release of the second album by Madhouse, logically entitled 16, on Paisley Park Records. The members listed on the album were Levi Seacer Jr., Dr. Fink, Eric Leeds, and John Lewis on drums. However, as with 8, the credits were intentionally misleading and the album was very much a Prince project. Lewis did not have anything to do with the recording and Fink's input was minimal. Five of the eight tracks are solo performances by Prince with saxophone and flute contributions by Leeds and a synth solo by Fink on "Sixteen." The remaining three tracks, "Ten," "Eleven," and "Fifteen," feature a line-up consisting of Prince (keyboard), Leeds (saxophone), Seacer (bass), and Sheila E. (drums).

Two singles were released from 16, "Ten" backed with "Ten And 1/2," which made number 66 on the Black Chart, and "Thirteen" backed with "Thirteen And 1/4," which had no chart impact. The album failed to enter the charts.

20 November 1987

Following the low-key premiere in Detroit, the Sign O'The Times film opens nationwide in the US on 250 screens in 30 major cities.

Sign O' The Times wasn't a commercial success, but it was

a big hit with the critics and many lauded it as one of the greatest concert films ever made. The film cost about \$2.5 million to produce. It did not apply to Prince's contract with Warner Bros. for his dramatic features. Instead, a deal was struck with Cineplex Odeon Films, the distribution arm of the 1,500-screen, Toronto-based theatre chain.

1 December 1987

The Black Album is cancelled a week prior to the planned release date. It was speculated that Warner Bros. had refused to release the album, which was said to be too lewd and uncompromising. Besides, they had not yet milked Sign O' The Times sufficiently, and by releasing another album so soon they risked flooding the market. However, the reason why the Black Album never made the shops in 1987 had nothing to do with Warner Bros. The reason was simple: Prince changed his mind and it was solely his decision to stop the record. In fact, he called Warner Bros. Chairman Mo Ostin himself, asking him to have the album pulled, which Ostin did without asking why or questioning his motives.

Prince had taken the *Black Album* to the Minneapolis club Rupert's to gauge the reaction to the record. At the club, he met a singer, songwriter, and poet named Ingrid Chavez. According to her, they started talking and drove out to Paisley Park together. Suddenly, Prince left, saying that he had a stomach-ache. Chavez later learned that Prince had been nervous and was going through a conscience crisis that made him realise that it would be wrong to release the *Black Album*. Prince has spoken of a crucial "dark night of the soul, when a lot of things happened all in a few hours," and described a vision of a vast field with the letters G-O-D hovering overhead. He refers to that night, Tuesday, December 1st, as "Blue Tuesday" in the *Lovesexy* tour programme liner notes. Cat even wrote a song about it ("December 1st 1987") for her planned debut album, which never materialised.

Prince has explained that he became very concerned about what he perceived to be his responsibility to his fans and younger kids. He indicated in the *Lovesexy* tour programme liner notes that he realised that the *Black Album* was a work of hate and that he was wrong in releasing it. He believed that "Spooky Electric," which can be considered the dark side of his persona or a symbol of Satan himself, convinced him to create this thing of "evil." Prince attributed his last-minute decision to shelve the *Black Album* to God and the "Lovesexy" spirit, "The feeling you get when you fall in love, not with a girl or boy, but with the heavens above."

Regardless of Prince's own mythology of how the *Black Album* was conceived and why it was aborted, it is generally accepted amongst his close associates that his decision to cancel the release was directly influenced by an experiment with the drug ecstasy. He had a scary trip and felt that the album was the devil working through him. Prince actually offered a clue to why he shelved the album by including "ecstasy" as a hidden word in a frame of the 1988 "Alphabet St." video along with other messages, including "don't buy the *Black Album*, I'm sorry," "heaven is beautiful," "God I love U," and "dance 4 the light."

Ecstasy is a synthetic drug with both hallucinogenic and amphetamine-like properties. It usually produces feelings of empathy, caring, and openness, and it makes many people feel

liberated and good about themselves. There are many accounts of people becoming more spiritually aware while using the drug. Ecstasy is also known as X or XTC, the wonder drug, and the love drug, which suggests another way of looking at its effects; many feel the drug opens the heart and allows love to flow. Unquestionably, Prince's description of seeing a vision can easily be interpreted as being drug-induced. He had always been very wary of drugs of all kinds and, according to most accounts, the ecstasy trips were a one-off experience.

December 1987

One of Prince's musical heroes, funk "godfather" George Clinton signs with Paisley Park Records. He had started on a proposed album for Island Records, but his deal fell apart before he could finish the recordings. He had burned bridges with many labels and a \$150,000 tax problem further complicated the situation. Having known Alan Leeds for many years, he phoned him to ask if he could help out in any way. He sent Leeds a tape, which largely became *The Cinderella Theory* album, released in 1989. Upon hearing about Clinton's plight, Prince instructed Bob Cavallo to sign Clinton to Paisley Park Records.

5 December 1987

Prince and a line-up consisting of Sheila E., Levi Seacer Jr., Dr. Fink, Atlanta Bliss, and Eric Leeds play an unannounced set at the Fine Line, a Minneapolis nightclub. Billed as The Fine Liners, they replaced the scheduled act, Beej Chaney and The Vees. Prince's people had contacted Fine Line only hours before Chaney's band was to play. By the time Prince went on at 10: 00 pm, the rumour mill had packed the place, while those who could not get in lined up on the pavement outside.

Prince's band concentrated on jazz-infused rock and funk instrumentals. Following a 15-minute instrumental jam, which functioned as a warm-up for the musicians, they played a lengthy version of the Madhouse track "Eleven." Then they launched into an uptempo instrumental jam, before returning to "Eleven" for a minute. They proceeded with Jimi Hendrix's instrumental "Villanova Junction" (a track simply listed as "Instrumental Solo" on Woodstock, 1970, the album from the 1969 Woodstock festival) and an instrumental take on The Temptations' "Just My Imagination," followed by another instrumental jam. An eight-minute version of Miles Davis' "Freddie Freeloader" (from Kind Of Blue, 1959) was next. An instrumental version of "Jack U Off" gave Sheila E. room for a drum solo. Next followed a nine-minute instrumental version of "Chain Of Fools," a 1967 hit for Aretha Franklin (from Lady Soul, 1968), which incorporated portions from James Brown's "Cold Sweat" and "It's Gonna Be A Beautiful Night." The evening closed with a mostly instrumental take on "Housequake," featuring a chant by Prince, "If you can't rock steady, shut up, already!".

8 December 1987

Planned release date for the *Black Album*. The record actually had no title to speak of, but it became known as the *Black Album* because it had a plain black sleeve with only the catalogue number in peach. The original plan was to market the album with little fanfare and with no outward designation that it was a Prince project. Warner Bros. hoped that it would appeal to

urban/R&B radio and clubs without competing with Sign O' The Times in the mainstream pop market place.

Warners' chiefs weren't overwhelmed by the album. There was a fear that it was too limited in its scope and that its overall "blackness" would alienate Prince's pop audience and his youngest fans. Prince's management was also ambivalent, supporting Prince and enjoying the record, but at the same time being afraid that the record would be misunderstood in some circles and put an unnecessary limitation on his appeal.

Originally entitled *The Funk Bible*, the album was motivated by a strong need to prove that Prince was still daring and at the forefront of R&B music and popular music in general. Despite the fact that *Sign O' The Times* contained some of his "blackest" music in years, accusations that he had turned his back on his R&B roots had struck a nerve in him. In Prince's liner notes for the 1988 *Lovesexy* tour programme, he explained the genesis of the *Black Album* by adopting the alter ego of Camille. He implied that the album was conceived of as a spiteful rejoinder to critics who claimed he had lost his funky edge, "Camille set out to silence his critics. 'No longer daring – his enemies laughed. No longer glam, his funk is half-assed... one leg is shorter than the other one is weak. His strokes are tepid, his colours are meek."

Prince felt that he was losing credibility with his Afro-American audience, which had supported him first and still comprised a large part of his following. Much like the other major Afro-American artists who had achieved wide mainstream popularity in the '80s, Prince had always carefully avoided a forward assertion of a Afro-American identity. As the '80s progressed, a new sense of Afro-American pride and historical consciousness emerged in America. In the changing climate, Afro-American crossover stars such as Prince, Michael and Janet Jackson, Lionel Richie, Tina Turner, and Whitney Houston were openly criticised for what many perceived as an ambiguous attitude to their heritage.

One track on the Black Album, "Dead On It," was Prince's dig at rappers, and the song provided an indication that he really didn't take the music at all seriously. At the time, rap was still primarily an underground movement, although the chart success of Run-D.M.C. and The Beastie Boys in 1986-87 demonstrated rap's growing commercial viability. Run-D.M.C. made number four on the pop chart with their re-make of Aerosmith's "Walk This Way" and The Beastie Boys sold 4 million copies of Licensed To Ill, unsurpassed in rap music until 1990. Both groups combined rap with rock, showing that the two genres could share an audience. A few years later, rap had achieved mainstream popularity and Prince was widely criticised when he began incorporating rap into his music on Diamonds And Pearls and T. Many referred to "Dead On It" as evidence that his interest wasn't genuine. Prince defended himself by saying that the criticism of "Dead On It" was aimed at early '80s rappers who didn't have much substantial to say in their lyrics. In spite of his explanation, those who worked with Prince at the time of the Black Album maintain that he was unenthusiastic about rap because he felt the musicianship was substandard.

Prince has said that he was in a "really depressed condition" when he worked on the *Black Album* and that he was "very angry a lot of the time." Most associates who worked closely with him at the time testify that it was an unusually dark period in his life. He was missing Lisa Coleman and Susannah and Wendy Melvoin. At the same time, his relationship with Steve Fargnoli had begun to fall apart and there were periods of time when they weren't talking to each other. Fargnoli didn't believe in *Graffiti Bridge*, which Prince saw as his next important film project.

Promo CDs and LPs of the *Black Album* had already been dispatched to Warner Bros./WEA representatives when Prince cancelled the release. Pressing of the LP was underway in the Alsdorf pressing plant in Germany, while CDs were being pressed at a plant in the US. An estimated 500,000 LPs had been pressed in Germany. Reclaiming and destroying all copies was a difficult task and created monumental problems. Many Warner Bros. executives got copies and Prince himself had a box of LPs, which he gave out to friends. In the end, very few copies got out, but those that did escape are worth a fortune today. Some 100 vinyl copies escaped destruction, while less than 10 CDs are rumoured to exist.

Withdrawing the *Black Album* in 1987 was probably a smart move in terms of attracting publicity and increasing Prince's mystique. It didn't take long before bootleg copies found their way to the press and, thrilled at getting such a coveted item, most critics praised the album. It was even voted one of the best albums of the year in *Rolling Stone's* annual poll. The release of *Lovesexy* only four months later made many realise just how prolific Prince was and it began to dawn on critics and fans alike that there existed a whole world of unreleased Prince material.

The *Black Album* quickly became one of the most bootlegged items of all time and took a place in rock history as the most famous unreleased album since The Beach Boys' *Smile*. Reportedly, more than 250,000 bootleg copies of the album have been sold in CD and vinyl form, which doesn't include cassette duplications that have been traded amongst fans.

10 December 1987

Prince begins work with Ingrid Chavez. Playing keyboard, he accompanied her on several poetry reading sessions at Paisley Park in December. She also appeared on *Lovesexy* (credited as the "spirit child"). A Mexican-American by background, Chavez had been writing poetry since she was a teenager in Georgia. She moved to Minneapolis in 1986.

Prince and Chavez very quickly recorded 12 tracks together, combining Chavez's recited poetry against Prince's improvised keyboard backing: "Heaven Must Be Near" / "Crystal City Cry" / "Wintersong" / "Whispering Dandelions" / "Slappy Dappy" / "Candle Dance" / "Elephant Box" / "Touch Of Love" / "Blue Boy" / "Jadestone" / "Sad Puppet Dance" / "Standing In The Rain." A Prince/Chavez session later in December yielded "Cross The Line." Eight of the poems were later released on her *May 19, 1992* album in 1991, featuring new backing music. In December, Prince also recorded a piano piece called "Bobbi Jo" as a gift for Ingrid Chavez. Prince was infatuated with Chavez, although she was living with a man at the time. "Bobbi Jo" was later turned into "Once Upon A Time" and released by Eric Leeds on *Times Squared*.

11 December 1987

Prince assembles the Sign O' The Times tour band minus Greg Brooks and Wally Safford at Paisley Park. They taped "Eye No" as a live recording and Prince continued on his own by recording "Positivity." This was the start of his next album, *Lovesexy*, which was intended as a mind-cleansing antidote to the *Black Album*. Subsequent songs recorded in December for *Lovesexy* were "Lovesexy" (different from the released version), "Dance On," "Glam Slam," "The Line," and "Alphabet St.".

Another recording project in late 1987 and early 1988 was a new album with Sheila E. Prince and Sheila recorded "Scarlet Pussy," "Knucklehead," a version of Donny Hathaway's "The Ghetto" (from *Everything Is Everything*, 1970), and "Latino Barbie Doll." "Scarlet Pussy" became a Prince B-side (attributed to Camille), while the other three songs remain in the can.

31 December 1987

The New Year is welcomed in by a crowd of 400 people at the Paisley Park Soundstage. Together with restaurateur Leeann Chin and financier Irwin Jacobs, Prince staged a \$200-perperson benefit for the Minnesota Coalition for the Homeless. Among the guests were Miles Davis, Prince's parents, and his step-father, Hayward Baker. The stage was decorated with peach, purple and silver balloons, while other-coloured balloons fell from the ceiling during the nearly two-hour performance.

Prince performed a slightly revised Sign O' The Times show with the same line-up as on the tour, including Wally Safford and Greg Brooks. "U Got The Look" and "Auld Lang Syne" were added, while a few numbers were dropped, including "Forever In My Life" and "Kiss." The first section of the show was the same as the regular Sign O' The Times show. When the clock hit midnight, Prince began playing the melody of "Auld Lang Syne" over the backing and chords of "Purple Rain."

The undisputed highpoint of the show was an amazing jam-filled 34-minute version of "It's Gonna Be A Beautiful Night." It included all the regular horn riffs and lines from "Six," "Cold Sweat," and "Take The A-Train," but it also featured many less common ingredients. Five minutes into the number, Miles Davis entered the stage and he proceeded to play some rhythmic phrases and solo for a few minutes. 'Just the snare," Prince requested after Davis' segment, before demanding, "Groove!". He then introduced a dance by Cat called "Cat Walk." He remarked at one point, "Somebody tell me I ain't got the funkiest band in show business." His question of "Boni, how long has it been?" was the cue for her solo spot on "Chain Of Fools," which she sang accompanied by the horns playing the "Cold Sweat" riff. After a brief, seconds-long pause, the tempo was speeded up slightly for a short but fullblown version of James Brown's "Mother Popcorn" with Prince on lead vocal. Prince improvised lyrics about being a "funky man," using a vocal not too far removed from his Jamie Starr voice. "Sheila, hit the snare," he requested as he launched into the singalong chant from "Land Of 1,000 Dances." Next, he played some piano, the jam continuing without interruption. "Happy New Year, I'm a funky man," he said. A rap from the 12-inch version of "Alphabet St." was inserted towards the end.

January 1988

Prince continues work on *Lovesexy* at Paisley Park. Horn overdubs by Eric Leeds and Atlanta Bliss were recorded on several of the songs in January.

21 January 1988

The first sequence of *Lovesexy* is assembled. At this stage, the album included "The Line" and a version of "Lovesexy" that was radically different from the final version released on the album. "The Line" included a part of the gospel song "Take My Hand, Precious Lord" (written by Thomas A. Dorsey, performed by hundreds of artists, including Elvis Presley and Mahalia Jackson), sung by Boni Boyer. A snippet of her voice was later sampled and incorporated into "Acknowledge Me," released on the *Crystal Ball* three-CD set in 1998.

29 January 1988

Prince records a new version of "Lovesexy." Two days later, he recorded "I Wish U Heaven." Both songs were added to the *Lovesexy* album, replacing "The Line" and the first version of "Lovesexy."

Early February 1988

A test pressing of *Lovesexy* is made. The album underwent a few more changes before the final version was assembled. Prince remixed "I Wish U Heaven" and replaced a guitar part with a keyboard part on the song. "Positivity" originally included Cat rapping J.M. Silk's "Music Is The Key" (written by Steve Hurley), previously incorporated into "Cindy C.". It was removed when Prince discovered that it wasn't an original lyric by her.

Februaru 1988

Rehearsals for the *Lovesexy* tour commence at Paisley Park. It was the same band as on the *Sign O'The Times* tour, with the exception of Greg Brooks and Wally Safford, who had left.

9 February 1988

A video is shot at Paisley Park for the Madhouse track "Thirteen."

10 February 1988

Prince records "Interesting" for Mavis Staples at Paisley Park. He sent "Interesting" along with a vault item, "Jaguar," to Staples and the two tracks became the start of her debut album on Paisley Park Records.

Prince and Staples never actually worked together, side by side in the studio, on her album. Instead, Prince would send her songs and she recorded her vocals in Memphis with her producers, Al Bell, Homer Banks, and Lester Snell, before returning the tapes to Prince.

18 February 1988

Prince records "The Max." The track has nothing in common musically or lyrically with the T album track of the same title.

2 March 1988

Prince attends the Grammy Awards ceremony in Radio City Music Hall, New York. Although he was nominated for three awards, including Album of the Year (Sign O' The Times), he didn't win any awards.

4 March 1988

Riot In English, the solo debut of Dale Bozzio, is released on Paisley Park Records. It includes Prince's "So Strong." Bozzio was formerly a member of Missing Persons, a Los Angeles group which consisted of several musicians who had worked with Frank Zappa, including guitarist Warren Cucurrullo and drummer Terry Bozzio, her husband. She was signed to Paisley Park in 1986 by Cavallo and Fargnoli. Prince didn't have anything to do with her album except for "So Strong." She was also sent "The Latest Fashion," which she rejected; it surfaced in 1990 on Graffiti Bridge.

8 March 1988

A listening party for *Lovesexy* is held at Warner Bros.' Los Angeles offices with Prince in attendance. The record company was presented the planned cover art, which showed a semi-nude Prince relaxing serenely in the petals of a giant flower. Warners' marketing department raised concerns about the cover in a subsequent meeting (without Prince). They worried aloud that shopping malls and other outlets would refuse to carry the album. Warners requested alternative art from Prince, but he refused, relaying the message via Steve Fargnoli that the cover was an integral part of a carefully constructed statement.

Prince's conception of *Lovesexy* as a unified whole also prompted his refusal to "index" the CD version, meaning that consumers who bought the CD could not flip from song to song, but had to listen to the album in its entirety. The CD medium was just becoming widespread and Warners worried that consumers would find the inability to play their favourite songs maddening.

8 March 1988

The soundtrack to the film *Bright Lights, Big City* is released. It includes "Good Love," a leftover from both the *Camille* album and the *Crystal Ball* triple LP.

13 March 1988

Prince records "Love Song" with Madonna at Paisley Park. According to Madonna, the song was developed from a jam session with her behind the drums and Prince playing keyboard. The project had a code name, "Daisy Miller," which was intended to disguise the artists behind the song. Madonna and her musicians later added to the recording and returned it to Prince in November 1988 for some additional input. The song was released on her *Like A Prayer* album in 1989.

20 March 1988

At very short notice, Prince films a video for his forthcoming single, "Alphabet St." He had initially planned not to do any videos for the album, arguing that the absence of videos would distinguish him from other stars as well as create a sense of mystery about the album. Warner Bros. didn't accept the argument, but the label couldn't force an artist of his stature to shoot a video.

Prince reconsidered his strategy, however, and shot a hastily made video of "Alphabet St." in Minneapolis on a Sunday (March 20th) when most film crews were unavailable. Alan Leeds managed to get hold of a local film crew. It was shot at a facility owned by a local cable television company.

21 March 1988

Work on the "Alphabet St." video continues in Los Angeles.

31 March 1988

Prince leaves for New York, before going the next day to Paris, where he spent three days.

15 April 1988

Prince records "Fuchsia Light" for use by Tony LeMans. The song was never fully completed by Prince, however. He shelved it after returning from the *Lovesexy* tour upon hearing that LeMans was having an affair with Ingrid Chavez.

A few days later, Prince taped "Love '89" for Patti LaBelle. Further sessions in late April and early May resulted in "Cool Love" for Sheena Easton and "Escape," which became a B-side.

23 April 1988

Release of "Alphabet St.". It reached number eight on the Pop Chart and three on the Black Chart. The A-side features the first part of the album version of the song, while the B-side was the continuation.

23 April 1988

A 12-inch single of "Alphabet St." is released. The record includes the normal album version of the song and an extended, reworked version, titled "This Is Not Music, This Is A Trip."

1 Mau 1988

Rehearsals begin for a video shoot for "Glam Slam." Quincy Jones was in town and watched portions of the rehearsals.

4 Mau 1988

A federal appeals court in St. Louis dismisses a lawsuit against Prince by his half sister Lorna Nelson, who alleged that he had utilised her lyrics in violation of copyright laws. Her song "What's Cooking In This Book" wasn't substantially similar to Prince's "U Got The Look" said US District Judge David Doty in Minneapolis. Prince didn't appear in court.

7 May 1988

Prince films a video for "Glam Slam" at Paisley Park. Around 400 locals were hired as extras for the video and they were treated to a 90-minute performance by Prince and his band after the video shoot. Using the new circular stage, they played songs that would be performed on the upcoming *Lovesexy* tour. A party for the band and crew was thrown afterwards.

9 May 1988

Prince and Sheila E. attend Bruce Springsteen's concert at the Met Center, Bloomington, guesting onstage for "Glory Days." They went backstage after the show, when Springsteen reportedly asked Prince for permission to play "Little Red Corvette."

10 May 1988

Lovesexy, Prince's 10th album, is released. Arguably Prince's most personal and serious album thus far, Lovesexy saw him expressing his spiritual concerns more clearly than ever before, with the record presenting many bold proclamations of faith and salvation. Prince wanted to make a positive statement in reaction to the withdrawn Black Album; he has referred to

Lovesexy as his "white album" in contrast to the Black Album. Indeed, Lovesexy contains generally upbeat songs and an earnest but optimistic mood permeates many of the tracks. Prince has described the album as "a mind trip, like a psychedelic movie."

The cover, symbolising a spiritual rebirth, was widely misconstrued as pornographic, just as Warner Bros. had feared. Several retail and distribution outlets in the US complained over the explicit artwork and kept the record behind the counter. Prince was very upset about the wide misinterpretation of the photograph and the fact that the cover in some instances received more coverage than the contents of the album.

The general critical opinion suggested that *Lovesexy* was one of Prince's strongest albums to date. The European critics, in particular, were very excited. It sold 1.9 million copies outside of the US, comparable to *Around The World In A Day* and *Parade*, confirming Prince's growing commercial status in Europe, where the album topped the album charts in many countries, including the UK. Indeed, with the exception of *Purple Rain*, *Lovesexy* became Prince's best selling album yet in most European countries.

The US response was less enthusiastic and the album didn't sell nearly as well as expected there. It sold around 750,000 copies, which actually made it Prince's weakest selling album in the US since For You. It peaked at number 11 on the Billboard Pop Album Chart and number five on the Black Album Chart; it was his first album not to reach the Top 10 since Controversy in 1981.

Prince was so disappointed in the less-than-stellar impact of *Lovesexy* in the US that he decided to postpone a US tour that was well advanced in the planning. In fact, many dates had already been pencilled in. Instead, he opted to go to Europe before taking the show to the US, hoping that the momentum and anticipation would build.

Prince was becoming increasingly frustrated by the continuing inability of his post-*Purple Rain* albums to have any lasting impact on the charts. He was also disappointed in the lack of success of most releases on Paisley Park Records and he felt Warner Bros.' commitment to the label was minimal. He blamed many of his frustrations on Warner Bros. and his management team. It was evident that Prince's liaison with Fargnoli and the rest of his management team wasn't going to last much longer.

12 May 1988

Prince dominates the Minnesota Music Awards at the Orpheum Theatre in Minneapolis. He picked up no less than 10 awards, including Album of the Year (Sign O'The Times) and Top Male Vocalist in both the rock and R&B categories. Band members Eric Leeds and Sheila E. won one and three awards respectively. Prince sent Eric to accept his awards.

21 Mau 1988

Prince works with Patti LaBelle at Paisley Park, recording her vocals on "Yo Mister" and "Love '89." Both songs were included on her *Be Yourself* album, released in 1989. LaBelle was a very good friend of Sheila E. and stayed in Minneapolis several days.

24 Mau 1988

Three O'Clock release their first album on Paisley Park Records, *Vermillion*. It includes their take on Prince's "Neon Telephone," which is credited to Joey Coco. The band re-recorded the song rather than relying on Prince's original recording. Prince had sent Three O'Clock four songs in addition to "Neon Telephone": "Girl O' My Dreams," "We Can Funk," "Teacher Teacher," and "Can't Stop This Feeling I Got." The band decided that "Neon Telephone" was best suited for their melodic pop/rock style.

The Los Angeles-based Three O'Clock was part of the socalled "paisley underground" music scene in Los Angeles in the mid-'80s. The band's lead singer and bassist Michael Quercio in fact coined the term to describe the set of bands, including The Bangles, The Dream Syndicate, Green On Red, and Rain Parade, who incorporated the chiming guitars of The Byrds and The Beatles into their pop songs with a psychedelic bent.

26 May 1988

Prince attends Miles Davis' birthday party in New York.

2 June 1988

A video shoot for "I Wish U Heaven" is held at S.I.R., Los Angeles. Jean Baptiste Mondino, who took the cover photo of *Lovesexy*, directed the video.

6 June 1988

Prince tapes "Electric Chair." The song was later included on *Batman*.

7 June 1988

Prince celebrates his 30th birthday at a party held in a ballroom of the downtown Horst Institute in Minneapolis. The crowd consisted of 200 people, including family, friends, and Paisley Park employees. Most were given Prince masks at the door. The local gospel/R&B family group The Steeles performed live and a DJ kept the dancefloor shaking.

9 June 1988

Prince records "Pink Cashmere" and two instrumental tracks, "Sticky Wicked" and "Pickle," ostensibly for another Madhouse album. "Pink Cashmere" was released in 1993 on *The Hits/The B-Sides* compilation.

11 June 1988

Prince cuts another song called, confusingly enough, "Sticky Wicked." It was entirely different from the instrumental taped two days earlier. When asked to contribute a song to a new Chaka Khan album, CK, Prince later pulled out this song and submitted it to her.

Mid-June 1988

Prince commences work on a new album entitled Rave Unto The Joy Fantastic. He recorded three tracks slated for the project at Paisley Park shortly prior to leaving for the Lovescay tour: "Rave Unto The Joy Fantastic," "God Is Alive," and "If I Had A Harem." Intended as the title track, "Rave Unto The Joy Fantastic" would surface 11 years later, becoming the title track of 1999's Rave Un2 The Joy Fantastic. (when "unto" became "un2"). Both "God Is Alive" and "If I Had A Harem" were

performed regularly on the *Lovesexy* tour, with "If I Had A Harem" being reworked into a bluesy number called "Blues In C (If I Had A Harem)." Meanwhile, a rendition of "Rave Unto The Joy Fantastic" was performed during three aftershows on the *Lovesexy* tour.

A great deal of studio time in the second half of June was spent working on intermission music and sound effects for the *Lovesexy* show. He used Ingrid Chavez's poem "Cross The Line" to create a piece called "Intermission," which was going to be used in the *Lovesexy* show. Prince also recorded a 12-inch version of "Lovesexy" for a possible single release of the title track.

26 June 1988

Prince and Sheila E. tape four instrumental tracks intended for a projected Madhouse album in one day at Paisley Park. Three of the tracks have never been released, but one was turned into "Cape Horn" on Eric Leeds' *Times Squared* album.

Late June 1988

Prince spends the last few days before leaving for Europe and the *Lovesexy* tour working on tracks for Mavis Staples. He recorded "Time Waits For No One" and revised three tracks pulled from his archive: "Come Home," "I Guess I'm Crazy," and "Train."

1 July 1988

It is announced that Prince has changed his PR representatives. After having worked with the New York-based Howard Bloom organisation for eight years, his publicity was taken over by Warner Bros. senior staff publicists Bob Merlis and Liz Rosenberg. Prince was frustrated that the message of *Lovesexy* wasn't getting across and reaching wider audiences. He was also disappointed in Bloom's inability to land him on the cover of *Rolling Stone* and other music publications despite the fact that critics were lavishing praise on him. Bloom said that it was difficult to work with a press-shy subject like Prince, who doesn't give interviews.

1 Julu 1988

Prince goes to New York, before moving on to Paris, France, the next day.

2 July 1988

Prince's tour entourage of 90 people leave for Paris and the final rehearsals for the *Lovesexy* tour. Albert Magnoli was along for the trek to supervise the filming of a documentary about Prince. A camera team from Limelight, a film production company, was hired to capture Prince on and off the stage.

5 July 1988

Prince attends a concert by Miles Davis in Paris. Davis played Prince's "Movie Star" and repeated Prince's name several times through his trumpet microphone.

8 July 1988

Paris' Palais Omnisport de Paris-Bercy stages the opening of the *Lovesexy* tour. It was Prince's most extensive trek around the world thus far, lasting nearly five months, with an additional two weeks in Japan. The entire *Lovesexy* tour encompassed 78 concerts, making it the third most extensive of Prince's career, behind the *Purple Rain* tour (98 shows) and 1999 tour (90 shows). Prince's last-minute decision to Europe before America created tremendous difficulties finding suitable venues in Europe and the right concert promoters at short notice. Because of a lack of indoor venues, his managers were forced to book some outdoor shows, something that Prince reluctantly accepted.

The *Lovesexy* tour band was the same as on the *Sign O' The Times* tour minus departing backing singers/dancers Greg
Brooks and Wally Safford. The line-up consisted of: Miko
Weaver (guitar); Levi Seacer Jr. (bass); Dr. Fink and Boni Boyer
(keyboard); Sheila E. (drums); Eric Leeds (saxophone and
flute); Atlanta Bliss (trumpet); Cat (dancing).

The Lovesexy show was Prince's most ambitious and spectacular of his entire career. The show was based on ideas provided by Prince, his set and lighting designer Roy Bennett, Steve Fargnoli, and John McGraw, a set designer who had worked with Madonna and Queen amongst others. At a cost of approximately \$2 million, they had created a multi-level circular stage, described as a "fantasy island" (half playground, half dreamscape), containing diaphanous curtains, and props such as a miniature basketball court, a swing set, and a hydraulic brass bed. The speakers and equipment were raised high above the stage, enabling everyone a good view. In many ways, the innovative three-dimensional show had an intimacy normally only attained in small clubs.

Using wireless instruments and wrap-around headset mikes, the band members raced all over the stage, playing, singing, dancing to the audience on all sides of the stage. The combination of the perpetual mobility onstage, lighting, set changes, costume changes, and the incredibly fast-paced music made the *Lovesexy* show completely overwhelming and a visual experience as much as an aural one.

The Lovesexy show was divided into two parts. Showcasing some of Prince's most sex-oriented and explicit material, the first half of the show was about temptation, lust, and sin. Prince flirted saucily with Sheila, Cat, and Boni, performing songs that celebrated hedonism and sexual ecstasy. Most songs were drastically shortened and incorporated into longer medleys. Focusing on the more spiritual Lovesexy material, the second half was loosely about redemption and salvation. In contrast to the quick-change pace of the first half, most songs in the second half of the show were played to length.

The spiritual message came through clearly in the second part of the show as Prince would ask the audience if they believed in God, reminding them that God is within everyone. It was a brave move to give the show such a religious content and for many, the *Lovesexy* show wasn't the kind of performance they might have expected or wanted, something that Prince was fully aware of as he would often say, "The first set I did because I thought you expected it of me. The second half I do because this is where it's at."

The first part of the *Lovesexy* show contained songs from most of Prince's albums, including two tracks from the thenunreleased *Black Album*, "Bob George" and "Superfunkycalifragisexy." The second part of the show focused on the *Lovesexy* album and the hits, "1999," "Let's Go Crazy," "When Doves Cry," "Purple Rain," and "Kiss."

The Lovesexy concerts normally lasted around two hours, but some shows were almost half an hour longer. A typical

set contained the following: "Erotic City" / "Housequake" / "Slow Love" / "Adore" / "Delirious" / "Jack U Off" / "Twelve" / "Sister" / "Adore" (closing part) / "U Got The Look" / "I Wanna Be Your Lover" / "Head" / "A Love Bizarre" / "Blues In C (If I Had A Harem)" / "When You Were Mine" / "Little Red Corvette" / "Pop Life" / "Controversy" / "Dirty Mind" / "Superfunkycalifragisexy" / "Controversy" (ending) / "Bob George" / "Anna Stesia" / "Intermission" / "Eye No" / "Lovesexy" / "Glam Slam" / "The Cross" / "I Wish U Heaven" / "God Is Alive" / "Kiss" / "Dance On" (instrumental version) / drum solo / "When 2 R In Love" / "Let's Go Crazy" / "When Doves Cry" / "Purple Rain" / "1999" / "Alphabet St.".

"Erotic City" featured some words from the 1988 single B-side "Escape" and incorporated a snippet of Apollonia 6's "Sex Shooter." Meanwhile, "Jack U Off" incorporated a bit from Madhouse's "Twelve" and a trumpet riff by Atlanta Bliss from "It Don't Mean A Thing (If It Ain't Got That Swing)" by Duke Ellington. Like on the Sign O' The Times tour, "When Doves Cry" featured some of the music and the dog bark of "La, La, La, He, He, Hee."

The initial concerts in Europe featured "Positivity," "Lovesexy," and a so-called "'80s medley" as the three final numbers of the show. The '80s medley usually included horn riffs or sung excerpts from several songs: James Brown's "Cold Sweat" (from Cold Sweat, 1967); Terence Trent D'Arby's "Wishing Well" (Introducing The Hardline According To Terence Trent D'Arby, 1987); Robert Palmer's "Addicted To Love" (Riptide, 1985); Michael Jackson's "The Way You Make Me Feel" (Bad, 1987); Madonna's "Material Girl" (Like A Virgin, 1984); George Michael's "I Want Your Sex" (Faith, 1987); Bruce Springsteen's "Born In The USA" (Born In The USA, 1984); "Unchain My Heart," a song made famous by Ray Charles and covered by many artists, including Joe Cocker. Sheila E.'s "The Glamorous Life," "A Love Bizarre," and "Soul Salsa" were also regular inclusions, as was Madhouse's "Six." The medley also included horn snippets from Prince songs: "It's Gonna Be A Beautiful Night," "Housequake," "Let's Work," "Controversy," and "Rockhard In A Funky Place." The medley evolved into Aretha Franklin's "Chain Of Fools" (Lady Soul, 1968).

Both "Positivity" and the '80s medley were dropped after two concerts, but "Lovesexy" remained as an encore for a few more shows before switching places with "Alphabet St.", making "Lovesexy" the second number in the second half while "Alphabet St." became the concert closer.

A piano medley was introduced a week into the tour. The medley opened and closed with a portion of "When 2 R In Love." It was played approximately 10 times in Europe. Prince normally included snippets from four to six songs, often "Venus De Milo," "Condition Of The Heart," "Raspberry Beret," and "Strange Relationship." Somewhat less frequent inclusions in the piano portion were bits from "How Come U Don't Call Me Anymore," "Do Me, Baby," "Free," "Starfish And Coffee," "The Ballad Of Dorothy Parker," "International Lover," "The Ladder," "Under The Cherry Moon," "Girls And Boys," and the traditional gospel song "It Is No Secret (What God Can Do)" (performed by Elvis Presley, Mahalia Jackson, and countless other artists). One of the concerts saw the inclusion in the piano medley of a seemingly improvised blues number tentatively called "Let Me Undress U."

"Blues In C (If I Had A Harem)" was introduced during

the third show of the tour. Subsequently, Prince added riffs from Duke Ellington's "Things Ain't What They Used To Be" and Charlie Parker's "Billie's Bounce," and the song became a regular inclusion. "When You Were Mine" and "A Love Bizarre" weren't always played. "U Got The Look" was omitted halfway through the European tour, while "Pop Life" was dropped towards the very end of the tour. The "Take This Beat" portion from the 12-inch version of "I Wish U Heaven" was sometimes added to "I Wish U Heaven." A bit of Madhouse's "Three" was inserted between "When 2 R In Love" and "Let's Go Crazy" on a few rare occasions. A part of "Dead On It" was also included once.

A few covers made rare one-off appearances in the set: The Staple Singers' "I'll Take You There" (from *Be Altitude: Respect Yourself*, 1972), The Temptations' "Just My Imagination" (from *The Sky's The Limit*, 1971), Z.Z. Hill's "Down Home Blues" (penned by George Jackson for Hill, from Hill's *Down Home*, 1982), Funkadelic's "(Not Just) Knee Deep" (from *Uncle Jam Wants You*, 1979), which incorporated chants from Funkadelic's "Get Off Your Ass And Jam" (from *Let's Take It To The Stage*, 1975).

Prince's relationship with Steve Fargnoli reached a point on the tour where they were hardly communicating any longer. As they ceased to communicate, tour manager Alan Leeds was squeezed into the uncomfortable role of middleman between the two, who relied on him to deliver heated messages. Prince increasingly confided in Albert Magnoli, having rekindled a friendship that dated back to the making of *Purple Rain*. Magnoli was along for the tour to shoot footage for a proposed documentary. Prince's associates could see how he was gradually taking over from Fargnoli as Prince's confidante.

9 July (am) 1988

Four hours after the first Paris concert ended, Prince takes over the small stage at Les Bains Douches, a chic Paris nightclub, for an hour-long post-concert jam. It was the first of nine aftershow concerts in the course of the *Lovesexy* tour. The Les Bains Douches appearance included "Forever In My Life," "Strange Relationship," and a medley of "Housequake" and James Brown's "Cold Sweat," featuring a convincing James Brown imitation by Boni Boyer. Mavis Staples joined the band onstage for a version of "I'll Take You There."

9 July 1988

Mavis Staples guests onstage to sing "I'll Take You There" during the second concert at Palais Omnisport de Paris-Bercy, Paris. Prior to the concert, Prince appeared with Cat and Sheila E. on a walkway above the entrance gates. He held a megaphone and addressed the crowd for a few minutes in French. Prince's sister, Tyka Nelson, attended the four Paris shows; it was her first trip overseas. The press was invited backstage during the intermission to meet Staples and Nelson.

10 Julu 1988

Third concert at Palais Omnisport de Paris-Bercy, Paris. "Blues In C (If I Had A Harem)" premiered in the set list.

11 July 1988

Release of the second single from *Lovesexy*, "Glam Slam." Disappointingly, the single failed to enter the Pop Chart Top 100 and only made it to number 44 on the Black Chart. Prince actually tried to stop the "Glam Slam" single, having decided a few days before it was scheduled to ship that it was the wrong choice as the second single. However, he lost the battle and Warner Bros. gave the single a shot. The B-side of "Glam Slam" was "Escape."

11 July 1988

Release of a 12-inch single of "Glam Slam" backed with "Escape." The record features a "Remix" version of "Glam Slam" produced by Shep Pettibone.

12 July 1988

Fourth concert at Palais Omnisport de Paris-Bercy, Paris.

15 July 1988

First of five shows at Palatrussardi, Milan, Italy. "Positivity" and the '80s medley were played for the last time in Europe.

16 July 1988

Concert at Palatrussardi, Milan.

17 July 1988

Concert at Palatrussardi, Milan. The piano segment made its debut in the set. It included amongst others a rare performance of "International Lover."

19 Julu 1988

Concert at Palatrussardi, Milan.

20 July 1988

Concert at Palatrussardi, Milan.

23 July 1988

Concert at Sportpaleis, Antwerp, Belgium. A second concert, planned for July 22nd, was cancelled due to poor ticket sales.

24 July 1988

Prince arrives at Heathrow Airport in London, England. He was joined by a group of fans in the coach, travelling with the band to the city centre. Instead of going to the hotel, they stopped at a McDonalds and Prince and bodyguard Gilbert Davison headed for the restaurant. The press photographers, who had followed them from the airport, were too busy taking photographs inside to notice that the tires of their cars were being drained of air by people in Prince's crew. Returning from the restaurant, Prince continued to his hotel in his limousine. At night some members of Prince's UK fan club, Controversy, were invited to a warehouse in northern London, where amongst other numbers "Rave Unto The Joy Fantastic" was played.

25 July 1988

Prince plays the first of seven concerts at London's Wembley Arena, his first shows in England since the 1986 *Parade* tour. The concerts sold almost 55,000 tickets. The first show introduced "A Love Bizarre" into the set. WEA organised a party at Café de Paris after the concert.

26 July (am) 1988

Starting at 2:00 am after the first Wembley Arena concert, Prince plays a two-hour set at Camden Palace, London, to an invited audience of music industry and media people, as well as many celebrities such as Eric Clapton, George Harrison, Ron Wood, Mica Paris, Boy George, Terence Trent D'Arby, Pet Shop Boys, Sinead O'Connor, Bananarama, The Cocteau Twins, Mickey Rourke, and Lenny Henry. The Camden Palace club was a last-minute change of plan, as invitation cards had gone out naming the Café de Paris as the venue for the post-concert bash. The concert was filmed under supervision by Albert Magnoli.

The concert began with Prince singing a gently playful "Happy Birthday" to Cat. Singer Mica Paris was in the audience and was handed a microphone to sing on a lengthy "Just My Imagination." Prince played a brief excerpt from "Bridge On The River Kwai" and a portion of "Under The Cherry Moon" on synth before launching into Madhouse's "Six." "Tell me that ain't funky," he remarked after the number. Retaining the beat, he continued with a funk jam that incorporated lyrics from "Dead On It" and "Housequake." Another slow, funky workout followed, featuring lyrics from "Forever In My Life." A full-blown rendition of "Strange Relationship" was next. Prince played a lengthy guitar solo before repeating a guitar line from "Rave Unto The Joy Fantastic" over and over.

Borrowing one of Prince's guitars, Ron Wood guested onstage for a version of The Rolling Stones' "Miss You," which saw Prince doing some amusing Mick Jagger impersonations. Wood had some difficulty figuring out how to use Prince's guitar pedal. Towards the end, Mavis Staples came on for the Staple Singers' "I'll Take You There" and "Chain Of Fools." A 30-minute jam on "Rave Unto The Joy Fantastic" closed the set.

26 July 1988

Mavis Staples guests onstage during the second Wembley Arena concert, singing "I'll Take You There."

27 July 1988

Prince works at the Olympic Studio in London, recording a vocal by Mavis Staples on "God Is Alive"; it was actually the first time Prince and Staples worked together in the studio.

Albert Magnoli's film team shot some footage of Prince at work in the studio.

While on tour in Europe, Prince flew back to London for sessions at a studio called Townhouse Studios, where he began work on an instrumental suite, "The Dopamine Rush Suite," intended for a third Madhouse album.

28 July 1988

Concert at Wembley Arena, London.

29 July 1988

Mavis Staples guests again during the fourth Wembley Arena concert, singing "I'll Take You There." Earlier in the day, Prince and members of his band signed records at Tower Records in Piccadilly Circus. They drew a crowd of more than 1,000 fans. It was the first time in many years that Prince had made an in-store promotional appearance.

1 August 1988

Concert at Wembley Arena, London.

2 August 1988

Concert at Wembley Arena, London.

3 August 1988

George Clinton joins Prince onstage for a version of Funkadelic's "(Not Just) Knee Deep" (from *Uncle Jam Wants You*, 1979), which incorporated chants from Funkadelic's "Get Off Your Ass And Jam" (from *Let's Take It To The Stage*, 1975). The piano medley featured rare performances of "How Come U Don't Call Me Anymore" and "The Ladder."

Earlier in the day, some members of Prince's UK fan club, Controversy, were able to meet Prince during a 20-minute signing session at Wembley Arena. Interviews with fans were filmed for Albert Magnoli's documentary.

5 August 1988

Concert at National Exhibition Centre, Birmingham, England.

6 August 1988

Concert at National Exhibition Centre, Birmingham, England. "U Got The Look" was played for the final time in Europe.

10 August 1988

Concert at Isstadion, Stockholm, Sweden.

11 August 1988

Concert at Isstadion, Stockholm, Sweden.

14 August 1988

The concert at Valle Hovin in Oslo, Norway, is the first of nine outdoor concerts of the tour. For these shows, the circular stage was abandoned for a more conventional one. The space in front of the stage in Oslo was packed with people and over 700 fans had to be carried away from the chaos. Prince could see the horrifying scenes from the stage. It made him even more upset about having to play outdoors, blaming his managers for choosing such venues, which further polarised their relationship.

17 August 1988

Prince plays the first of three outdoor concerts at Stadion Feijenoord, also known as De Kuip ("the tub"), Rotterdam, The Netherlands. Unusually the stage was placed on the field along the lengthy eastside of the stadium, instead of being mounted on the short southside, thus granting a little over 30,000 people per night entrance in the 45,000-capacity venue. The three De Kuip shows were seen by almost 100,000 people.

The show introduced a new crowd control policy. Witnessing fans being crushed at the open-air show in Oslo upset Prince to the point that he was close to cancelling the remainder of the outdoor shows. Dutch concert promoter Mojo guaranteed Prince that no one would as much as faint. They came up with a system that involved using barriers to divide the space in front of the stage into three separate compartments. "Lovesexy" wristbands were used to control access into the three pits. It worked very well and there were no crowd control problems at any of the Rotterdam shows. These types

of barriers are common practice at concerts today, but they were actually invented for Prince's 1988 Rotterdam shows.

18 August 1988

Concert at Stadion Feijenoord, Rotterdam. A rapped verse from "Dead On It" was added to "Head." In the afternoon, there was a photo shoot on the training field of the football stadium. Photographer Frank Griffin shot pictures of the entire band.

19 August (am) 1988

Prince plays an aftershow after the second Rotterdam concert. 400 people at Het Paard van Troje ("the Trojan Horse"), a small club in The Hague, not far from Rotterdam, witnessed a two-hour show that started at 3:00 am. Eric Leeds was absent from the gig, preferring to remain at the hotel. He missed out on the bonus that the rest of the band was awarded.

The concert began with a jazz-flavoured 13-minute instrumental jam that saw Prince playing the "Rave Unto The Joy Fantastic" guitar line. Dr. Fink was also given a chance to excel with some jazz-infused piano playing. Prince asked after the number, "Show of hands, how many are drunk? Alright, you mean you gonna actually hear what we play tonight? You're not gonna make up the notes in your mind?". He began playing a funky guitar riff, asking, "What kind of beat can you put to that?". A loose rendition of "D.M.S.R." followed. Again Prince incorporated the "Rave Unto The Joy Fantastic" guitar line before going into a bit of "America." "We do this next one in the dark," Prince said after playing "Just My Imagination." He began "People Without" by reciting lines from the song. He repeated the phrase "people without" at the beginning of each line of the verse, followed by the completion of the declaration, for example, "People without... spend money on things they can't afford, people without... do ecstasy." The song was largely created on the spot; it remains unreleased to this day. It is based around a synth bass riff that recalls both "Sign O' The Times" and Madhouse's "Six," a portion of which was also incorporated into the song. It featured all sorts of strange synth sound effects. The effect of the improvised performance was potent and highly dramatic.

A fairly straightforward rendition of "Housequake" followed, before Boni Boyer took the lead for a medley of Z.Z. Hill's "Down Home Blues" and Jerry Leiber's and Mike Stoller's classic 1952 number "Kansas City," which has been covered by hundreds of artists, including James Brown, Little Richard, Fats Domino, and Albert King. Boyer was also spotlighted on a long, jam-filled take on "Cold Sweat," doing a convincing James Brown impersonation (which became a regular feature of the performance of this song). Sheila E.'s "Transmississippirap" was incorporated into "Cold Sweat." Next was a 13-minute bluesy jam that borrowed instrumentally from the live rendition of "Take This Beat" although Prince sang lyrics from "Forever In My Life." It was followed by the live premiere of "Still Would Stand All Time." Miko Weaver threw in some guitar phrases from "I Wanna Be Your Lover" before letting Boyer take over for "I'll Take You There." Prince's guitar was brought to the fore on a take on "Rave Unto The Joy Fantastic," which included some horn riffs and chants from "It's Gonna Be A Beautiful Night." "Thank you! God is love. good night," Prince said as he left the stage.

19 August 1988

Third concert at Stadion Feijenoord, Rotterdam. "Down Home Blues" was added to the set. It was initially planned that the Rotterdam concerts would have a support act, Funky Stuff, a Dutch band led by saxophone player Candy Dulfer. After rehearsing for two days, however, they were told that Prince had changed his mind about an opening act. At being told this, Dulfer promptly gave Steve Fargnoli a note, which he delivered to Prince saying that he was missing the chance of a lifetime. Apologising for what had happened, Prince asked Dulfer to guest onstage during the third concert to play saxophone on Blues In C (If I Had A Harem)." Obviously impressed, Prince invited Dulfer to another concert in the US.

Following the show, Prince went to a nightclub in Amsterdam called Bios. He met Anna Garcia, now 17 years old, whom he had first encountered in London on the *Parade* tour. According to Garcia, this was the first "serious" meeting between them. They ended up spending the night together, but didn't get intimate. She visited him several times during the remainder of the European tour and in New York on the American *Lovesexy* tour. She was very much smitten with Prince and was hopeful that she would, with her 18th birthday approaching, emerge as his primary romantic interest.

Prince wanted to record an album with Garcia, who had singing ambitions, having released a single (as Sheree) called Ronnie Talk To Russia" (it had nothing to do with Prince's song), produced by Modern Talking's singer Dieter Bohlen. The song was actually a minor hit in Germany. Prince proposed that she would be called Joy Fantastic (after "Rave Unto The Joy Fantastic"), but she wasn't too pleased with it and they settled on adding the Fantastic appellation to her name, making her Anna Fantastic.

21 August 1988

Concert at Idraetsparken, Copenhagen, Denmark. The show included "Down Home Blues" and a piano medley that incorporated a one-off performance of "Free" and the improvised "If U Let Me Undress U."

Having just received the latest *Billboard* chart information, Prince discussed the poor US chart impact of the *Lovesexy* album with Alan Leeds after the show. He beseeched Leeds to return to the US and fix whatever had gone wrong. Leeds parried the request, arguing that if her were suddenly to abandon his post as tour manager, the complex *Lovesexy* jaunt could descend into chaos.

23 August 1988

Good Question's self-titled debut album is released on Paisley Park Records. Prince wasn't involved in the album. Hailing from Philadelphia, brothers Sean and Marc Douglas, who make up the group, were discovered in Los Angeles and introduced to Lisa Janzen, an employee of Cavallo, Ruffalo and Fargnoli.

23 August 1988

Prince does more work on "The Dopamine Rush Suite" at Medley Studios in Copenhagen, Denmark. Anna Garcia flew in from The Netherlands to participate, Prince having talked to her mother on the phone to assure her that Anna would be safe.

24 August 1988

Prince records at Townhouse Studios, London. Work was done on a 12-inch version of "I Wish U Heaven."

27 August 1988

The concert at Frankfurt's Waldstadion is the first of five West German concerts. After the concert, Prince, his band members and entire crew, as well as 150 invited guests, attended a party thrown by a wealthy German broker. At midnight, Prince appeared on a stage to sing "Happy Birthday" for Steve Fargnoli, who turned 39 years old.

30 August 1988

Concert at Wilhelm-Koch Stadion, Hamburg, West Germany. The piano medley saw the inclusion of "It's No Secret (What God Can Do)."

The planned concert at Hamburg's 65,000-capacity Volksparkstadion was cancelled because of problems that occurred during the Monsters of Rock festival; Prince didn't think the stadium was secure enough, so he decided to play the much smaller Wilhelm-Koch outdoors arena for two nights instead.

To allow for more darkness, the show at the Wilhelm-Koch stadium, situated near the centre of Hamburg, started late, at 9:30 pm. However, the high volume of the music caused complaints from neighbouring apartment houses and the police threatened to stop the show. There was talk about cancelling the next day's concert unless they could guarantee a 7:30 pm start, instead of 9:00 pm, which was printed on the tickets. A letter from Prince was printed the next day in a Hamburg newspaper, saying, "My music shouldn't disturb anybody — it should meditate happiness. Let your kids have this happiness. Lovesexy is more than a word."

31 August (am) 1988

Prince plays a late-night gig at Grosse Freiheit 36, a disco in Hamburg, following the first concert in the city. The concert was captured on film by Egbert van Hees as a test to see if he would be hired for shooting the Dortmund show. He had previously shot the Frankfurt show for images projected onto the video screens.

The two-hour set opened with a long take on "Just My Imagination," followed by "Rave Unto The Joy Fantastic." Prince experimented with different horn riffs and elements of the song. He began "Girls And Boys" a cappella before the band joined him. The next portion of the concert saw Prince at the piano for a medley of songs, beginning with "Venus De Milo" before moving on to "Starfish And Coffee," "Raspberry Beret," and a bit of "People Without." He continued with "Condition Of The Heart" and "Still Would Stand All Time." The latter gradually evolved into a full band gospel-style number, with the audience taking part and repeating the title over and over. Taylor Dayne guested onstage to sing along and she contributed passionate vocals. Next came a version of "Strange Relationship" featuring the whole band and "A Love Bizarre," before Boni Boyer took the vocal lead for "I'll Take You There" and "Down Home Blues." "Cold Sweat" was performed as an instrumental with extended solos as well as snatches of Michael Jackson's "Bad" (from Bad, 1987) added by Prince. After "God Is Alive," the set closed with "Purple Rain" and "1999" segued into the '80s medley. The concert concluded at 4:45 am.

31 August 1988

Second concert at Wilhelm-Koch Stadion, Hamburg. Prince spent most of the week before the concluding Dortmund shows in Hamburg. He visited Madhouse, a Hamburg club, on several occasions.

3 September 1988

Concert at Stadio Braglia, Modena, Italy. The piano medley included "Girls And Boys" and an instrumental take on "Under The Cherry Moon."

5 September 1988

Planned to be the final date of the European tour, the open-air concert at Rome's Stadio del Marmi is cancelled. The 20,000-seat stadium and national monument was in a fairly advanced state of decay, and it was decided that it shouldn't be further threatened by rock concerts. The concert was scheduled to be screened by RAI, Italian TV, and sold throughout the world. The broadcast was shifted to Dortmund.

A performance in Spain was planned, but never materialised due to problems of finding a suitable medium-sized indoor venue. Cris Lozano owner of club Oh! Madrid in Madrid, Spain, had already offered his venue for a possible afterparty. When it became clear that there would be no concert in Spain, the Oh! Madrid club tried to get Prince to play anyway, at midnight on September 6th, which was the fifth anniversary of the club. The plan didn't meet the consent of Prince management, but on September 4th, after the show in Rome was cancelled, Prince expressed interested to play the club after all. Tickets were hastily printed and the show, which would admit 1.000 people, was announced. The next day, at 10:30 am, with part of the crew already underway to Madrid, the promoter Gay & Company received a phone call that Prince had changed his mind. Instead of going to Spain, Prince flew to London, where he probably did more work at Townhouse Studios.

8 September 1988

Concert at Westfalenhalle, Dortmund, West Germany. A late addition to the tour schedule, the first Dortmund concert was used as a full-scare camera rehearsal for the live broadcast on the 9th. Sixteen cameras were set up to capture the show. A 17th camera was brought in for the next night.

9 September 1988

The European tour concludes with a second concert at West-falenhalle, Dortmund. Using 17 cameras, the show was filmed by a crew of 75 people. The production was in the hands of the Dutch company ID-TV and directed by Egbert van Hees. The concert was broadcast live in several European countries and later turned into a two-part home video (VHS and Betamax), Lovesexy 1 and Lovesexy 2 (also released on one LaserDisc).

Prince wanted a responsive crowd for the filmed show and judging by the Rotterdam performances thought the Dutch audience was up to the job. The initial plan was to stage the show indoors in The Netherlands. The Statenhal in The Hague was considered, but when it appeared that the roof construction would not be able to support all the equipment, the decision was made to shift the show to Dortmund with tickets being sold primarily to Dutch people. In fact, tickets for the show initially weren't going to be sold in Germany at

all. However, when it became clear that the show would not sell out in The Netherlands, the remaining tickets were sold in Germany.

After the show Prince and bandmembers attended a wrap party for the tour and film crew held at a discotheque called Orpheum in Essen, Germany. Among the guests were Candy Dulfer and Anna Garcia.

The European *Lovesexy* tour was a fantastic critical and commercial success, selling almost 500,000 tickets. The high-profile media attention and adulation from fans clearly proved that Prince had established himself as a huge star in Europe, almost with the impact on a par with his US standing after *Purple Rain*.

10 September 1988

Prince and his entourage return to Minneapolis from Europe. Prince did some work at Paisley Park before the US leg of the *Lovesexy* tour started. He recorded "Stimulation," intended for *Graffiti Bridge*.

14 September 1988

The American leg of the *Lovesexy* tour opens at the Met Center, Minneapolis. Despite the fact that more than three years had passed since Prince last undertook an extensive US tour, he had trouble selling out many shows due to the disappointing sales of the *Lovesexy* album. While tickets sold out quickly in Prince strongholds like Chicago, Detroit, and New York, it was clear that he no longer had large numbers of fans throughout Middle America. In fact, he even had trouble selling out the two "homecoming" shows at the Met Center. Regardless of the disappointments, Prince performed passionately night after night, motivated by his deep religious beliefs about the messages of *Lovesexy*.

The set underwent several changes for the North American tour. A full-band version of "Do Me, Baby" was introduced a month into the tour, played between "Sister" and the coda of "Adore," which was the same as previously, only shorter. "U Got The Look" returned to the set after a few shows, replacing "Dirty Mind." "Holly Rock" chants became a common addition to the "Head"/"A Love Bizarre" medley and were sometimes featured in other songs as well. "Alphabet St." was usually the last encore, but it was not played every night, being omitted roughly once every three shows.

Several songs made rare appearances in the set. The Staples Singers' "I'll Take You There" (was included with Mavis Staples guesting during one show. "Sign O' The Times" was played once. One show saw the resurrection of the '80s medley as well as Funkadelic's "(Not Just) Knee Deep," incorporating chants from Funkadelic's "Get Off Your Ass And Jam," "Free Your Mind... And Your Ass Will Follow" (from Free Your Mind... And Your Ass Will Follow", 1970), and Parliament's "Tear The Roof Off The Sucker (Give Up The Funk)" (single track, 1976). A few lines from B.B. King's blues number "Rock Me, Baby" (from Rock Me, Baby, 1964) or Z.Z. Hill's George Jackson-penned "Down Home Blues" (from Hill's Down Home, 1982) were occasionally added to "Blues In C (If I Had A Harem)."

The piano segment was performed slightly more often than in Europe, roughly at every second show. It was normally slightly longer than in Europe, usually featuring excerpts from between seven and 10 songs. The contents of the medley were largely the same as previously, however. In addition to the songs performed in Europe, Prince sometimes played Ray Charles' classic 1959 hit "What'd I Say" (sometimes as an instrumental). The traditional "It's No Secret (What God Can Do)" was another frequent addition to the piano segment, as was "International Lover." Four songs, were dropped from the medley since the European tour: "Girls And Boys," "How Come U Don't Call Me Anymore," "If U Let Me Undress U" (tentative title), and "The Ladder," each of which was only played once in Europe. Lyrics from "Irresistible Bitch," the traditional gospel "Wade In The Water," and "Take My Hand, Precious Lord" (written by Thomas A. Dorsey, performed by hundreds of artists, including Elvis Presley and Mahalia Jackson) were included in the piano segment on a few rare occasions in the US. The piano medley would always end with a reprise of "When 2 R In Love," after which the full band played the coda to that song, the very end of which now featured Madhouse's "Three" played by a lone saxophone over a sampled sound of falling rain.

Apart from the set list changes, there were many modifications made to the songs. "Housequake" was normally extended and incorporated snatches of Duke Ellington's "Take The A-Train" as well as the horn part from "Rockhard In A Funky Place." Additional parts came from the 1987 live version of "Housequake." A longer version of "Controversy" was introduced halfway through the tour and was played for a month, until Prince reverted to the previous version. The extended take on "Controversy" was usually preceded by a robotic-sounding countdown which came from a collection of samples, which was utilised by Prince on numerous other recordings. "Anna Stesia" was often interrupted with an extended speech that gradually grew in length as the tour progressed. At its peak, during the California shows in early November, it lasted close to 10 minutes, being only slightly shorter in the shows that followed. Ten days into the tour, Sheila began reciting the "Transmississippirap" over her drum solo. Much like in Europe, "God Is Alive" or "Take This Beat" was often added to "I Wish U Heaven."

As in Europe, the American Lovesexy concerts normally lasted about two hours, but a few shows were considerably longer, lasting upwards 145 minutes. A typical set on the American tour included the following: "Erotic City" / "Housequake" / "Slow Love" / "Adore" / "Delirious" / "Jack U Off" / "Twelve" / "Sister" / "Do Me, Baby" / "Adore" / "I Wanna Be Your Lover" / "Head" / "A Love Bizarre" / "When You Were Mine" (first part) / "Blues In C (If I Had A Harem)" / "When You Were Mine" (second part) / "Little Red Corvette" / "Controversy" / "U Got The Look" / "Superfunkycalifragisexy" / "Controversy" / "Bob George" / "Anna Stesia" / "Intermission" / "Eye No" / "Lovesexy" / "Glam Slam" / "The Cross" / "I Wish U Heaven" / "Take This Beat" / "Kiss" / "Dance On" (instrumental version) / drum solo / "When 2 R In Love" / a cappella vocalisations / piano medley / "When 2 R In Love" / "Three" / "Let's Go Crazy" / "When Doves Cry" / "Purple Rain" / "1999" / "Alphabet St."

15 September (am) 1988

Prince and 600 people adjourn to Paisley Park after the Met Center concert for a party and a late-night jam in a couple of huge tents that had been set up in the parking lot. The Soundstage, the logical site for the party, had long ago been rented for rehearsals for the Muppets stage show. A camera team filmed the concert for Albert Magnoli's documentary.

"Now we're going to wake up the farmers across the street," Prince said with a smile at the outset of a two-hour set, beginning at 2:00 am. Many of the party-goers were Warner Bros. employees, music industry executives, and DJs. Guests included Prince's mother, Mattie Baker, Miles Davis, Taylor Dayne, as well as musical colleagues, Jimmy Jam, Terry Lewis, Bobby Z., Brown Mark, Jill Jones, and Taja Sevelle. Prince also hosted a number of guests onstage. George Clinton led the band through Rufus Thomas' blues classic "Walking The Dog" (covered by many artists over the years, including Aerosmith, Jimi Hendrix, The Rolling Stones). Clinton also contributed vocals to "Wade In The Water." Mavis Staples sang "I'll Take You There," and Wendy Melvoin and Lisa Coleman joined the band for "Girls And Boys." "Cold Sweat" showcased Boni Boyer's vocal talents. The evening ended with "It's Gonna Be A Beautiful Night," after which Prince introduced each member of the band, adding "I'm Prince Pointdexter the Third."

Complaints about loud music forced an end to the concert bash at 3:50 am, when PRN Productions was issued a citation for disturbing the peace in Chanhassen. The morning after the party, Harry Grossman, Paisley Park business operations manager, contacted Chanhassen authorities and cleared up the matter.

15 September 1988

Second concert at the 13,500-seat Met Center, Minneapolis. Only about 7,000 tickets were sold for the show. A cover of Funkadelic's "(Not Just) Knee Deep" (incorporating several chants) saw George Clinton, Jill Jones, and Tony LeMans guesting onstage. During an extended "Purple Rain" intro, Prince was joined by Lisa Coleman and Wendy and Susannah Melvoin. Prince said, "They're still welcome in my house. We haven't split; they have just spread their wings a bit."

Earlier in the day, Prince and his band shot some footage at the Met Center for a video of "I Wish U Heaven."

17 September 1988

Prince plays the first of three shows at Rosemont Horizon, Chicago.

18 September 1988

Concert at Rosemont Horizon, Chicago. The show included "Precious Lord, Take My Hand." It was the last time "Dirty Mind" was performed on the tour.

19 September 1988

Mavis Staples shows up onstage to sing "I'll Take You There" during the last concert at Rosemont Horizon in Chicago. The concert also included a unique performance of "Sign O' The Times." "U Got The Look" replaced "Dirty Mind" from this show on.

20 September 1988

Release of the third *Lovesexy* single, "I Wish U Heaven." Like the preceding "Glam Slam" single, it failed to make the Top 100 on the Pop Chart, although it reached number 18 on the Black Chart. The B-side was "Scarlet Pussy."

20 September 1988

Release of a 12-inch single of "I Wish U Heaven." The record includes "Scarlet Pussy," attributed to Camille, and an extended, reworked version of "I Wish U Heaven," titled "I Wish U Heaven (Part 1, 2 & 3)," which incorporates a portion of "Take This Beat," recorded in October 1987 at Paisley Park.

22 September 1988

Concert at the Riverfront Coliseum, Cincinnati.

23 September 1988

Prince attends a performance of *M. Butterfly* at the Eugene O'Neill Theatre in New York together with Anna Garcia, who was flown in for the occasion from The Netherlands. They play, starring John Lithgow, was written by David Hwang, who would later contribute the lyrics to "Solo" in 1994.

24 September 1988

Concert at the Coliseum, Charlotte. Prior to the concert, members of local churches handed out programs outside the venue, listing "Sister," "Uptown" and "Darling Nikki" as examples of Prince's disgusting and un-Christian lyrics. The show included "Down Home Blues" and saw the introduction of Sheila E.'s "Transmississippi Rap" following on from "Dance On." The piano medley included "International Lover," "Under The Cherry Moon," and "Free." Prince quoted some lyrics from "Tick, Tick, Bang" as an intro to "Kiss."

25 September 1988

Returning to Minneapolis, Prince completes an early configuration of *Graffiti Bridge*. It contained: "Big Tall Wall" / "Stimulation" / "Graffiti Bridge" / "Bloody Mouth" / "The Question Of U" / "Beat Town" / "Pink Cashmere" / "Melody Cool" / "The Grand Progression" / "God Is Alive." Most of the songs were tracked in 1987, but "Pink Cashmere" and "God Is Alive" came from pre-*Lovesexy* tour sessions in 1988. Three of the tracks eventually emerged on *Graffiti Bridge* in 1990: "Melody Cool," "The Question Of U," and "Graffiti Bridge." "Pink Cashmere," meanwhile, ended up on *The Hits/The B-Sides*. The remaining six tracks have never been released.

26 September 1988

Prince films a video deposition for a civil trial in which a photographer is seeking \$2.75 million in damages from him.

27 September 1988

Concert at the Coliseum, Richmond. "Take This Beat" was introduced into the set.

28 September 1988

Prince, Sheila E., and Cat participate in a photo session with Jeff Katz at Paisley Park. Later in the day, Prince, Eric Leeds, Atlanta Bliss, and Sheila E. showed up at Fine Line, Minneapolis, to jam with Dr. Mambo's Combo, a group comprised of various Twin Cities musicians, including Margie Cox and ex-Lipps Inc.'s Cynthia Johnson on vocals. The drummer of the group, Michael Bland, was drafted in 1989 by Prince to replace Sheila in his new backing group.

29 September 1988

Prince and Sheena Easton record a song called "Come Back 2 Me" at Paisley Park. It remains in the can.

30 September 1988

Concert at the Civic Center, Hartford. "The Ballad Of Dorothy Parker" was played in the piano medley.

1 October 1988

The seventh annual Minnesota Black Musicians and Artists Awards. Prince shared the honours in the national R&B category with Alexander O'Neal. The "Alphabet St." video also received special recognition. Prince wasn't present for the ceremony.

2 October 1988

Concert at the Madison Square Garden, New York.

3 October [am] 1988

Prince plays a small-club follow-up at the Roseland Ballroom in New York after his first Madison Square Garden concert. The 80-minute set began with Prince at an electric piano for "Positivity." He introduced the band members after the song, before Patti LaBelle came onstage to sing with them on "Wade In The Water." The medley of "The Ballad Of Dorothy Parker" and "Four" was followed by "Just My Imagination," which saw Prince getting the audience to repeat the line "sitting in a café, waiting for my baby" over and over. He engaged in a humorous monologue about his deserting girlfriend, "It's a quarter to 12, baby, what the hell's goin' on, baby?". He added the familiar question, "Does he have an ass like mine?". Next was a medley of "Jack U Off" and "Sister," both extended from the normal concert versions.

Prince was back at the electric piano for "I'll Take You There," giving centrestage to Boni Boyer. He cut the song short and asked "Can anybody sing the blues tonight?" as Boyer took the lead for "Down Home Blues" and "Rock Me. Baby." She also sang "Cold Sweat," which developed into a jam, with Prince adding some "Holly Rock" lines. "We gonna take a little break, we'll be right back," Prince said after "Cold Sweat." After a short pause, the band returned for "Purple Rain" and "1999," two crowd-pleasers. The horns then kicked off the '80s medley, which went into "Chain Of Fools" before returning to the '80s medley jam. Prince abruptly stopped the music, requesting, "Horns, kick some ass," which was the cue for the "Take The A-Train" motif. The somewhat chaotic jam continued a few more minutes, but Prince brought it to a halt again before exclaiming "Good God" and starting it one final time.

3 October 1988

Second concert at Madison Square Garden, New York. Prior to the show, Prince did an hour-long signing session at a Sam Goody store in New York.

4 October 1988

Prince's videotaped deposition is played for Cuyahoga County Common Pleas Court jurors in Cleveland. Karen Krattinger, General Manager of PRN Productions, stood in for Prince during the proceedings. A television cameraman claimed that Chick Huntsberry had roughed him up in an alley as he tried to photograph Prince entering the Agora club on September 5th 1984. He was seeking \$2.75 million in damages from Prince. In his deposition, Prince said that he never told his bodyguards to shield him from the media, but admitted that he didn't like having his photograph taken by strangers, "Any image of me can be bought and sold. I'd like my fans to have a picture of me that I have control over."

5 October 1988

A Cuyahoga County Common Pleas Court judge declares a mistrial in the lawsuit against Prince. He claimed that the trial had been prejudiced by a *Cleveland Plain Dealer* story the same day that referred to a \$100,000 settlement offer. Jurors are admonished by judges to avoid reading newspaper accounts or watching or listening to other media accounts of a trial.

5 October 1988

Concert at Maple Leaf Gardens, Toronto, Canada.

6 October 1988

Prince spends two days, October 6th and 7th, working at Paisley Park on songs for *Rave Unto The Joy Fantastic*. He recorded "Still Would Stand All Time" and "Elephants And Flowers." He also mixed a few songs for the project, including "Rave Unto The Joy Fantastic" and "Stimulation."

8 October 1988

Concert at the Coliseum, Hampton. Members of the group Toni, Tony, Toné guested onstage during "Wade In The Water" and "Take My Hand, Precious Lord."

10 October 1988

Concert at the Capital Centre, Landover. The show featured some lines from "Irresistible Bitch."

11 October (am) 1988

Immediately after the first Landover concert, Prince goes into Bias Studio, Springfield, to work with Candy Dulfer, Eric Leeds, and Atlanta Bliss. Having invited Dulfer to guest with the band during the second show, he wanted to find out what it would sound like with a three-piece horn section.

11 October 1988

Candy Dulfer guests onstage to play saxophone on "Blues In C (If I Had A Harem)" during the second show at the Capital Centre in Landover.

13 October 1988

Prince receives a death threat from an anonymous phone caller prior to the first of two concerts at The Omni, Atlanta. The full-length band version of "Do Me, Baby" was introduced into the set.

14 October 1988

Second concert at The Omni in Atlanta. Unusually, "I Wish U Heaven" was extended to incorporate both "God Is Alive" and "Take This Beat," followed by some lines from "Take My Hand, Precious Lord." It was the last performance of "God Is Alive" on the tour.

15 October 1988

Prince records "We Got The Power" at Paisley Park in between shows on the *Lovesexy* tour. The chorus of the song, "Hey, we got the power, oh we got the soul, hey we got the sho'nuff get off to make the devil go, go" was lifted for use in "Batdance." A chant of "hey, we got the power, oh we got the soul" also became an important ingredient in Carmen Electra's "Power From Above," a 1991 track that was left off her 1993 album.

16 October 1988

Concert at the Coliseum, Greensboro. The concert was far from sold out. Prince's sister Tyka Nelson attended the show, but she didn't appear onstage.

17 October 1988

On a day off from the tour, Prince returns to Minneapolis. He recorded "Scandalous" at Paisley Park. The song emerged on *Batman*.

18 October 1988

Patti LaBelle guests onstage during the concert at Spectrum, Philadelphia. The show included "Down Home Blues" and "Rock Me, Baby." A second Philadelphia show was to be played on the 19th, but was cancelled due to poor ticket sales.

20 October 1988

First of three concerts at the Centrum, Worcester. The piano medley included three rarities: "Paisley Park," "What'd I Say," and "It's No Secret (What God Can Do)."

21 October (am) 1988

Less than three hours after the first show in Worcester, Prince hits the stage at Citi, a Boston club (previously called the Metro). Attended by 1,000 people, the show was a benefit with the proceeds (more than \$30,000) going to a scholarship set up in the name of Frederick Weber, a Berklee College freshman who was struck by a car and killed while waiting in line to purchase tickets for one of the Worcester concerts.

The 75-minute Citi show started at 2:30 am with a loose, funky rendition of "Positivity," with Prince chewing gum, sitting at an electric piano. Boni Boyer took the vocal lead on "Wade In The Water," which was turned into a medley with the "Take This Beat" section of "I Wish U Heaven." As the band jammed on the conclusion of "Take This Beat," the bass line gradually mutated into "Eye No," after which Prince jumped in with his falsetto vocal. He then took up the chant from "God Is Alive," but he recited most of the lyrics instead of singing them. Next, Prince got the audience to repeat "superfunky-califragisexy" before playing the song. "If we went to Warner Brothers with this as the new single, they'd say we were nuts," he said.

"Housequake" was next. Eric Leeds and Atlanta Bliss inserted the "Take The A-Train" horn motif towards the end of the song. Boyer sang lead on "Down Home Blues" and "Rock Me, Baby." The blues continued with "Blues In C (If I Had A Harem)," after which Prince admitted to Boyer, "You win, you're the baddest." He even strapped black tape over his mouth to keep his mouth shut when she sang "Cold Sweat," with Prince behind the drums, and "I'll Take You There." The show continued with a 15-minute workout of "Rave Un2 The

Joy Fantastic" with Prince at the electric piano. The horn players kicked off the '80s medley, which also included bits from "Six." Prince brought the jam and concert to a close with his "confusion" cue. "Thank you, Boston," he said before leaving the stage.

21 October 1988

Second concert at the Centrum, Worcester. "Down Home Blues" and "Rock Me, Baby" were played. This was the first Worcester show to go on sale and was originally announced for October 5th. The two other Worcester shows were added later.

22 October 1988

Third concert at the Centrum, Worcester.

24 October 1988

Prince returns to the New York area to play the Nassau Coliseum, Uniondale. The set featured "Rock Me, Baby" and the piano medley included "What'd I Say" and a one-off performance of "Unchain My Heart."

25 October 1988

Prince works at Paisley Park from October 25th to 27th. He recorded "The Voice Inside" and completed a sequence of the Rave Unto The Joy Fantastic album: "The Voice Inside" / "Melody Cool" / "Rave Unto The Joy Fantastic" / "God Is Alive" / "If I Had A Harem" / "Stimulation" / "Still Would Stand All Time" / "Elephants And Flowers" / "Big House" / "We Got The Power." The exact sequence of songs is unknown, although "The Voice Inside" was segued into "Melody Cool." Three of the songs, "Still Would Stand All Time," "Elephants And Flowers," and "Melody Cool," would later end up on Graffiti Bridge:

Prince appears to have been working on Rave Unto The Joy Fantastic and Graffiti Bridge simultaneously in 1988. Three of the tracks on the October 27th 1988 configuration of Rave Unto The Joy Fantastic, "Stimulation," "Melody Cool," and "God Is Alive," were lifted from the September 25th 1988 line-up of Graffiti Bridge: Thus, it is difficult to determine whether Rave was an entirely separate project or if Graffiti Bridge, at least temporarily, had evolved into Rave.

28 October 1988

Concert at the Civic Arena, Pittsburgh. Some lines from "Irresistible Bitch" were added to "A Love Bizarre," while the piano medley included "What'd I Say," "International Lover," and "It's No Secret (What God Can Do)."

29 October 1988

Prince does more work on "The Voice Inside" at Paisley Park. The Sounds Of Blackness choir took part in the session.

30 October 1988

Concert at the Joe Louis Arena, Detroit.

31 October 1988

Concert at the Joe Louis Arena, Detroit.

2 November 1988

Prince attends another concert by Dr. Mambo's Combo at Fine Line in Minneapolis. He asked the group's singer, Margie Cox, if she was interested in doing some recordings with him. He was very enthusiastic about her powerful, soulful voice and wanted to record some rock-oriented music with her. Following the concert, they went out to Paisley Park and taped a track called "We Can Hang."

Cox had sung with several local groups, including TC Jammers, before she embarked on Ta Mara and The Seen, a project with Jesse Johnson. They released two albums on A&M, *Ta Mara And The Seen* (1985) and *Blueberry Gossip* (1988), before calling it quits. She started Dr. Mambo's Combo with guitarist Tim Emerson in 1987.

3 November 1988

Concert at the McNichols Arena, Denver. The piano set included "International Lover."

4 November 1988

Prior to his concerts in Los Angeles, Prince spends two days at Sunset Sound, November 4th and 5th, working on a track called "XYZ," originally slated for *Graffiti Bridge* (it was mentioned in the September 22nd 1987 draft of the script).

6 November 1988

First of two concerts at Los Angeles' Memorial Sports Arena. Many celebrities took in the show, including Denise Matthews (Vanity), Paula Abdul, and George Clinton.

7 November (am) 1988

Prince plays a 70-minute post-concert gig at the Palace in Reseda following the first Los Angeles show. Around 1,200 fans were able to secure coveted tickets. The studio recording of "Pink Cashmere" was played over the speakers before the concert, which began at 2:15 am.

Much like the New York and Boston aftershows, the concert kicked off with Prince sitting at an electric piano for "Positivity." Without pausing, he increased the tempo slightly and headed into "Eye No." It developed into a jam with solos by Prince and the horn players. Boni Boyer and Prince then began "Wade In The Water" a cappella before the musicians joined them. The song segued into "God Is Alive." They proceeded with the "The Ballad Of Dorothy Parker"/"Four" medley, before Boyer took over. "How y'all doin'?" she asked as she started an extended "Down Home Blues"/"Rock Me. Baby" medley. Prince contributed inspired guitar licks and solos throughout. He took over the drums for a funky jam that became "Cold Sweat" as he announced the title and the horns began playing the song's horn motif. The song was cut short and Prince announced that the band was going to change clothes.

They returned 10 minutes later for "Just My Imagination," with Prince adding a brief "what the hell is wrong" routine (similar to the Roseland Ballroom version). The highlight of the set was "Superfunkycalifragisexy," which evolved into a spontaneous jam, propelled by frantic drums. It was followed by another intense and vaguely salsa-flavoured drum-driven jam. Prince inserted the lyrics from "Take This Beat," stopping the music several times to deliver the lines a cappella. "Do

you want to go home?", he asked towards the end. He finally brought the jam to an end by gradually slowing down the tempo.

7 November 1988

Release of Sheena Easton's *The Lover In Me*, which includes two tracks written by Prince, "101" and "Cool Love."

7 November 1988

Second concert at the Memorial Sports Arena, Los Angeles. "Rock Me, Baby" was played.

10 November 1988

First of two concerts at the Coliseum in Oakland.

11 November (am) 1988

Barely pausing for breath after the first Oakland show, Prince plays a 65-minute set at the 2,200-seat Warfield Theatre in San Francisco. Sheila E. opened the concert by picking up a drum beat before they began as usual with "Positivity." They carried on with "The Ballad Of Dorothy Parker" in a medley with "Four." "Ya want to dance?", Prince asked before kicking off "Housequake," which incorporated the "Take The A-Train" horn motif. Things were slowed down considerably for "Just My Imagination." Prince repeated the line "sitting in a café, waiting for my baby" over and over. He did a "what the hell is wrong?" routine and ad-libbed some lyrics, "I just want to meet ya, I just want to greet ya, I just want to take off all your clothes and eat ya."

Boni Boyer took the lead for "I'll Take You There," which evolved into the "Take This Beat" part of "I Wish U Heaven." "Boni, where you at?" was Prince's cue for "Cold Sweat." This was followed by a drum solo by Prince and a timbale performance by Sheila. "Don't you have to go to work tomorrow?", Prince asked after a short break. The band launched into a full-blown version of "Lovesexy," which sounded very different from the normal concert version, lacking the sampled sounds and computer drums. Prince threw in lines from "Holly Rock" and turned the song into the '80s medley by cueing in the horns. The jam continued as "Chain Of Fools" before Prince brought the show to a close with his "confusion" cue.

11 November 1988

Second concert at the Coliseum, Oakland. The piano medley included the rarely performed "The Ballad Of Dorothy Parker," "Under The Cherry Moon," "What'd I Say," and "It's No Secret (What God Can Do)." The concert also featured "Rock Me, Baby."

12 November 1988

Prince stops by at Sunset Sound, Los Angeles, after the Oakland concerts. He spent two days recording his take on "Cookie Jar," a song written and released by Clarence "Fuzzy" Haskins on his 1976 album *A Whole Nother Thang*.

15 November 1988

Concert at the Center Coliseum, Seattle. The piano medley featured "International Lover."

17 November 1988

Concert at the Pacific Coliseum, Vancouver, Canada.

18 November 1988

Prince returns to Minneapolis during three days off from the *Lovesexy* tour. He received a visit from Sheena Easton. Working at Paisley Park, he recorded "Soul Company" and "Girl Power" with Sheila E.

Prince did more work on "Love Song," the song having been returned by Madonna. He also received a tape containing two tracks intended for Madonna's *Like A Prayer*, "Like A Prayer" and "Keep It Together," to which he added guitar parts. His part on "Like A Prayer" wasn't used on that song, instead being overdubbed on "Act Of Contrition," which is a reversed portion of "Like A Prayer" on *Like A Virgin*.

21 November 1988

Concert at the Hilton Coliseum, Ames.

22 November 1988

Miko Weaver gives an interview to a Memphis radio station, pretending to be Prince. He talked about the *Lovesexy* show and said that the next album was going to be a "souped-up *Dirty Mind*." The interviewer didn't seem to realise that he wasn't talking to Prince.

22 November 1988

Release of Chaka Khan's CK, which includes Prince's "Sticky Wicked" and her take on "Eternity," previously released by Sheena Easton. "Eternity" was recorded by Easton's musicians but "Sticky Wicked" utilised Prince's original recording, which features Prince on all instruments except for horns by Atlanta Bliss and Eric Leeds, as well as trumpet by Miles Davis (overdubbed separately by Davis). The song is the only released "collaboration" between Prince and the legendary trumpet player.

One of the premiere soul and jazz singers, Khan debuted with Rufus in 1973 before going solo in 1978. Prince had admired her for many years. Her primary influence on him has probably been as a vocal arranger; she normally records her own backing vocals, layering the tracks with harmonies and countermelodies.

23 November 1988

Concert at the Mid-South Coliseum, Memphis.

25 November 1988

Concert at the Keifer Arena, New Orleans.

27 November 1988

Concert at The Summit, Houston. The set included "Free" and "International Lover" in the piano medley. After the concert, Prince spent some time at a Houston club called the Ocean.

29 November 1988

The American *Lovesexy* tour finishes with a concert at the Reunion Arena in Dallas. After the show, Prince went to a local club called The Empire.

The 38 concerts of the American leg of the *Lovesexy* tour were seen by about 600,000 people. Ultimately, the American leg of the tour lost money due to the weak ticket sales and

the extremely costly production. For years afterward, Prince remained wary about mounting a full-scale American tour. It would be five years before Prince toured the US (with the Act I tour). Prince later admitted that the tour was hard on him emotionally; the tension between him and Fargnoli and the financial burden of the massively expensive tour were contributing factors.

30 November 1988

Prince remixes Wendy & Lisa's "Lolly Lolly" back at Paisley Park after the tour. His version, entitled "Lolly Lolly (According to Prince)," was released on a UK single in 1989.

5 December 1988

Prince works on the third Madhouse album, 24, at Paisley Park, from December 5th to 15th. He completed "The Dopamine Rush Suite," which he had started on in London on the *Lovesexy* tour, and taped four new instrumental tracks for the project: "17 (Penetration)," "18 (R U Legal Yet?)," "19 (Jailbait)," and "20 (A Girl And Her Puppy)." The continuous 18-minute "The Dopamine Rush Suite" encompassed the tracks "21 (The Dopamine Rush)," "22 (Amsterdam)," "23 (Spanish Eros)," and "24 (Orgasm)."

Prince essentially recorded everything by himself, enlisting Eric Leeds to play saxophone and flute. Leeds also added some vocal samples that were used on "18 (R U Legal Yet?)." Prince called on Mathilda May, a French singer and actress, to deliver some lines in French. He had met her on the *Lovesexy* tour. Unlike the sessions for Madhouse's 16 album, neither Sheila E. nor Levi Seacer Jr. were involved in the 24 project.

Mid-December 1988

Prince completes a rough mix of the Madhouse 24 album. More mixing followed later in December before the album was mastered in early 1989. The record was initially planned for release in the spring of 1989. Prince soon lost interest in the album, however, and it was never released. Eric Leeds later resuscitated the "21 (The Dopamine Rush)" portion of the suite; it was included on his 1991 album *Times Squared*.

Mid-December 1988

Prince's organisation is contacted by the people behind the *Batman* film that was being shot under the direction of Tim Burton. Batman had been the subject of a hugely successful television programme in the '60s, but after the series was cancelled, the superhero was relegated to re-runs, comic book stores, and Saturday morning cartoons, until Burton's film. The filmmakers had placed "1999" and "Baby, I'm A Star" into a rough cut of the film and the songs worked so well that they decided to ask Prince if he would remake the songs or write new ones to replace them. Burton and Jack Nicholson, who played the Joker in the movie, were both great Prince admirers.

An early idea had actually been to use both Prince and Michael Jackson music in the film: Prince for the dark characters and Jackson for the light. As the film progressed, however, the producer, Jon Peters, decided that they needed a unified approach to the score.

Warner Bros.' top-level management was very supportive of Prince's involvement because everyone felt it was going to be a hugely successful film. Prince's association with the film, be it writing a couple of songs or doing an entire soundtrack, could only benefit his commercial status. Indeed, many at Warners saw it as a golden opportunity for him to strike back after the commercial disappointment of *Lovesexy*. To some extent, it also could be a vehicle for Prince to get back into the film business, which was very appealing to him. However, he wasn't sure if he wanted to embark on the project.

Late December 1988

Prince does more work with Margie Cox. They taped five tracks from late December 1988 to mid-January 1989: "Curious Blue," "Warden In The Prison Of Love," "Brand New Boy," "R U There?", "Girls Will Be Girls," and a new version of the previously recorded "We Can Hang." They decided to call the project Flash or MC Flash (it went by both names), which was going to be the name of Cox's group. Most of the Flash/MC Flash tracks featuring live drumming were recorded with Sheila E. behind the drums. Michael Bland makes a few appearances as drummer on the tracks.

Prince taped two songs for a possible solo album by Cat, "Cat Attack" and "A Man Called Jesus." She had already decided to leave Minneapolis to work with Tim Simenon of Bomb The Bass in England. She released a single called "Catwoman" in 1989, but the planned album never materialised. "Cat Attack" remains unreleased, while "A Man Called Jesus" was revamped for use on Mavis Staples' 1993 album *The Voice*.

31 December 1988

Prince fires his long-time management team of Bob Cavallo, Joe Ruffalo, and Steve Fargnoli. He also severed his 11-year business relationship with music business lawyer Lee Phillips and financial consultant Fred Moultrie. Albert Magnoli took over as Prince's manager and he brought in the noted entertainment/law team of Ziffren, Brittenham and Branca to advise Prince on legal matters and the business management team of Breslauer, Jacobson, Rutman, and Sherman to handle his finances.

Many in Prince's organisation were also let go, including PRN Productions' General Manager Karen Krattinger. One of the few of the "old guard" that remained with Prince was Alan Leeds, who was appointed General Manager of Paisley Park Records.

31 December 1988

Anna Garcia arrives in Minneapolis on her 18th birthday. Prince gave her a pink cashmere coat and a wardrobe of other clothes upon her arrival. He also played her a song he had composed for her, "Anna Waiting," which would later become "Vicki Waiting" when reworked for *Batman* (according to Garcia, Prince even asked her permission to change it to "Vicki Waiting").

Garcia lived with Prince in his house for a few months in early 1989. They did some work on a projected solo album, including a song called "Fantasia Erotica," for which she claims to have written lyrics; it was later revived for Prince's project with Carmen Electra. However, Garcia often found herself longing for a life in which he was not famous and in which she could play a more substantive role. Invariably, she found that his friends and associates in Minneapolis viewed her as just another "Prince girlfriend" rather than an individual.

3 Januaru 1989

Prince's split with his management team is formally announced. The move surprised the media, and journalists clearly didn't know what to make of it. It was widely speculated that the poor sales performance of the *Lovesexy* album and tour was an important reason behind the decision. The parting was described as amicable, which was somewhat less-than-accurate.

3 January 1989

Prince joins Dr. Mambo's Combo onstage at Bunker's, Minneapolis. He guested on Tower of Power's "What Is Hip?" (from *Tower Of Power*, 1973) and B.B. King's "Nobody Loves Me But My Mother" (from *Indianola Mississippi Seeds*, 1970).

Mid-January 1989

Prince completes a new nine-track configuration of *Rave Unto The Joy Fantastic*. The revised track listing was the following: "Rave Unto The Joy Fantastic" / "If I Had A Harem" / "Good Judy Girlfriend" / "Pink Cashmere" / "Electric Chair" / "Am I Without U?" / "God Is Alive" / "Still Would Stand All Time" / "Moonbeam Levels." The new version of *Rave* retained the title track, "If I Had A Harem," "God Is Alive," and "Still Would Stand All Time" from the October 27th 1988 configuration of the album. "Pink Cashmere" came from the September 25th 1988 version of *Graffiti Bridge*, while the remaining tracks were more recent, "Good Judy Girlfriend," "Am I Without U?", and "Electric Chair." Additionally, "Moonbeam Levels" was an updated vault item, having been recorded in 1982 during the 1999 sessions.

All the songs have since been released with the exception of "If I Had A Harem" (although the bluesy Lovesexy tour rendition was included on Lovesexy Live 2, a home video (VHS and Betamax) and LaserDisc release), "Am I Without U?", "God Is Alive," and "Moonbeam Levels." "Good Judy Girlfriend" was transformed into a track for Carmen Electra and released on her self-titled 1993 album, "Electric Chair" surfaced on Batman, "Still Would Stand All Time" was included on Graffiti Bridge, and "Pink Cashmere" saw the light of day on The Hits/The B-Sides.

While it is difficult to detect a unified theme to the *Rave* songs, it is obvious that the album had a strong spiritual content. The album was placed on the shelf when Prince embarked on the *Batman* project.

20 January 1989

Prince and Albert Magnoli fly to London to meet Tim Burton, who was shooting the Batman film. They visited the Gotham City set at the Pinewood Studios to watch the filming of a Batcave scene with Batman/Bruce Wayne (Michael Keaton) and his love interest, Vicki Vale (Kim Basinger). Burton showed them a 20-minute reel. Prince was very excited about the footage, the set, and the entire fantasy surrounding the project. Prince and Burton hit it off very well.

21 January 1989

Prince and Magnoli have lunch with Tim Burton and Mark Canton, Warner Bros. President of worldwide motion picture production. The idea of writing music for *Batman* appealed to Prince and he agreed to come up with some new material for the film. Prince was so enthusiastic about the prospect that

he cancelled a scheduled vacation in Paris to head home to Minneapolis to begin preparations for *Batman*. However, the sessions for the *Batman* project had to wait until after Japanese leg of the *Lovesexy* tour.

Prince was so enthusiastic about the *Batman* project that he wanted to drop out of a scheduled Japanese leg of the *Lovesexy* tour, but he was talked out of it. The money secured for the Japanese dates was so substantial that the financial losses previously made during the American tour were corrected.

29 January 1989

Prince leaves for Japan, the final stop on the Lovesexy tour.

1 February 1989

The Japanese leg of the *Lovesexy* tour begins at the Gym in Sendai. The Japanese concerts were far less energetic than the concerts on the European and American legs, indicating that Prince's enthusiasm for the show had diminished after having toured with the show for five months.

Prince made only minor set list modifications on the Japanese tour. Five songs were dropped: "Erotic City," "I Wanna Be Your Lover" (although Prince kept the intro as a prelude to "Head"), "Blues In C (If I Had A Harem)," "God Is Alive," and "Take This Beat." Prince let Sheila E. take over the vocals on "I Wish U Heaven" and she followed her regular drum solo on "Dance On" with the "Transmississippi Rap." One show saw her omitting the drum solo and rap in favour of singing a part of "The Glamorous Life." Much like on the (major part of the) American tour, "Housequake" was extended with an elaborate horn arrangement and a portion of "Take The A-Train."

"Girls And Boys" was added to the set, inserted between "Head" and "A Love Bizarre." Eric Leeds added a flute solo, usually as a bridge between the ending of the piano medley and the opening of "Let's Go Crazy." On one occasion, the flute part was added without the piano medley being played. The piano medley was performed three times in Japan, featuring songs played on the American tour with the exception of the addition of "With You" (as an instrumental). Excerpts from three new songs were integrated into a few of songs. Some words from "Murph Drag" were included in "Head" at one show and in "Superfunkycalifragisexy" at another concert. On one occasion, Prince incorporated a bit from "We Got The Power" into "Head." "Do Me, Baby," meanwhile, featured some words from "Scandalous," later released on *Batman*.

4 February 1989

First of two shows at the Dome in Tokyo, Japan.

5 Februaru 1989

Concert at the Dome, Tokyo, Japan. Prince sang "Happy Birthday" for Japanese tour promoter Mr. Udo.

7 Februaru 1989

Concert at the Rainbow Hall, Nagoya, Japan. Words from "Murph Drag" were incorporated into "Head."

8 February 1989

Concert at the Rainbow Hall, Nagoya, Japan.

10 February 1989

Concert at the Stadium, Fukuoka, Japan. "Superfunkycalifragisexy" included some words from "Murph Drag."

12 Februaru 1989

Concert at the Osakajo Hall, Osaka, Japan. "Head" included a snippet of "We Got The Power."

13 Februaru 1989

A second concert at the Osakajo Hall in Osaka, Japan, closes the 1988-89 *Lovesexy* tour. Prince attended a post-concert party at the Shingohu Hilton before continuing to the Rexington Queen club where he preferred to seek the solitude of the VIP lounge. Prince's band members were taken off retainers after the tour. No tour was planned for 1989 as Prince intended to focus mostly on studio work.

15 February 1989

Back in Minneapolis, Prince starts on the *Batman* project, working by himself at Paisley Park. While he initially had been asked only to submit two songs to replace "Baby, I'm A Star" and "1999," he was very excited about the film and decided to do more songs. He expressed his desire to the filmmakers and Warner Bros. to do a complete album of songs. Danny Elfman had been assigned to write an orchestral score for the film. Still, Warner Bros. decided to go with two separate soundtrack albums. Prince spent the second half of February working on music for the film. Tim Burton sent him rough cuts and Prince sampled parts of the dialogue, which he incorporated into some songs.

Late February 1989

Prince previews 11 songs that he had prepared for the *Batman* project for the filmmakers in Los Angeles. Prince delivered a new song called "200 Balloons" to be used in place of "Baby, I'm A Star" in the film, while he wanted to replace "1999" with the previously recorded "Rave Unto The Joy Fantastic." Both were synched to footage from the film. The filmmakers didn't think they worked with the film, however. Also discarded at this stage was an instrumental called "Batman Theme," which in fact was a reworked version of the Madhouse 24 track "19 (Jailbait)" with another title.

Prince continued work on the *Batman* project throughout March. He recorded "Trust" and "Partyman" to replace "200 Balloons" and "Rave Unto The Joy Fantastic" respectively. Sheena Easton flew in towards the end of the sessions to record a duet with Prince on "The Arms Of Orion." Kim Basinger and Tim Burton also guested in the studio. An early configuration of the album included a song called "Dance With The Devil." However, Prince felt the song was too dark and came up with "Batdance" to replace it. The last song recorded for the album, "Batdance" was originally nine minutes long, but Prince edited it down for inclusion on the album.

21 March 1989

Release of Madonna's *Like A Prayer*, which includes "Love Song," co-written by Prince and Madonna. The album also features uncredited guitar contributions by Prince on "Act Of Contrition" and "Keep It Together."

Madonna remains the most commercially successful artist

Prince has ever worked with, although she wasn't yet the massively influential mega-star she later would become at the time of her collaboration with Prince for *Like A Prayer*, her fourth album (not counting soundtracks and compilations) and her most critically acclaimed record of her career thus far.

3 April 1989

Prince jams with Dr. Mambo's Combo at Bunker's Bar in Minneapolis.

4 April 1989

Prince throws a party for Bon Jovi who were in town for a concert on their tour. Dr. Mambo's Combo's drummer Michael Bland also attended the party and was asked by Prince if he wanted to join the new band he was putting together.

S April 1989

Prince previews a nine-minute version of "Batdance" at a Minneapolis bar called the Pacific Club.

19 April 1989

Release of *Lovesexy Live 1* and *Lovesexy Live 2*, a two-part home video (VHS and Betamax) of the conclusive *Lovesexy* show of Europe, Dortmund, September 9th 1988. The two videos were later released on one LaserDisc. *Lovesexy Live 2* includes the previously unavailable song "Blues In C (If I Had A Harem)."

11 May 1989

The ninth annual Minnesota Music Awards ceremony is held at the Orpheum Theatre in Minneapolis. Prince, who was absent from the awards ceremony, won the award for Best Album (*Lovesexy*). Levi Seacer Jr. accepted Prince's award for him.

24 May 1989

Release of *Time Waits For No One*, Mavis Staples' first album on Paisley Park Records. It includes six Prince-penned songs and two tracks written by Homer Banks/Lester Snell. The non-Prince compositions were produced by Al Bell, Banks, and Snell, although Prince is credited as the executive producer of all songs on the album.

The album was well-received by the critics, some even hailing it as the superior Paisley Park release thus far. Although the album meant a much-needed boost for Staples' career, it didn't sell well and had no chart impact. Prince guested in the video for "Time Waits For No One" but it didn't help matters.

27 May 1989

Prince films a video for "Batdance" in Los Angeles, May 27th and 28th. Directed by Albert Magnoli and choreographed by Barry Lather, the video featured 15 Batman, Joker and Vicki Vale dancers.

While in Los Angeles, Prince renewed his acquaintance with Kim Basinger. Although she was married to makeup artist Ron Britton, they were separated. She had musical ambitions and Prince invited her to come to Minneapolis to work with him on some music.

June 1989

Back in Minneapolis, Prince begins work on a new Time album, Corporate World, the first since lee Cream Castle in 1984.

The project started out as a Prince/Morris Day collaboration, with some input by Jerome Benton. The other members, Jesse Johnson, Monte Moir, Terry Lewis, and Jimmy Jam, weren't involved from the outset. The sessions were held at Paisley Park and lasted most of the summer. Work on the album was completed in early September 1989.

9 June 1989

"Batdance" is released. The single became Prince's fourth US number one hit (after "When Doves Cry," "Let's Go Crazy" and "Kiss"). It also made number one on the Black Chart. "Batdance" became Prince's second platinum single, after "When Doves Cry." The B-side was "200 Balloons."

19 June 1989

The opening night of the *Batman* film in Los Angeles is attended by Prince.

20 June 1989

Release of Batman: Motion Picture Soundtrack. Although it is as much a self-contained Prince album as a film soundtrack, Batman was comprised of music written for or inspired by the Batman film. With the help of the movie, which was breaking box office records around the world, the album was an instant commercial success, and it dramatically boosted Prince's flagging record sales. This was an important reversal, as each album since Purple Rain had faltered more quickly than the one before.

The worldwide sales of 4.4 million for *Batman* were the largest for any Prince album since *Purple Rain*. The album sold 1.7 million copies in the US, and reached number one on *Billboard's* Pop Chart and number five on the Black Chart. The record was critically well received, although it didn't garner the level of superlatives bestowed upon *Sign O' The Times* or *Lovesexy*.

23 June 1989

Batman opens at almost 3,000 cinemas nationwide in the US. The opening weekend returns of over \$40 million were the biggest in motion picture history, and the movie became one of the biggest grossing films of all time, taking in more than \$250 million in the US alone.

26 June 1989

Release of *Be Yourself* by Patti LaBelle. It includes Prince's "Yo Mister" and "Love 89," the latter co-written by Sheena Easton and Prince.

Like Chaka Khan and Mavis Staples, "soul diva" Patti LaBelle was a singer much admired by Prince. She had been a member of Labelle (along with Nona Hendryx), but went solo in 1977. She scored several hits in the first part of the '80s, signing with MCA in 1986. Her debut for the label, 1986's *The Winner In You*, went platinum. *Be Yourself* was her second album for MCA.

Early July 1989

Kim Basinger arrives in Minneapolis to work on music with Prince. According to Prince's publicist, the recordings weren't necessarily targeted for a particular end result. Prince wanted to involve her in the *Graffiti Bridge* film project and they started work on a new script for the film. A romance soon developed between the two and she moved in with him in Minneapolis in October. They were often spotted out for dinner and dancing in Minneapolis, but they managed to avoid being photographed together until a visit to a Hollywood restaurant later in the year.

19 July 1989

Candy Dulfer arrives in Minneapolis to work on sessions with Prince. She recorded saxophone overdubs on many songs. Some of the tracks she worked on remain unreleased, while others were released without her horn parts. Amongst the tracks she added saxophone to were "Love Machine," "My Summertime Thang," "Release It," "Murph Drag," "The Latest Fashion," "Donald Trump (Black Version)," "Data Bank," and "My Baby Knows How 2 Love Me." She also played on songs intended for Cat's projected debut album, including "A Man Called Jesus," which later surfaced on Mavis Staples' 1993 album *The Voice*.

July 1989

Prince continues work on the recording project with Margie Cox. They taped "Good Man," "Good Body Every Evening," "Whistlin' Kenny," and "Bed Of Roses" in July and did more work on some of the previously recorded songs. "Good Man" featured lead vocals by Billy Franze, guitar player in Dr. Mambo's Combo.

An album was subsequently assembled, containing 10 tracks: "R U There?" / "Brand New Boy" / "Warden In The Prison Of Love" / "Bed Of Roses" / "Good Man" / "Whistlin' Kenny" / "We Can Hang" / "Curious Blue" / "Girls Will Be Girls" / "Good Body Every Evening." Prince did more work on the Cox project later in the year. He recorded a version of Jimi Hendrix's "Fire" (from *Are You Experienced?*, 1977) and had Cox put a vocal on the existing "Stimulation." However, the album was put on hold when Prince became fully immersed in the *Graffiti Bridge* project.

Another of Prince's projects in the summer of 1989 was a second Paisley Park Records album with Jill Jones. He taped some new material, including "Flesh And Blood," revamped the 1982 recordings of "Boom Boom, Can't U Feel The Beat Of My Heart" and "My Baby Knows How To Love Me," and reclaimed the 1988/89 track "Am I Without U?" which was originally intended for *Rave Unto The Joy Fantastic*. A video clip of "Boom Boom, Can't U Feel The Beat Of My Heart" was shot. However, the project was never completed as Prince and Jones were no longer seeing eye to eye; she felt his view of her and her own ideas about how she wanted to portray herself were in conflict.

July 1989

Eric Leeds and Prince decide to abandon the previously recorded Madhouse 24 album to start fresh on a new project. They didn't rule out utilising some of the 24 material, though. Leeds was given the keys to the Paisley Park vault and Prince encouraged him to look for suitable tracks. He was also given a tape containing numerous tracks that Prince felt might be worth examining for use on the album, including: The Time track "My Summertime Thang" (later on Pandemonium), "Pickle" (recorded in June 1988), "You're All I Want" (January 1982), "U

Should Be Mine" (1982), "Wet Dream Cousin" (an incomplete song intended for a second Vanity 6 album in 1983), "Vibrator" (also recorded for the projected second Vanity 6 album, 1983), "The Max" (February 1988), and "XYZ" (autumn 1987).

Leeds chose 10 instrumental tracks and worked on the project for most of August 1989, recording new instrumentation and adding melodies. Larry Fratangelo played percussion, Ricky Peterson piano, and Atlanta Bliss trumpet on some of the tracks.

21 July 1989

Release of a maxi-single of "Batdance." The record includes "200 Balloons" and two dance remixes of "Batdance" by William Orbit and Mark Moore, "The Batmix" and "Vicki Vale Mix."

22 July 1989

Prince's *Batman* album hits number one on the *Billboard* Album Chart, remaining there for six weeks.

August 1989

Minneapolis rapper T.C. Ellis starts work on a rap album for Paisley Park Records. The brother of Sue Ann Carwell, with whom Prince had worked in the late '70s, T.C. (real name David Ellis, T.C. standing for Twin Cities) had been begging Prince for years to make a record with him. When Prince released "Batdance," Ellis wrote an answer called "Batrap," which local KMOJ played back-to-back with "Batdance." He was asked to come to Paisley Park and bring his material. Prince was impressed by the positive attitude displayed by Ellis' rap numbers and signed him to his label. Prince was taking a more active interest in the hip-hop movement, having initially been unenthusiastic and unsure of how to deal with rap, which was rapidly growing in popularity.

Ellis' album was primarily Levi Seacer Jr.'s project. Prince only contributed one song called "Miss Thang." Levi played most instruments on Ellis' album, he co-wrote several songs with Ellis, and produced most tracks.

Prince trusted Seacer a great deal and gave him increasingly more production work in the studio. Seacer would often work on demos in his home studio and bring them to Paisley Park. The two worked well together and Seacer became Prince's closest collaborator since Wendy Melvoin and Lisa Coleman. Unlike them, however, Seacer had a musical background and interests that were similar to Prince's, leaving Prince confident that Seacer wouldn't stray too far from what he wanted.

Prince and Seacer collaborated on a number of songs in the summer of 1989, including "Mindbells" and "Bliss" for Japanese pop star Kahoru Kohiruimaki. Prince had been approached by Japanese concert promoter Seijiro Udo to supply some material for the album while he toured Japan in February 1989 on the *Lovesexy* tour. Udo had promoted Prince's 1986 and 1989 concerts in Japan and was friendly with many in Prince's organisation.

Seacer played all instruments and produced a track called "Shall We Dance" that Prince wrote for Brown Mark. They cowrote "Sex," released later in the year on "The Scandalous Sex Suite" maxi-single, and two songs for Ingrid Chavez, "Heaven Must Be Near" and "Seven Corners" (she wrote the words). A promo video of "Heaven Must Be Near" was filmed. "Seven Corners" was intended for inclusion in the Graffiti Bridge film.

7 August 1989

George Clinton releases *The Cinderella Theory* on Paisley Park Records. While Clinton has never clarified Prince's involvement in *The Cinderella Theory*, it is likely that Prince didn't contribute to any of the tracks (he isn't credited whatsoever). He did, however, remix one of the album tracks, "Tweakin'," for a maxi-single release of the song. He also added guitar and keyboard parts to the remixes on the maxi-single.

8 August 1989

Release of the second soundtrack to the *Batman* film, Danny Elfman's musical score, *Batman: Motion Picture Score*.

14 August 1989

Prince films the video for "Partyman" during the week of August 14th. Directed by Albert Magnoli, the video was shot at Culver Studios in Los Angeles. Featured in the video as Prince's back-up band were Dr. Fink, Miko Weaver and Levi Seacer Jr., all hold-overs from Prince's latest touring band, and newcomers Candy Dulfer on saxophone and drummer Michael Bland of Dr. Mambo's Combo.

While in Los Angeles, Prince met singer Mica Paris at a nightclub. She had guested on vocals at Prince's Camden Palace aftershow on the *Lovesexy* tour. Formerly a member of the gospel group Spirit of Watts and another group called Hollywood Beyond, British-born Paris released her debut album *So Good* in 1989. A week after the Los Angeles meeting with Prince, she received a cassette with four Prince compositions.

August 1989

Albert Magnoli reveals some of his and Prince's film plans in an interview with the Los Angeles Times. He said that they were forming a partnership to create a Paisley Park film division. The ambition was to "become an autonomous film company and do projects that are diversified and take in the entire gamut of entertainment." He spoke about four films in the planning: Graffiti Bridge, The Dawn, Dark Of The Moon, and The Robert Johnson Story, a biography of the legendary blues musician who was killed under mysterious circumstances at the age of 21 in 1937. Both The Dawn and Dark Of The Moon were described as "street-oriented musicals."

Early September 1989

Eric Leeds assembles a sequence of 10 instrumental tracks intended for a third Madhouse album. Picking up where Madhouse's 16 had left off, the tracks were tentatively numbered from "17" to "26" and the album was ostensibly going to be entitled 26. When Prince heard the result, however, he didn't feel it sounded like a Madhouse-style album, instead reflecting more Leeds' own personal agenda. He suggested that the record should be released as Leeds' solo album, an idea that Leeds was very enthusiastic about. Leeds and Atlanta Bliss recorded a track called "Lines" in April 1990, which was added to the album, which became *Times Squared*, released in 1991.

Early September 1989

The Time's Corporate World album is assembled. The track listing was the following: "Murph Drag" / "9 Lives" / "Donald Trump (Black Version)" / "Love Machine" / "Data Bank" / "Shake!" / "Corporate World" / "The Latest Fashion" / "Release

It" / "My Summertime Thang." Most tracks were newly written and tailored for the project, although "Data Bank" was based on a jam that was taped with The Revolution in 1986, while "My Summertime Thang" was recorded in 1983 for possible inclusion on *Ice Cream Castle*.

Corporate World was set for release on November 14th 1989, with "9 Lives" planned as the first single release from the album. However, the project was put on hold when Warner Bros. wanted to involve the original Time members. After a meeting with Prince, it was decided that Jesse Johnson, Monte Moir, Terry Lewis, and Jimmy Jam would participate and take an active part by writing and recording new tracks for a revised album, which became *Pandemonium*. Thus, another batch of songs was recorded later in 1989, this time without Prince.

The Time members decided to keep "Data Bank," "My Summertime Thang," and "Donald Trump (Black Version)" from Corporate World. In addition, they chose two tracks, "Chocolate" and "Jerk Out," from Prince's Paisley Park vault. Four of the discarded Corporate World tracks survived to Graffiti Bridge: "The Latest Fashion," "Release It," "Love Machine," and "Shake!". The Graffiti Bridge version of "The Latest Fashion" is very different from the original Corporate World track, however, using "My Summertime Thang" as the musical basis. The remaining Corporate World tracks are unreleased: "Murph Drag," "9 Lives," and "Corporate World." "9 Lives" was offered to Cat later in the year (along with a song called "Cat And Mouse") after Prince had ceased production on The Time album.

15 September 1989

"Partyman" is released as the second single off *Batman*. It peaked at number 18 on the Pop Chart and number five on the Black Chart. The single was certified gold. The B-side was "Feel U Up," a *Camille* leftover.

15 September 1989

A maxi-single of "Partyman" is released. The record contains "Feel U Up (Short Stroke)" and three remixes of "Partyman": "The Purple Party Mix," "Partyman Music Mix," and "The Video Mix."

Mid-September 1989

Prince embarks on recording sessions for *Graffiti Bridge*, his third feature film. The album was largely created by re-recording or reworking existing songs. The only new songs Prince recorded for the project in the autumn/winter of 1989 were "New Power Generation" and "Round And Round." "Thieves In The Temple" was recorded and added to the project at last minute, in February 1990. All the other songs existed in one form or another, and Prince merely updated the recordings. Also recorded in the autumn of 1989 was "I Love U In Me," which became a single B-side.

Mavis Staples came to Minneapolis to sing on one track, "Melody Cool." Another guest was Tevin Campbell, who sang on "Round And Round." Both were going to take part in the film. Campbell was a 13-year-old singer and dancer discovered by jazz flutist Bobbie Humphries and featured on two songs on Quincy Jones' album *Back On The Block*.

Prince also became involved in recording sessions with Elisa Fiorillo. Her *I Am* album was being produced by David

Rivkin, who worked closely with Levi Seacer Jr. on many of the tracks. Prince's involvement happened simply because he couldn't get into any of the studios one week when everything was booked at Paisley Park. Instead of taking some time off, he decided to help out on Fiorillo's album. He ended up contributing to two of the existing songs and recording three new tracks for the album.

19 September 1989

Release of Brownmark's second album, *Good Feeling*. It includes Prince's "Shall We Dance" by Prince for his second album, *Good Feeling*. The track was produced by Levi Seacer Jr., who also plays all instruments with the exception of bass (by Brownmark). Prince also contributed to another track on the album, providing backing vocals on "Bang Bang," which was written by Brownmark.

23 September 1989

The eighth annual Minnesota Black Musicians and Artists Awards is held at the Orchestra Hall, Minneapolis. For the first time in years, Prince didn't win any awards. Prince's father, jazz pianist and bandleader John L. Nelson, was voted into the Hall of Fame.

24 September 1989

Prince appears on the 15-year anniversary of Saturday Night Live, broadcast live in the US, playing "Electric Chair." Prince's backing group consisted of Dr. Fink, Miko Weaver, Levi Seacer Jr., Michael Bland, Candy Dulfer, and keyboard player Patrice Rushen. Margie Cox provided backing vocals. Performing before a Batman logo, the group delivered a raw, passionate version of "Electric Chair." The end of the song incorporated a keyboard riff from "Batdance."

Rushen had helped Prince some on "Baby" on For You and they had kept in touch throughout the years. Prince wanted her in the new band he was going to assemble, but this never materialised, and Rushen made the Saturday Night Live appearance before leaving.

27 September 1989

Prince: Musical Portrait premieres on British television. The short nine-minute documentary by Limelight Productions was filmed under the directorship of Albert Magnoli, and included footage of various rehearsals and post-concert appearances on the Lovesexy tour, as well as clips of Prince working in the studio with Mavis Staples. It also included interviews with, amongst others, Eric Clapton, Little Richard, Miles Davis, and George Clinton.

29 September 1989

Release of Tony LeMans' self-titled debut album (Paisley Park Records). Produced (except one track) by David Gamson of the British Scritti Polliti, the album didn't feature any musical input from Prince.

1 October 1989

Prince reworks the *Batman* track "Scandalous," turning it into a 19-minute three-part version entitled "The Scandalous Sex Suite." Kim Basinger took part in the recording sessions, providing backing vocals and a variety of moans.

16 October 1989

"The Arms Of Orion" is released as the third *Batman* single. It reached number 36 (didn't chart on the Black Chart). The B-side was "I Love U In Me."

24 October 1989

A press release announces Prince's 1990 tour of Europe and Japan. In most countries, the demand for tickets was immense. Three Wembley Arena concerts in London were immediately sold out, and 13 further shows were added. According to Albert Magnoli, the show would combine a greatest hits package with songs from *Batman*. He described the show as a "back-to-basics rock 'n' roll show."

Late October 1989

Prince meets Robin Herin, a rapper and former dancer on US television's *Soul Train*, at a Los Angeles club. She gave Prince a tape of her music, which he said he didn't like. Nevertheless, she was invited to Minneapolis and two weeks later they began work on an album that would feature her as a rapper. She was renamed Robin Power. Prince also wanted to involve her in the *Graffiti Bridge* film. Two of the songs they tracked were called "Undercover Lover" (music by Prince and Levi Seacer Jr.) and "Number One," later featured in *Graffiti Bridge*. Prince's enthusiasm for the project soon waned, however, and they never completed an album.

30 October 1989

Prince and Kim Basinger are photographed at a Los Angeles club called Spice.

November 1989

Back in Minneapolis, a meeting is arranged between Prince and Ruth Bowe, co-owner of the Fine Line music café, about Prince's plans to open a nightclub. He had wanted to own nightclubs for many years, against the advice of his management. Bowe expressed interest to go into business with him. The search for a suitable location began and a corporation called Heaven and Earth Inc. was formed, owned 90 per cent by Prince's bodyguard and friend Gilbert Davison and 10 per cent by Bowe.

November 1989

Albert Magnoli and Prince part ways after disagreement over plans for the *Graffiti Bridge* project. Magnoli had developed doubts about the film and felt it was time to bail. Prince remained very adamant about the movie and didn't want to work with anyone who didn't feel as strongly as he did. Some in Prince's organisation felt that Prince was desperate to prove the film's value to its "doubters," who included Magnoli and his former manager, Steve Fargnoli.

Magnoli was replaced by the management team of Arnold Stiefel and Randy Phillips. Prince chose them because they promised him that they would get him a deal for *Graffiti Bridge*, which had met with minimal interest from Warner Bros.' film division. Stiefel and Phillips based the whole pitch on the success of *Purple Rain*, promoting *Graffiti Bridge* as a sequel, and they managed to get the go-ahead. They took over the production of the film and the *Nude* tour.

November 1989

Candy Dulfer turns down an offer to join Prince's band. Before returning to The Netherlands after the September 24th Saturday Night Live performance, she was asked to return to Minneapolis in mid-November to begin rehearsals for the upcoming Nude tour and a planned acting part in Graffiti Bridge (she had a small part in the earlier drafts of the script). However, during her time in Minneapolis in the summer/autumn of 1989, "Lily Was Here," a single she made with Dave Stewart, became a hit in Europe, paving the way for a solo recording contract. She began work on the album in October. When she was summoned back to Minneapolis, being expected to arrive there two days later, she declined in favour of work on her own album and group, Funky Stuff.

13 November 1989

Prince records a song for Miles Davis. He sampled Davis' trumpet from several existing recordings and produced a lengthy funk jam called simply "Funky." It was Prince's way of suggesting the musical direction that Davis might consider. He was sent a cassette of the song, but it failed to elicit any enthusiasm from Davis.

15 November 1989

Prince and Sheila E. take the stage at Minneapolis' Orpheum Theatre to join Patti LaBelle during "Yo Mister." Sheila played drums while Prince provided backing vocals.

18 November 1989

A photo session is held at Paisley Park. Prince's photographer Jeff Katz shot photos of both Prince and Kim Basinger.

28 November 1989

Release of "Scandalous," the fourth US single from *Batman*. It failed to make *Billboard's* Top 100, but reached number five on the Black Chart. The B-side was "When 2 R In Love" from *Lovesexy*.

December 1989

Release of *Time The Motion* by Japanese artist Kahoru Kohiruimaki. The album includes "Bliss" and "Mind Bells," both co-penned by Prince and Levi Seacer Jr. The album was only released in Japan.

1 December 1989

A maxi-single titled "The Scandalous Sex Suite" is released. It features the non-album track "Sex" and a 19-minute three-part version of "Scandalous," titled "The Scandalous Sex Suite."

9 December 1989

Minneapolis radio station KMOJ broadcasts a (pre-taped) two-hour radio show called the "New Power Generation." Robin Power, Ingrid Chavez, Levi Seacer Jr. (as Michael Anthony), and Prince (as "Me, Myself and I") appeared as DJs. Prince's voice was mechanically altered and he was never identified as Prince. Some of the new material he was working on was previewed: "Undercover Lover" with Robin Power, "Heaven Must Be Near" with Ingrid Chavez, "Miss Thang" and a rap version of "Bambi" with T.C. Ellis (both later on T.C.'s 1991 True Confessions album), and an instrumental Madhouse track

that later became "Overnight, Every Night" on Eric Leeds' 1991 *Times Squared* album. "Cindy C." from the *Black Album* was also aired.

Mid-December 1989

Keyboard player and singer Rosie Gaines arrives in Minneapolis to sing on a Prince-penned track called "I Want U" that Levi Seacer Jr. was producing for The Pointer Sisters. Seacer knew Gaines from their time together in the Curtis Ohlson Band. Prince heard Gaines sing on the track and immediately asked her to join the new band he was assembling. A revamped version of "I Want U" was later released on Gaines' 1995 album Closer Than Close.

Born and raised in the northern California town of Pittsburgh, Rosie was performing professionally at a very early age. At the age of six, she was part of a family group called Unity with a brother, sister, and a cousin. As a teenager, she paid her dues in a funk outfit, Oasis, before joining the Curtis Ohlson Band, a versatile jazz/funk group that played Bay Area clubs and developed a substantial reputation. Gaines played keyboard and sang, gradually taking over the band. In the early '80s, Soul Train creator Don Cornelius became her manager. She did some work with The Whispers but her central focus was club work as a solo artist in northern California. In 1986, she released a solo album called Caring on a small Sony subsidiary label. It was followed by some single releases on About Time Records. Gaines has mentioned Herbie Hancock, Patrice Rushen, and church music as important influences on her style of playing keyboard. She was also a big fan of Aretha Franklin and Bob Marley.

Mid-December 1989

Prince assembles the first sequence of the *Graffiti Bridge* album. It included 14 tracks: "Can't Stop This Feeling I Got" / "New Power Generation" / "Release It" / "Elephants And Flowers" / "The Question Of U" / "We Can Funk" / "Joy In Repetition" / "Love Machine" / "Tick, Tick, Bang" / "Shake!" / "Melody Cool" / "The Grand Progression" / "Graffiti Bridge" / "New Power Generation (Reprise)." Missing from this configuration of the album in comparison to the final version were "The Latest Fashion" and "Still Would Stand All Time," as well as two songs that didn't exist yet, "Round And Round" and "Thieves In The Temple."

19 December 1989

The third draft of *Graffiti Bridge* is completed. This version starred Kim Basinger and Jill Jones in the leading roles.

Late December 1989

Prince recruits a partially new band to rehearse for the upcoming *Nude* tour. Retaining Levi Seacer Jr.(bass), Miko Weaver (guitar), and Dr. Fink (keyboard), he drafted Rosie Gaines (keyboard), Michael Bland (drums) and three dancers and rappers called The Game Boyz: Damon Dickson, Kirk Johnson, and Tony Mosley.

Michael Bland was only 20 years old when he joined Prince's band. Prior to playing with Dr. Mambo's Combo, he had been a member of a Minneapolis band called Bathoscope (they later became known as Neetumi). The three Game Boyz members were extras in *Purple Rain* and they had caught

Prince's eye while dancing on the set. They were offered a cameo in the film, dancing on the balcony while The Time performed "The Bird" at First Avenue. After *Purple Rain*, they formed a dance trio called Split Level but found few opportunities to perform. In early 1988, Prince approached them to dance in a Madhouse video. A few months later, they took part in the "Glam Slam" video. Around this time, they formed a band called MPLS and began playing small local and out-of-town gigs. One of their songs was called "Money Matters," which featured lyrics that Prince would later incorporated into "Jughead" on *Diamonds And Pearls*.

Prince also assembled a Flash band to back up Margie Cox. The band was essentially Dr. Mambo's Combo with a different name. Apart from Cox, the line-up included: Billy Franze and Sonny Thompson (guitars), Doug Nelson (bass), Tommy Elm (keyboard). Elm later became known as Tommy Barbarella. Both Thompson and Elm/Barbarella were drafted later in 1990 for Prince's New Power Generation band.

There were plans for Flash to open for Prince on the *Nude* tour. However, Prince didn't have the time to finish the Flash album, so instead Flash became Mavis Staples' backing band, with Cox as a backing vocalist, on parts of the *Nude* tour.

Late December 1989

Shortly after Christmas, Prince records "Live 4 Love" and "Diamonds And Pearls." The latter became the title song of his next album. "Diamonds And Pearls" featured Michael Bland and Flash members Tommy Barbarella on keyboard and Sonny Thompson on bass. Sheila E. also guested on the session for "Diamonds And Pearls," playing synth drum fills. "Live 4 Love" featured Thompson and Bland.

12 January 1990

Prince finishes a new version of "We Can Funk" for *Graffiti Bridge*, having received the tape back from George Clinton, who had worked on the track in Detroit. The two never worked side by side in the same studio on the song.

Mid-January 1990

The first version of the *Graffiti Bridge* album is assembled. At this stage, the record didn't include "Thieves In The Temple" and was going to include "The Grand Progression" instead of "Still Would Stand All Time."

22 January 1990

Prince is presented with a special Award of Achievement at the American Music Awards, at Shrine Auditorium, Los Angeles.

Late January 1990

Prince and Kim Basinger part ways and she leaves Minneapolis. Although she has avoided talking to the media about their time together, she was quoted as saying that it was impossible to have a relationship with Prince because he was too egotistical.

1 Februaru 1990

The fourth draft of the *Graffiti Bridge* script is completed. Prince re-wrote the script when he and Basinger had a parting of ways. He combined Basinger's and Jill Jones' parts and gave them to Ingrid Chavez; Jones was given a new, smaller part as the Kid's girlfriend.

7 February 1990

A slightly revised fourth draft of the *Graffiti Bridge* script is finished. This became the shooting script.

7 February 1990

Sheila E., Miko Weaver, and Prince show up to jam with Dr. Mambo's Combo at the Fine Line in Minneapolis.

11 February 1990

Prince records one final song for the *Graffiti Bridge* project, "Thieves In The Temple." The song was taped in one marathon session.

12 February 1990

The shooting of *Graffiti Bridge* begins in Minneapolis the week of February 12th. Most of the scenes were filmed on the Paisley Park Soundstage. All the principals in the cast were friends of Prince, most of them with no acting experience: Mavis Staples, George Clinton, Robin Power, Ingrid Chavez, Jill Jones, T.C. Ellis, and Tevin Campbell. Paula Abdul worked with Prince on the choreography. Prince's new band, with the exception of Dr. Fink, was also featured in the film. Much to Fink's dismay, Prince wanted him to programme synths and take charge of band rehearsals in preparation for the upcoming *Nude* tour.

25 February 1990

Prince assembles the final version of the *Graffiti Bridge* album. He added the newly recorded "Thieves In The Temple" and dropped "The Grand Progression" in favour of "Still Would Stand All Time." "Thieves In The Temple" also replaced "The Question Of U" as the first single from the album.

23 March 1990

Prince completes shooting of *Graffiti Bridge*. A cast party was held at the Pacific Club in Minneapolis. The original budget for the film was \$8 million, but the final tally came to \$7. The film was scheduled to open in 1,400 US cinemas on August 7th.

3 April 1990

Release of *Private Waters In The Great Divide* by Kid Creole and The Coconuts. The album includes a Prince-penned song, "The Sex Of It."

Launching his career in 1980, Kid Creole (a name adapted from the Elvis Presley film King Creole) achieved a great deal of success in the early '80s with his unique mixture of disco, big band jazz, Latin, and pop styles. The Private Waters In The Great Divide album was actually finished when Creole received Prince's "The Sex Of It," a song Prince had promised Creole when they had met in Europe in 1988. The record company, CBS, liked the song so much that they delayed the album so that it could be included.

19 April 1990

The first cut of the *Graffiti Bridge* film is finished. Unfortunately, Warner Bros. Pictures didn't like the version of the film that Prince delivered. After disappointing screenings in front of test audiences in Pasadena, at the theatre that had earned the highest grosses in the US for *Purple Rain*, Warners insisted on bringing in their own editor, Steve Rivkin, the brother of Bobby Z. and David Rivkin.

Prince initially wanted to postpone the entire *Nude* tour to finish *Graffiti Bridge*, but there was too much money at stake. The tour was originally scheduled to start in Dublin on April 27th, but several dates were rearranged to give him more time to work on the editing of *Graffiti Bridge*. Some dates, including two Helsinki shows, were dropped from the new schedule.

Late April 1990

Guitarist Miko Weaver temporarily quits Prince's band late in the rehearsals for the *Nude* tour. Prince got upset during a rehearsal as he kept asking Weaver to turn his guitar down. Weaver finally complied, but Prince wasn't content, bellowing at him into the microphone. Shouting back at Prince, Weaver then dropped his guitar and walked out. According to members of the band, the tension between the two was due to Prince feeling threatened by Weaver's good looks and popularity amongst female fans. Only at the last minute did Weaver agree to stay on to do the tour.

30 April 1990

Prince plays a concert at the Rupert's nightclub in Golden Valley, suburban Minneapolis. The show was staged to benefit the family of Chick Huntsberry, Prince's former bodyguard, who died of heart failure at age 49 on April 2nd without life insurance. The 650 tickets were sold at \$100. Flash featuring Margie Cox was the opening act.

Before opening his concert with "The Future," Prince stood off stage and talked in an eeric, echoed voice, "Don't be mourning him, he's probably smiling from a place better than this." Before launching into "Purple Rain," which Prince dedicated to Huntsberry's widow and six children, he talked about how Huntsberry used to play air guitar during the song.

May 1990

The Glam Slam club begins construction in a building in downtown Minneapolis. It was built by Bossardt Construction, a company that had been involved in building the Paisley Park studio complex. Prince provided most of the financing. The planned budget of \$500,000 soon swelled to nearly \$2 million as large sums had to be paid to upgrade mechanical services at the club site. The club and the trademark to its name were owned primarily by Gilbert Davison.

6 Mau 1990

Prince plays the St. Paul Civic Center as a final warm-up for the European *Nude* tour. The concert was set up at short notice after the Paisley Park office was deluged by calls requesting a less expensive show than the Rupert's concert. The 17,000 tickets were \$10 and the concert-goers were asked to bring food for the Minnesota Food Shelf.

The Twin Cities concerts differed slightly from the set on the European tour in that "Scandalous" was performed and "Partyman" served as the encore. On the subsequent tour, "Baby, I'm A Star" replaced "Partyman" as the final number, while "Scandalous" was dropped altogether.

30 May 1990

A planned concert for the international press, at Rotterdam's Ahoy, is cancelled when Prince decides to stay in the US to work on *Graffiti Bridge*. Over 800 press and record company people worldwide had been invited.

2 June 1990

The Nude tour opens in Rotterdam, The Netherlands, at Stadion Feijenoord. The 51-date European tour took Prince to 11 countries, including Ireland and Spain where he had never played before. Mixing 5,000 to 15,000-capacity indoor venues with much larger outdoor stadiums, the three-month European trek was by far the most extensive tour of Europe that Prince had undertaken. In fact, it remains his biggest-ever tour of Europe both in terms of number of concerts played and tickets sold. Still, fierce competition from Madonna, The Rolling Stones, Tina Turner, and David Bowie, all of whom were on tour in Europe during the summer of 1990, meant that several large concerts weren't sold out and had to be moved to smaller venues. A five-date Japanese leg followed the European tour. The entire tour was seen by over 900,000 people.

The Nude tour was the first time that Prince toured ahead of an album, as Graffiti Bridge wasn't released until the very end of the tour. Instead of promoting a new album, the tour was unashamedly a greatest hits package. Prince explained that he wanted to give his audience what they wanted. Unquestionably, the Nude tour was more about capitalising on Prince's popularity than artistic considerations. The tour was organised by Prince's new management team, Arnold Stiefel and Randy Phillips. Having produced the ill-fated Graffiti Bridge film, the tour provided them with an opportunity to turn a profit, regardless of the consequences to Prince's career; by December 1990 they were out of the picture.

The Nude tour band line-up was the following: Miko

Weaver (guitar); Levi Seacer Jr. (bass); Dr. Fink and Rosie Gaines (keyboard); Michael Bland (drums); The Game Boyz: Kirk Johnson, Damon Dickson, and Tony Mosley (primarily dancing). Gaines was spotlighted as a singer on several songs and Mosley was given increasingly more space as a rapper as the tour progressed.

The show wasn't as ambitious or extravagant as the Sign O' The Times and Lovesexy shows. Designed by Roy Bennett, the stage scenery included Prince's trademark ramps, stairs and fire poles. The stage was in black with splashes of gold, and was decorated with the male/female symbol. The title of the tour referred to stripping down to basics, rather than any lack of attire.

The Nude set mixed songs from Prince's entire career, barring For You, Dirty Mind, and Around The World In A Day. The focus was on three albums, Purple Rain, Batman, and Graffiti Bridge, which together made up roughly half of the set. The repertoire included such crowd-pleasers as "Purple Rain," "Baby, I'm A Star," "Take Me With U," and "Kiss." Prince also played the recent Batman hits, "Batdance" and "Partyman," and "Nothing Compares 2 U," which Sinead O'Connor had recently turned into a huge worldwide hit.

The set list also featured several covers. "Kiss" was turned into a medley with "I'm In The Mood," a 1951 blues number by John Lee Hooker, sung by Gaines. Prince and Gaines took turns rapping on "Alphabet St."; in addition to the "Alphabet St." rap, Prince included the rap from "The Latest Fashion" (from Graffiti Bridge) while Gaines sang and rapped a portion of the platinum-selling rap classic "It Takes Two" by Rob Base & DJ E-Z Rock (from It Takes Two, 1988). Prince accompanied Gaines at the piano for a take on "Ain't No Way," a minor 1968 hit for Aretha Franklin (released on her Lady Soul, 1968). "Baby, I'm A Star" was turned into an extended closing jam, which usually incorporated a version of Aretha Franklin's 1967 hit "Respect" (written by Otis Redding, included on Franklin's I Never Loved A Man The Way I Love You, 1967) and a few lines from "We Can Funk." A sampled James Brown voice from his song "Make It Funky" (from Revolution Of The Mind, 1971), exclaiming "Whatever I play has got to be funky," kicked off a closing hip-hop-infused segment, which had the Game Boyz rapping and chanting over a sampled loop of a part of another James Brown song, "Get On The Good Foot" (from Get On The Good Foot, 1972) (for lack of a proper title, this segment is referred to as "Make It Funky").

Most *Nude* shows were approximately 90 minutes long, but they could last anywhere from 80 to 115 minutes. The backbone of the set was the following: "DAT Intro" / "The Future" / "1999" / "Housequake" / "Sexy Dancer" / "Kiss" / "I'm In The Mood" / "Purple Rain" / "Take Me With U" / "Alphabet St." / "The Latest Fashion" / "It Takes Two" / "The Question Of U" / "Electric Man" / "Controversy" / "Ain't No Way" / "Nothing Compares 2 U" / "Batdance" / "Partyman" / "Baby, I'm A Star" / "Respect" / "We Can Funk" / "Make It Funky."

"Ain't No Way" and "Nothing Compares 2 U" were sometimes replaced by "A Song For You" (a song by Leon Russell, performed by Aretha Franklin on *Let Me In Your Life*, 1974), sung by Gaines, and "Little Red Corvette." "When Doves Cry" was played instead of "Controversy" on several occasions. "Controversy" often included a few lines from

"D.M.S.R.". This chant was sometimes added to "When Doves Cry." A full-band version of "Do Me, Baby," with a guitar intro by Weaver, was introduced halfway through the tour. Several shows included "Bambi" and a medley of the *Lovesexy* tour favourite, "Blues In C (If I Had A Harem)" and "Don't Make Me Pay For His Mistakes," an old blues song covered by B.B. King amongst others. Occasionally, some lines were included from "Clean-Up Woman," a 1971 soul number by Betty Wright (and earlier released as a one-off single by Rosie). "Respect" was sometimes substituted for "Rescue Me," a song originally performed by Fontella Bass in 1965 (written by Carl Smith and Raynard Miner).

The show closed with an extended "Baby, I'm A Star" jam, which usually incorporated a version of Aretha Franklin's 1967 hit "Respect" (written by Otis Redding, included on Franklin's *I Never Loved A Man The Way I Love You*, 1967) and a few lines from "We Can Funk." The "Baby, I'm A Star" jam on some occasions included a few lines from "Irresistible Bitch."

A few songs or song excerpts appeared once or twice: "Thieves In The Temple," "Raspberry Beret," instrumental snatches from The Time's "Ice Cream Castles" added to "Baby, I'm A Star," a fragment of Bo Diddley's "Hey! Bo Diddley" (from *Bo Diddley*, 1958) incorporated into "Alphabet St.", and a snippet of the classic "James Bond Theme" (written by Monty Norman) added to "Kiss." A song tentatively called "Take A Bite," sung by Gaines, also made one appearance in the "Baby, I'm A Star" jam.

Besides an instrumental portion of "The Question Of U," the piano segment preceding the full-blown version of "The Question Of U" included, from time to time, "Do Me, Baby" (with vocals), "An Honest Man," "Under The Cherry Moon," and "Venus De Milo." Two songs by Joni Mitchell, "Blue Motel Room" (from *Hejira*, 1976) and "A Case Of U," also made rare one-off appearances in the piano medley.

Some songs were reworked during the tour to fit in raps. Towards the end of the tour, Tony began adding a rap called "The Flow" to "The Future," while "Partyman" sometimes included a rap from Digital Underground's 1990 breakthrough single "The Humpty Dance" (from Sex Packets, 1990). A few lines from Janet Jackson's "What Have You Done For Me Lately" (from Control, 1986) were also added to "Partyman."

Three different acts opened some shows for Prince in Europe: Mavis Staples, Australian artist Jenny Morris (whose band included several INXS members), and Dutch group Lois Lane. Initially, Staples was going to be support act from the outset of the tour, but she wasn't available in early June. Jenny Morris was chosen instead. Alannah Myles and Candy Dulfer's Funky Stuff were also considered. Staples was backed up by Flash, which was essentially Dr. Mambo's Combo (including Margie Cox as one of the backing singers). During some of the last shows of the tour, Lois Lane percussionist Martin Verdonk would guest onstage during Prince's set.

With Gaines as the only female member of Prince's band, the atmosphere on the road was very male-dominated. Gaines had difficulties adjusting and felt a schism between her and much of the band, spending almost all of her offstage time alone. She says that several band members were resentful of her prominent role onstage, taunting her for being overweight and generally creating an environment where few women would feel comfortable. Gaines voiced concerns to Gilbert Davison,

but nothing changed. After threatening to leave the tour, Prince acted by transferring her to another tour bus with Mavis Staples.

3 June 1990

Second concert at Stadion Feijenoord, Rotterdam. The two Rotterdam concerts sold almost 96,000 tickets. The weather conditions were miserable during both concerts, with repeated thunder strokes and the rain pouring down from a nearly black sky. The opening concert had to be cut short to a mere 80 minutes as the wet weather was causing problems onstage.

5 June 1990

Concert at Gentofte Stadion, Copenhagen, Denmark.

6 June 1990

Concert at Ostseehalle, Kiel, Germany. This was the first of nine concerts in Germany. Lines from "Irresistible Bitch" were added to the "Baby, I'm A Star" jam.

7 June 1990

Prince's 32nd birthday is celebrated by 7,000 fans at Alsterdorfer Sporthalle, Hamburg, Germany. The concert was originally planned for Kiel, but it was moved to Hamburg only weeks before the concert date because of poor ticket sales in Kiel. An aftershow was planned by WEA Records and the German concert promoter at Schönen Aussichten, but Prince chose instead to go to Trinity at midnight to celebrate his birthday. A floor was sealed off and Prince's entourage grew from 20 (band members, bodyguards and crew) to 70 during the night. Outside the club were some 1,500 people trying to get in.

9 June 1990

Second concert at Alsterdorfer Sporthalle, Hamburg. The concert was initially scheduled for Cologne's huge football stadium Mungersdorferstadion (capacity 70,000), but the ticket sales were so poor that the concert promoter decided to move the concert to a much smaller venue. The set included "Raspberry Beret." A part of "Hey! Bo Diddley" was incorporated into "Alphabet St."

10 June 1990

Concert at Niedersachsenstadion, Hannover, Germany.

12 June 1990

Concert at Waldbuhne, Berlin, Germany. Lines from "Irresistible Bitch" were added to the "Baby, I'm A Star" jam. Back at his hotel room after the show, Prince caught a video on MTV by Lois Lane. Impressed with what he saw, he requested more material of the band. They were subsequently offered to be the support act during the final leg of the European tour.

13 June 1990

Concert at Westfalenhalle, Dortmund, Germany.

14 June 1990

Concert at Olympiastadion, Munich, Germany.

16 June 1990

Concert at Parc des Princes, Paris, France. Following the concert, Prince went to Les Bains Douches. He had the DJ play a remix of "Electric Chair."

17 June 1990

Concert at Foire de Lille, Lille, France. Besides the French crowd, the concert in the northwest of France also attracted lots of fans from The Netherlands and Belgium. This was the last show that Jenny Morris played as support act.

19 June 1990

Prince begins a 16-night engagement at the Wembley Arena in London, England. "Don't Make Me Pay For Your Mistakes" made its debut. Some lines from "Irresistible Bitch" were added to the "Baby, I'm A Star" jam. Mavis Staples took over as opening act for the first stint of UK and Irish shows.

The 16 Wembley Arena concerts sold almost 200,000 tickets, breaking the record previously held by Dire Straits, who performed nine shows at the venue in 1985. In total, Prince's 21 British concerts were attended by almost 300,000 people, considerably more than the 37,000 tickets sold in 1986 and 77,000 in 1988.

Prince worked at three different London studios during the stay in the city: Olympic Studio, Townhouse, and Metropolis. Songs recorded in London during the summer included "Daddy Pop" and "Walk Don't Walk," both later on *Diamonds And Pearls*, and "Schoolyard," which remains in the can.

Prince and the band also recorded some songs for a projected Paisley Park Records solo album by Rosie Gaines, including "Pain," "Streetwalker," "In The Name Of Love," a version of Bob Marley's "Turn Your Lights Down Low" (from Exodus, 1977), "Hold Me," and "My Tender Heart." Three of the tracks were later released, although only "My Tender Heart" made Gaines' 1995 Closer Than Close album. "Pain" was released by Chaka Khan in 1997 on the Living Single soundtrack, while "Hold Me" was released by Jevetta Steele on her 1993 album Here It Is.

20 June 1990

Concert at Wembley Arena, London. "Irresistible Bitch" fragments were once again added to the "Baby, I'm A Star" jam.

22 June 1990

Concert at Wembley Arena, London. "A Case Of You" was played.

23 June 1990

Concert at Wembley Arena, London.

25 June 1990

Concert at Wembley Arena, London. "Blue Motel" was played. "When Doves Cry" and the medley of "Don't Make Me Pay For Your Mistakes" and "Blues In C (If I Had A Harem)" premiered in the set.

26 June 1990

Concert at Wembley Arena, London. The set included "Blue Motel."

27 June 1990

Concert at Wembley Arena, London. "Blue Motel" was again played.

29 June 1990

First of four concerts at NEC, Birmingham, England.

30 June 1990

Concert at NEC, Birmingham.

1 July 1990

Concert at NEC, Birmingham. Instrumental parts from "Ice Cream Castles" were added to the "Baby, I'm A Star" jam.

3 July 1990

Prince returns to London for a concert at the Wembley Arena.

4 July 1990

Concert at Wembley Arena, London.

7 Julu 1990

Concert at Pairc U Chaoimh, Cork, Ireland. Prince's first ever concert in Ireland was held at the home pitch of Cork Hurling and Gaelic Football team. The tickets to the show sold out in one week, and a second concert was announced. However, the ticket sale was slow and the concert (planned for July 6th) was cancelled only a week before showtime.

9 July 1990

Prince is back at the Wembley Arena, London.

10 July 1990

Concert at Wembley Arena, London. "Bambi" was played for the first time on the tour.

10 July 1990

Release of the Time's fourth album, *Pandemonium*, on Paisley Park Records. It was the band's first to actually feature major contributions by the group members, some of whom had not played on their earlier records. Although he isn't mentioned in the credits, Prince wrote five songs on the album: "Chocolate," "Jerk Out," "My Summertime Thang," "Data Bank," and "Donald Trump (Black Version)." Jimmy Jam, Terry Lewis, and Morris Day were also given a songwriting credit with Prince on "Jerk Out." The other songs on *Pandemonium* are written by Monte Moir with Jam/Lewis ("Sometimes I Get Lonely"), Jam/Lewis ("It's Your World"), and Jesse Johnson with Jam/Lewis ("Skillet," "Blondie," and "Pandemonium").

Pandemonium became a big commercial success, out-selling all previous Time albums, while the first single, "Jerk Out," became the group's biggest hit, reaching number 18 on the Pop Chart. However, the second single, "Chocolate," went nowhere and the Time reunion soon lost its momentum. Frictions between certain band members while they were shooting a video for "Chocolate" signalled the beginning of the end for Jam/Lewis, who wanted to concentrate on their production work.

Dissensions escalated in the band when they were in New York for an appearance on Saturday Night Live, in October 1990. Jesse Johnson was subsequently voted out of the band by the other members. A revised line-up then played two concerts in Japan in February of 1991, but many felt the reunion had in truth expired by then. Since then, different configurations of the band, although all with Day as the singer, have made

several tours. A new album has been discussed many times but it has yet to become a reality.

11 Julu 1990

Concert at Wembley Arena, London.

13 July 1990

The fourth and last concert in Birmingham, NEC.

15 July 1990

Concert at Fussballstadion St. Jakob, Basle, Switzerland. Lois Lane premiered as the opening act at this concert. They supported Prince at all remaining shows of Europe.

17 July 1990

Concert at Stadio Flaminio, Rome, Italy. Not more than 11,500 attended the concert at the 30,000-seat stadium, including 3,500 fans, who had been allowed to exchange their original tickets for a cancelled concert in Rome in 1988.

Prince was at the centre of a legal dispute before he entered Italy after a Milan court had placed a confiscation order of about \$850,000 of his earnings, following an action by concert promoter Franco Mamone of InTalent Arte. That amount was to come from Italian ticket sales on the *Nude* tour. The dispute stemmed from 1987, when Prince cancelled dates in Rome and Turin on the *Sign O' The Times* tour. A Rome concert on the 1988 *Lovesexy* tour had also been cancelled. Mamone had paid more than \$400,000 to Prince in advances that hadn't been refunded. Mamone believed that a settlement was about to be reached, but Arnold Stiefel and Randy Phillips chose to work with another promoter, Avantgarde, for the *Nude* tour dates in Italy. Mamone agreed to an out-of-court settlement of \$350,000, which was paid to him by Avantgarde.

17 July 1990

The release of *Graffiti Bridge* is previewed with "Thieves In The Temple." The single reached number six on the *Billboard* Pop Chart and number one on the R&B Chart. It was certified gold. The B-side features the continuation of the song.

18 July 1990

Concert at Stadio S.L., Cava dei Tirreni, near Naples in Italy. The show was attended by 5,100 spectators in the 30,000-seat venue. The set included a song tentatively called "Take A Bite," sung by Rosie Gaines.

The Cava dei Tirreni concert was added because Prince's management wanted to raise the money for concert promoter Franco Mamone's Avantgarde's \$350,000 settlement with Prince's previous promoter in Italy, InTalent Arte. Following the concert, people from Avantgarde blocked the exits with forklift trucks and prevented Prince's crew and equipment from leaving. Francesco Sanavio of Avantgarde demanded \$200,000 and to be released from the agency's obligations to pay the remaining amounts due. Besides having paid InTalent Arte \$350,000, Sanavio claimed to have lost \$900,000 on the sparsely attended concerts in Rome and Cava dei Tirreni.

As a result of the dispute, Prince cancelled the two remaining concerts in Italy, Turin (July 20th) and Udine (July 30th), claiming that he feared a "Mafia kidnapping attempt." Prince's organisation had not received full payment since

Sanavio had paid the \$350,000 to InTalent Arte out of the fee for the Italian shows. The contract provided that concerts could be cancelled if final payment wasn't made prior to each concert. A Venice court later granted Sanavio the permission to file an attachment on future money, up to \$1.3 million, earned by Prince in Italy in order to insure that the money would be available for payment. Prince didn't visit Italy again until 2002.

22 July 1990

The first of five Spanish open-air concerts takes place at Estadio Vicente Calderón, Madrid. The concert was broadcast live on Spanish radio.

24 July 1990

Concert at Estadio Luis Casanova, Valencia, Spain.

25 Julu 1990

The concert at Estadi Olimpico de Montjuic, Barcelona, Spain, was attended by a 16-year-old dancer named Mayte Garcia, who would later marry Prince. She was dragged along to the concert by her mother. After the show, her mother encouraged her to undertake a career move. She gave Kirk Johnson a videotape of her dancing, asking him to deliver it to Prince. About a week later, though, she received a call asking her to bring another tape to a show in Germany.

Born in Puerto Rico, Mayte grew up in Germany, where her father pursued a military career. Encouraged by her mother, a language teacher, Mayte studied various classical and modern dance styles from the time she was very young. She spent summer vacations in Egypt, where she learned belly-dancing; one of her favourite tricks was to flip a coin using her belly button. She later took up singing lessons. As a teenager in Germany, she recorded some songs that later surfaced on two singles, released in Europe in 1992 and 1993: "Broken Wings" coupled with "I Don't Care" and "Too Dramatic" coupled with "Stop." "Broken Wings" is a cover of a song by Mister Mister. The lyrics to the three other songs were penned by Mayte.

27 July 1990

Concert at Estadio Municipal, Marbella, Spain.

29 July 1990

The concert at Estadio Santa Maria del Mar, La Coruna, Spain, is broadcast live on regional television. A team of regional television stations paid about \$200,000 for the transmission rights.

30 July 1990

Prince returns to the US for work on the *Graffiti Bridge* movie. He supervised four days of frantic editing on the film. Warner Bros.' editors had tried two versions, but they were deemed unacceptable by everyone involved. The film's originally planned premiere date of August 7th was postponed because the editing had not been completed in time. Concerts in Wurzburg (July 28th) and Manchester (August 2nd) were moved to allow for Prince to go back to the US.

2 August 1990

A maxi-single of "Thieves In The Temple" is released. In addition to the album version of the song, the record features two

dance remixes of "Thieves In The Temple": "Thieves In The House Mix" and "Temple House Dub."

4 August 1990

Back in Europe, the *Nude* tour continues with a concert at Festivalterrein, Werchter, Belgium. A part of "What Have You Done For Me Lately" was added to "Partyman" for the first time.

5 August 1990

Concert at IJsstadion Thialf, Heerenveen, The Netherlands. Tony Mosley's "The Flow" rap, incorporated into "The Future," made its debut. The show was a late addition to the European tour schedule. Prince wanted to play an indoor concert in The Netherlands after the wet Rotterdam concerts at the beginning of the tour.

6 August 1990

Concert at Westfalenhalle, Dortmund, Germany.

8 August 1990

Concert at Maimarkthalle, Mannheim, Germany. "Thieves In The Temple" made its live premiere. The concert replaced the planned Wurzburg show on July 28th. German radio station SWF3 had planned to broadcast the Mannheim show live, but two hours before showtime, the transmission was cancelled.

Mayte Garcia attended the show and was asked to go backstage to meet Prince and deliver a videotape of her dancing. She was living in nearby Wiesbaden at the time. The chemistry between Prince and Mayte was immediate. Prince later said in an interview that he was enraptured even by the photo on her video case. "She was 16, I fell in love," he said. After Mayte left the dressing room, Rosie Gaines looked at Prince and said, "There's your future wife." Prince stayed in touch with Mayte through phone and mail, and Mayte continued to send him videos. He told her that he wanted her to dance in his band.

10 August 1990

Concert at Scandinavium, Gothenburg, Sweden. This concert was at one point planned as the opening of the tour (May 6th).

11 August 1990

First of two concerts at Globe Arena, Stockholm, Sweden. A bit of "James Bond Theme" was added to "Kiss."

12 August 1990

Second show at Globe Arena, Stockholm. Prince changed a line to "Bambi," directing it at Lois Lane's Suzanne Klemann, "Suzanne, it's better with a man." Prince had shown romantic interest in her before finding out that she preferred women.

Prince remained in Stockholm until the day before the Lausanne show. Journalist Neal Karlen from *Rolling Stone* flew in from the US and travelled with Prince's entourage for a few days following the stay in Stockholm. He spoke with band members and interviewed Prince. Photographer Jeff Katz also came over to do a photo session in Stockholm for the cover of the *Rolling Stone* article.

16 August 1990

Concert at Stade De La Pontaise, Lausanne, Switzerland.

18 August 1990

Concert at Parc des Sports Charles-Ehrmann, Nice, France.

20 August 1990

Prince's 12th album, the soundtrack to *Graffiti Bridge*, is released. It was almost as much of a multi-artist album as a Prince release. Four of the 17 tracks (of which one is a reprise) are performed by The Time and three tracks feature lead vocals or co-lead vocals by Mavis Staples, George Clinton, and Tevin Campbell. Additionally, Elisa Fiorillo, T.C. Ellis, and Robin Power make guest appearances as vocalists. The 72-minute album was released as a single CD and a double LP.

Graffiti Bridge met with a mixed critical response. It was deemed more impressive than Batman, but most reviewers felt it failed to introduce new dimensions to Prince's music. Prince was disappointed that the lyrics and his messages didn't get as much attention as the music. Commercially, the album was a disappointment, coming after the success of Batman. It reached number six on both the US Pop Chart and R&B Chart. It sold on a par with Lovesexy and was certified gold, indicating that the success of Batman was achieved due to the huge media campaign and interest in the film; left to its own devices, Prince's music appealed to a much smaller audience.

Despite declining sales, though, Prince was still very much considered a musical innovator and a trend-setter. His position was reinforced by the emergence in the late '80s of many artists who seemed to emulate different aspects of Prince's music, including Terence Trent D'Arby, George Michael, Lenny Kravitz, Bobby Brown, Paula Abdul, Family Stand, and Red Hot Chili Peppers.

Graffiti Bridge closed a musical chapter of Prince's career. After working with drummer Michael Bland on the Nude tour and forming The New Power Generation later in 1990, he went into a "big band mode," as he has expressed it. Instead of doing everything himself, as had largely been the case from For You until Graffiti Bridge, Prince began working and recording more with his band. To some degree, he also lost interest in the technology required to devise contemporary beats and sounds. At the same time, he began to take a more active interest in rap and its hip-hop musical underpinnings. Having previously worked on a few rap tracks with Cat, T.C. Ellis, and Robin Power, Prince discovered the rapping skills of Tony Mosley on the Nude tour. The changes in Prince's music would become very evident on his next album.

20 August 1990

Prince returns to England for another Wembley Arena show. Robin Power and Elisa Fiorillo flew in from the US to join the entourage during the conclusive concerts of the tour.

21 August 1990

Maine Road, Manchester, England. The only open-air concert in England took place at the home stadium of the Manchester City football team. The concert was rescheduled from the original date of August 2nd. Because of an early curfew, the "Baby, I'm A Star" encore was left out.

22 August 1990

Concert at Wembley Arena, London. A party for the band and crew members was held at Shaftsbury's nightclub in London after the concert. Guests included Lois Lane, Robin Power, and Elisa Fiorillo.

23 August 1990

Concert at Wembley Arena, London. Robin Power guested onstage.

24 August 1990

The European *Nude* tour closes at the Wembley Arena, London. The concert began unusually with "Partyman." The set included "Raspberry Beret." Prince returned to the US immediately after the show.

30 August 1990

The Japanese leg of the *Nude* tour is launched at the Tokyo Dome. The set was largely the same as previously. A few songs made rare one-off appearances in the set: "Jerk Out," incorporating lines from Aretha Franklin's hit "Rock Steady" (from *Young, Gifted And Black*, 1972), a full-blown rendition of "The Flow," "Thieves In The Temple," and "Take A Bite" (tentative title).

31 August 1990

Second show at the Tokyo Dome, Japan. Produced by TV Asahi, the concert was filmed and was broadcast in Japan a few weeks after the concert. The concert was also aired live on Japanese radio. A 60-minute television film of the concert (*Prince In Tokyo*) was later put together by Paisley Park Enterprises.

While in Tokyo, Prince went into the Warner Pioneer Studio to record new material with a line-up of Levi Seacer Jr. on bass and Michael Bland on drums, with Prince himself handling guitar and keyboard. The recordings were embellished at Paisley Park after the tour. They recorded the basics of three tracks which ended up on Prince's next album, *Diamonds And Pearls*: "Willing And Able," "Strollin'," and "Money Don't Matter 2 Night." In addition, they taped "5 Women," later given to Joe Cocker before Prince released his own version (recorded in Tokyo) on *The Vault... Old Friends 4 Sale*, and "Something Funky (This House Comes)," which was placed on early configurations of *Diamonds And Pearls*.

2 September 1990

Concert at Hanshin Koshien Kyujyo, Hyogo, Japan. The concert included "Jerk Out," which incorporated lines from "Rock Steady." The set also included the rarely played "Raspberry Beret."

6 September 1990

Concert at Makomanai Open Stadium, Sapporo, Japan.

10 September 1990

The short Japanese tour closes with a show at the Yokohama Stadium, also the final stop on the 1986 tour. The concert featured "Thieves In The Temple" and "Take A Bite."

11 September 1990

Prince records further material intended for *Diamonds And Pearls* as soon as he is back in Minneapolis. He tracked "Horny Pony" and reworked "Something Funky (This House Comes)" on the same day, before putting "The Flow" and "Jughead" on tape. "The Flow" was developed from a rap by Tony Mosley that was added to "The Future" towards the end of the *Nude* tour. Another song recorded during these sessions was a remake of The Commodores' "Fancy Dancer" (from *Hot On The Tracks*, 1976), tentatively intended for a projected album by his band. Only "Jughead" made it onto *Diamonds And Pearls*, while "Horny Pony" became a single B-side. "The Flow" was later revamped for the "Talbum.

14 September 1990

Prince continues work on the *Graffiti Bridge* film. Although principal filming was finished when the *Nude* tour began, he spent a week re-shooting scenes in Hollywood. More editing and post-production work followed. He also spent five weeks at Larrabee Sound in Los Angeles, recording odds and ends for the soundtrack and mixing the film sound. He remained in Los Angeles until October 24th.

While in Los Angeles, Prince met an 18-year-old girl named Tara Leigh Patrick at the nightclub Spice. She hailed from Cincinnati, Ohio, but had moved to Los Angeles to pursue her dream of breaking into the entertainment business. She was dancing from a very early age. By the age of nine, she was chosen for the prestigious School for Creative and Performing Arts on the strength of her acting abilities. She began taking singing lessons and in her mid-teens she was choreographing and performing musicals for the school's theatrical ensemble.

Patrick was invited to Prince's rented Beverly Hills home to audition for him. Nervous that she was being played for a fool, Patrick nonetheless agreed and ended up dancing and singing before Prince. She left thinking she had blown her first big opportunity. A few months later, though, she received a phone call from Prince saying that he wanted to record an album with her and sign her to Paisley Park Records. She was re-named Carmen by Prince, with inspiration coming from a 1954 film called *Carmen Jones*, which was Otto Preminger's adaption of Bizet's *Carmen* opera. She agreed and came up with the idea of adding Electra, the name of a Greek goddess, to the title.

18 September 1990

Release of *I Am* by Elisa Fiorillo. It includes five songs with Prince input: "On The Way Up" (written by Prince in collaboration with Fiorillo, Levi Seacer Jr., and David Z. Rivkin), "Playgirl," "Love's No Fun," "Oooh This I Need," and "I Am" (Prince, Levi, and David Z. Rivkin).

A former Star Search winner, Flisa Fiorillo released her self-titled debut album in 1988. It featured production by DJ/producer John "Jellybean" Benitez. *I Am* was her second album. Released as a single, "On The Way Up" reached the Top 40, becoming Fiorillo's biggest ever hit.

25 September 1990

The second US single picked from *Graffiti Bridge* is "Round And Round" with Tevin Campbell. The B side contains a "Soul Dub" version of the song. After reaching number three

on the R&B Chart, it crossed over to hit number 12 on the Pop Chart.

October 1990

Prince records "Insatiable" at Larrabee Sound. The track was saved for his next album. Several days in October were devoted to the recording of tracks for a 12-inch maxi-single release of "New Power Generation." Prince reworked previously existing tracks and taped some new material. Robin Power guested to rap on some tracks.

A 10-track "New Power Generation" maxi-single was assembled, containing on side one: "New Power Generation Pt. I and II" / "T.C.'s Rap" / "Tony's Iggnant Mix" / "Get Off" / "The Lubricated Lady." Side two was going to include: "Loveleft, Loveright" / "Ooh Bee Shoo Bee Doo Koo Shoo Ooh" / "My Tree" / "A Positive Place" / "Play." Both "T.C.'s Rap" and "Tony Iggnant Mix" are based on "New Power Generation." The title of "Tony's Iggnant Mix" was later changed to "Brother With A Purpose." Elisa Fiorillo sings on "Ooh Bee Shoo Bee Doo Koo Shoo Ooh" and Robin Power raps on "My Tree" and its continuation, "A Positive Place," for which the tempo was halved (the tape machine was slowed down).

A second configuration of the planned maxi-single contained on side one: "New Power Generation Pt. I (Funky Weapon Remix)" / "T.C.'s Rap" / "Tony's Iggnant Mix" / "Get Off" / "The Lubricated Lady." Side two: "Loveleft, Loveright" / "U Want Me 2 What?" / "Oobey Doop" / "Oobey Doop Be Shoo Doo Loo Fly Me Doo Koo Shoo Ooh" / "New Power Generation Pt. II." Robin Power appears on "U Want Me 2 What?", which is the same track as "A Positive Place." Similarly, "Ooh Bee Shoo Bee Doo Koo Shoo Ooh" is identical to "Oobey Doop Be Shoo Doo Loo Fly Me Doo Koo Shoo Ooh." Several of the tracks from the two configurations of the maxi-single didn't make the final release as Prince chose to withhold many of the songs. The maxi-single was completed in mid-October.

3 October 1990

Prince's band backs up Tevin Campbell for his performance of "Round And Round" on the *Arsenio Hall Show*. Guitarist Miko Weaver had been discontented for some time and left Prince's employ immediately after the conclusion of the *Nude* tour. Instead, Levi Seacer Jr. switched from bass to guitar and Sonny Thompson was brought in to play bass. The Game Boyz also performed with the band and Campbell.

Thompson had a background in The Family, contemporaries with Prince's Grand Central. Later in the '70s, he played for some time in The Lewis Connection. He was on the verge of joining Prince's band in 1981, but Prince chose Brown Mark instead. He went on to play for several years with Jesse Johnson. Leaving Johnson's band, he was going to be a part of a band put together by John Jefferson, a local promoter and businessman. Tommy Elm (later known as Tommy Barbarella) was also shortlisted for the band. However, the project never got off the ground, and later in the '80s Thompson and Elm both made a living playing with different cover bands. Jearlyn Steele of the Steele family sang with one of the groups a few times, which led to Thompson's and Elm's work with The Steeles family. Their next group was Dr. Mambo's Combo.

16 October 1990

The Glam Slam nightclub in Minneapolis opens with a performance by Rosie Gaines, keyboardist in Prince's band. She also performed on the two following nights. The two-story 20,000-square-foot nightspot had the same name and decor as the fictitious club in the *Graffiti Bridge* film. Prince lent the club his full endorsement and the venue had access to unreleased material from Paisley Park.

18 October 1990

Rolling Stone publishes a conversation with Prince. It was the first time in five years that Prince had talked at any length to the press. Prince explained that he didn't like being interviewed, because he wanted to avoid "that big Q followed by that big A, followed by that line after line of me either defending myself or cleaning up stories that people have told about me." He talked mostly about Graffiti Bridge, explaining that he "didn't want to make Die Hard 4."

23 October 1990

Release of "New Power Generation." Disappointingly, the single only reached number 64 on the Pop Chart and 27 on the R&B Chart. The B-side features part two of the song (from the *Graffiti Bridge* album).

29 October 1990

Back in Minneapolis from Los Angeles, Prince records "Glam Slam '91" at Paisley Park. The song was not placed on his next album, *Diamonds And Pearls*, although most of the lyrics ended up in "Gett Off."

1 November 1990

Graffiti Bridge receives its premiere, at the Ziegfeld Theatre in New York. Prince attended the screening but didn't show up at the party afterwards. Present at the premiere and party were Graffiti Bridge co-stars Morris Day, Jerome Benton, Ingrid Chavez, Robin Power, and Tevin Campbell. MTV covered the premiere on a one-day delay (MTV 24 Hour Street Party).

After the first version of *Graffiti Bridge* was delivered to Warner Bros. in April, the film had been through several cuts and undergone many changes. "Can't Stop This Feeling I Got," "The Question Of U," "Graffiti Bridge," "The Latest Fashion," and longer versions of "We Can Funk" and "Joy In Repetition" had been filmed but were dropped along the way.

2 November 1990

Graffiti Bridge goes on general cinema release, playing on 688 screens in the US. The reviews were unmercifully negative, on par with the critical response to *Under The Cherry Moon*. The film bombed at the box office. It grossed \$4.2 million before being removed from most screens after a month. The film cost \$7 million and it was estimated that Warner Bros. needed to rack up \$14 million in gross ticket sales to recover all of its investment.

The failure of *Graffiti Bridge* effectively put an end to any plans Prince might have had about pursuing a successful parallel career in films; it remains his last large-scale film project to this day.

2 November 1990

Broadcast of *Friday Night Videos*, NBC television. Hosted by Patti LaBelle, the show included footage from the August 31st Tokyo concert. Ingrid Chavez and Robin Power guested the studio.

November 1990

Prince records two songs for Louie Louie, "Hey, Louie Louie" and "Get Blue," at Paisley Park. The former song was turned down, but "Get Blue" was included on Louie Louie's *Let's Get Started* album, released in 1993. Prince collaborated with Levi Seacer Jr. and David Rivkin on two songs, "Well Done" and 'Move Me." The former was included on The Steeles' 1993 *Heaven Help Us All* album, while the latter has never been released. Seacer and Rivkin also reworked Prince's "And How," originally recorded by him in March 1986.

29 November 1990

Release of a maxi-single of "New Power Generation." It includes three tracks that are based on "New Power Generation": a dance remix titled "Funky Weapon Remix," and two versions of the song featuring raps, "T.C.'s Rap" by T.C. Ellis and "Brother With A Purpose" by Tony Mosley. In addition, the record includes three new titles: "Get Off," "The Lubricated Lady," and "Loveleft, Loveright."

30 November 1990

Prince returns to Los Angeles for a few days' sessions at Larrabee Sound. He worked on some tracks with Rosie Gaines. Sinead O'Connor visited the studio and hung out some with Prince before their friendship turned sour. She later related the story of an embarrassing row between the two, at the end of which Prince refused to talk to her.

4 December 1990

Release of "Melody Cool" with Mavis Staples, the fourth single taken from *Graffiti Bridge*. It failed to enter the US Top 100 (it reached number 36 on the R&B Chart). The B-side was "Time Waits For No One" from Mavis Staples' *Time Waits For No One*.

Early December 1990

Rehearsals with a partially new band line-up begin. Long-time keyboard player Dr. Fink was replaced by Tommy Elm. Fink was doing some production work in Minneapolis and told Prince's assistant that he couldn't get away at short notice. He thought Elm was going to be a temporary keyboard player for the South American concerts in January 1991 and he was bitterly disappointed when he realised that he had been replaced for good.

Tommy Elm was re-named Tommy Barbarella after Barbarella, a 1967 Roger Vadim film, a favourite of Prince's. The name of Jane Fonda's character in the film was Barbarella and the hair bands she wore to keep her hair out of the face were known as "barbarella" hair bands. Thus, Tommy unwittingly contributed to his new name since he used to wear headbands. Tommy's first group was called Zebop, after a Santana album. The band initially focused on jazz-funk fusion, but gradually developed into a more pop-oriented unit. They had some local radio exposure, but Tommy left the band when he received an offer to join a band put together by local promoter and busi-

nessman John Jefferson. In the ensuing years, he played with Sonny Thompson in cover bands and backed up The Steeles before joining Dr. Mambo's Combo.

Holdovers from the *Nude* tour band were keyboardist Rosie Gaines, drummer Michael Bland, Levi Seacer Jr., who switched from bass to guitar, and the Game Boyz trio. Bass player Thompson had joined the band two months earlier. Prince dubbed the new group The New Power Generation, commonly abbreviated The NPG. The collective image of the band was less diverse than the face Prince previously had presented to the world: Barbarella was the only white member and Gaines the only woman.

December 1990

Prince wraps up work on *Diamonds And Pearls* at Paisley Park. He taped "Call The Law" and assembled the first configuration of the album. It contained 13 tracks: "Daddy Pop" / "Walk Don't Walk" / "Schoolyard" / "Strollin'" / "Willing And Able" / "Diamonds And Pearls" / "Insatiable" / "Money Don't Matter 2 Night" / "Horny Pony" / "Live 4 Love" / "Something Funky (This House Comes)" / "Call The Law" / "The Flow."

At this early stage, the album was highly hip-hop-infused, with Tony Mosley playing a crucial role. Five of the tracks were later removed: "Horny Pony," "Schoolyard," "Something Funky (This House Comes)," "Call The Law," and "The Flow." Two of the songs later became B-sides, "Call The Law" and "Horny Pony," while "The Flow" was later re-recorded and released on the 't album. "Call The Law" was later included on The New Power Generation's *Goldnigga* album in 1993. Meanwhile, "Schoolyard" and "Something Funky (This House Comes)" have never been released. Prince continued work on the album throughout the winter of 1990-91. He recorded four new songs for the album: "Cream," "Thunder," "Jughead." "Push"

December 1990

Prince works on several tracks for Martika in late 1990 and early 1991. She had seen *Graffiti Bridge* no less than six times and noticed that many of the words were about the same things that she had been jotting in her notebook. She was already halfway through her second album when Prince offered to contribute some songs to the project.

Martika had acted on television series and a film when she launched a singing career with her self-titled 1989 debut. She scored hits with "Toy Soldiers" and "More Than You Know."

Prince first recorded "Love... Thy Will Be Done" for Martika. She was very excited about the song and her record company encouraged her to collaborate with Prince on more tracks for the album. Prince quickly came up with "Spirit," "Don't Say U Love Me," and "Martika's Kitchen," which also became the title of her album. Martika took the tracks with her to New York to finish with her own musicians.

A fifth song from the sessions, "Open Book," was left off Martika's album; it surfaced in 1993 on Jevetta Steele's *Here It Is.* It was inspired by Martika's song "Safe In The Arms Of Love" and even mentions passages from it (Martika is credited on "Open Book" along with Levi Seacer Jr. and Prince).

20 December 1990

Jill Willis and Gilbert Davison are appointed Executive Vice President and President of Paisley Park Enterprises respectively. At the same time, Prince parted ways with Arnold Stiefel and Randy Phillips, having signed with them simply because they enabled him to realise the *Graffiti Bridge* project.

Willis had worked as his publicist for Rogers Cowan, while Davison was a close friend since 1985 when he replaced Chick Huntsberry as head of Prince's security. Despite their titles, Prince was effectively managing himself, only assigning minor day-to-day chores to Willis and Davison. He was increasingly shedding himself of people around him with whom he didn't agree. Since the departures of Steve Fargnoli and Bob Cavallo, there were few people in his employ that had any influence on career-related matters.

5 Januaru 1991

Prince turns up at the Glam Slam club for a short jam 10 minutes before closing time.

6 January 1991

"Glam Slam '91" is premiered on Minneapolis radio station WLOL.

6 Januaru 1991

The NPG make their debut as Prince's new band at Glam Slam. The show sold out three hours after being announced two days earlier. The concert was basically a warm-up for Prince's performances at the Rock In Rio II festival. The 100-minute concert mixed *Nude* tour material with four new songs: "Money Don't Matter 2 Night," "Horny Pony," "Something Funky (This House Comes)," and "Call The Law." Rap was considerably more evident in the new show, although Prince played more of a back-up role on most of the rap material, giving the stage over to Tony Mosley and guest stars George Clinton and T.C. Ellis.

Mosley opened the show with "Something Funky (This House Comes)," rapping introductions of the band members. Prince appeared on a balcony overlooking the stage. Descending to the first floor, he launched into "Let's Go Crazy," which was followed by "Horny Pony." "Kiss" was performed on and around the piano with The Game Boyz providing visual diversions. Prince sneaked out to change clothes when the band played Henri Mancini's "The Pink Panther Theme" (from *The Pink Panther* soundtrack, 1964). Three *Nude* tour numbers came next: "Purple Rain," "Bambi," and "Take Me With U." The Time number "Shake!" was extended to incorporate a rap from "Glam Slam '91." Ellis and Clinton nearly upstaged Prince with their hybrid of Clinton's Funkadelic number "Get Off Your Ass And Jam" and Ellis' "Bustin'." Prince proceeded with "Call The Law."

Rosie Gaines was spotlighted next, tearing it up on "Dr. Feelgood," a song made famous by Aretha Franklin (from I Never Loved A Man The Way I Love You, 1967), while Prince made his way back up to the balcony, still assisting with guitar on his way. He soon re-emerged on the stage to perform "Money Don't Matter 2 Night" at the piano. Extended from the Nude tour to some 30 minutes, the closing "Baby, I'm A Star" jam incorporated bits and pieces from "Respect," "Ain't No Way," "We Can Funk," "Thieves In The Temple," Mosley's

"Brother With A Purpose" rap, and two Funkadelic tracks, "One Nation Under A Groove" (from *One Nation Under A Groove*, 1978) and "Get Off Your Ass And Jam." "This is how it goes at rehearsals for hours and hours," said Prince at the end.

8 January 1991

"Shake!" is the fifth and last US single released from the *Graffiti* Bridge album. It failed to enter the top 100. The B-side was "The Latest Fashion."

18 January 1991

Prince appears at the opening night of Rock In Rio II, at Estadio Maracana in Rio de Janeiro, Brazil. The nine-day rock festival was attended by almost 800,000 people. Prince's set was seen by about 60,000 people. More than 45 acts performed at the festival, including Guns 'n' Roses, George Michael, INXS, and Billy Idol. MTV filmed the entire event and aired a three-hour special. However, Prince bought back the television rights to his performances, thus preventing MTV from airing his portions of the show. He was reticent because he was breaking in new band members and played so much new material.

The Rio de Janeiro show was followed by two further South American concerts, making up a mini-tour. The concerts were lucrative and gave Prince a chance to test new material planned for his next album, *Diamonds And Pearls*, and break in new band members Tommy Barbarella and Sonny Thompson. Prince's band was revised since the *Nude* tour. The new line-up was the following: Levi Seacer Jr. (guitar); Sonny Thompson (bass); Tommy Barbarella and Rosie Gaines (keyboard); Michael Bland (drums); The Game Boyz: Kirk Johnson, Damon Dickson, and Tony Mosley (dancing and rapping).

Prince didn't bring his own stage set to the South American shows as all the concerts were part of festivals that featured numerous other acts. The bulk of the *Nude* tour repertoire was retained, but Prince also used the three South American dates to try out new, unreleased material: "Jughead," "Something Funky (This House Comes)," and "Horny Pony." Rosie Gaines was spotlighted as singer on a cover version of Aretha Franklin's "Dr. Feelgood" (from *I Never Loved A Man The Way I Love You*, 1967). Funked up versions of Henri Mancini's "The Pink Panther Theme" (from *The Pink Panther* soundtrack, 1964) and "Peter Gunn Theme" (first released on *Music From Peter Gunn*, 1959) were played in a medley. The Time's "Shake!" was also played.

The duration of Prince's set depended on how much time he had been allotted by the concert promoters. The following set or a shortly abbreviated version thereof was played in South America: "Something Funky (This House Comes)" / "Let's Go Crazy" / "Horny Pony" / "Kiss" / "The Pink Panther Theme" / "Peter Gunn Theme" / "Purple Rain" / "Bambi" / "Take Me With U" / "Alphabet St." / "It Takes Two" / "Shake!" / "Dr. Feelgood" / "Venus De Milo"/ "Condition Of The Heart" / "The Question Of U" / "Ain't No Way" / "Nothing Compares 2 U" / "Baby, I'm A Star" / "Respect" / "We Can Funk" / "Thieves In The Temple" / "Jughead."

21 January 1991

Prince performs at Estadio de River Plate, Buenos Aires, Argentina. Several of the artists that played at Rock In Rio II also appeared, including INXS, Joe Cocker, and Billy Idol. The event was called the Rock and Pop Festival.

Prince played a 75-minute set but didn't return for an encore, causing loud protests from the 30,000-strong audience, which expected him to play longer since he was last on the bill. Robert Plant was scheduled to play after Prince but he had pulled out the day before. When the stage crew started dismantling equipment, they were pelted with objects from the crowd. Audience members ripped down a huge 20-metre symbol that covered a control tower. Prince's contract called for a set lasting at least 70 minutes and he had only prepared a fairly short "festival" show, without encores. Gilbert Davison apologised the next day, but emphasised that Prince had not broken his contract since he played over the 70-minute time limit.

21 January 1991

Three instrumentals are submitted to Miles Davis: "Penetration," "A Girl And Her Puppy," and "Jailbait." The tracks were Madhouse 24 leftovers, originally titled "17 (Penetration)," "19 (Jailbait)," and "20 (A Girl And Her Puppy)." The recordings were nearly finished and Prince's idea was for Davis to simply add trumpet to those he liked and return them for post-production and mixing.

There had been ongoing discussions about a Prince/Davis collaboration ever since Prince had recorded "Can I Play With U?" for him in 1985. Prince was unsure of how to proceed, however. He felt they should do an entire album together, preferring not be viewed as one of several "producers" contributing to a Davis album. Davis seemed to agree but stopped short of committing fully.

Davis quickly taught "Penetration," "A Girl And Her Puppy," and "Jailbait" to his band, but he never added trumpet to Prince's recordings. Instead, he re-recorded them with his own band. His rough mixes were sent to Prince for his approval and possible input. Davis subsequently performed the three titles live.

24 January 1991

Prince makes a second performance at the Rock In Rio II festival in Rio de Janeiro.

1 Februaru 1991

Prince's long-time managers Bob Cavallo, Joe Ruffalo, and Steve Fargnoli sue Prince, claiming breach of contract, fraud, and bad-faith denial of contract. They demanded \$600,000 in severance pay plus punitive damages, charging that Prince had made financial and marketing decisions against their advice. They said that Prince began ignoring their advice in 1985 and subsequently released records "in competition with one another."

At the same time, Prince filed a lawsuit against his former lawyers for negotiating an unfavourable settlement with Fargnoli and his partners. They were granted "payments in perpetuity" for work created by Prince during the 10 years that they were his managers. "Prince sees his songs as his children," said Henley Saltzburg, Prince's attorney. "He feels it's unconscionable to have managers receiving a percentage ad infinitum on these creations." This lawsuit was later settled out of court.

February 1991

A new sequence of *Diamonds And Pearls* is compiled, containing: "Thunder" / "Daddy Pop" / "Diamonds And Pearls" / "Cream" / "Strollin'" / "Willing And Able" / "Horny Pony" / "Walk Don't Walk" / "Jughead" / "Money Don't Matter 2 Night" / "Push" / "Insatiable" / "Live 4 Love." At this stage, the album contained the songs that would end up on the record with the exception of "Horny Pony" instead of "Gett Off" (which did not yet exist).

6 February 1991

George Clinton's P-Funk All Stars stage a private concert and party at Paisley Park.

7 February 1991

Another concert and party by P-Funk All Stars is held, this time at Glam Slam, Minneapolis. A party followed at Paisley Park.

19 February 1991

Release of *Contribution* by Mica Paris (Island). The album includes her rendition of Prince's "If I Love U 2 Nite." The song was re-recorded by Paris' musicians instead of using Prince's original recording.

19 February 1991

Release of Eric Leeds' solo debut, *Times Squared*, on Paisley Park Records. Three of the 11 songs on (the CD version of) *Times Squared* are credited to the quartet of Prince, Leeds, Sheila E., and Levi Seacer Jr. Four songs were co-penned by Prince and Leeds. "Cape Horn" and "The Dopamine Rush" are Prince compositions, while one song was written by Leeds on his own and one by Leeds in collaboration with Atlanta Bliss.

24 February 1991

Prince attends Dances With Wolves at a Minneapolis cinema.

Early March 1991

A meeting between Prince and Warner Bros.' Mo Ostin and Lenny Waronker is held at Paisley Park. Ostin and Waronker wanted to persuade Prince to release some sort of greatest hits package. They felt the time was ripe after the unimpressive sales of *Graffiti Bridge* and they saw it as a way to stem the flow of new music for awhile. However, Prince wasn't interested. He already had *Diamonds And Pearls* recorded and had his plans mapped out around that project.

After the meeting, which lasted over three hours, *Diamonds And Pearls* was played for MTV Vice President Abbey Konowitch and Red Hot Chili Peppers' Anthony Kiedis, who had been brought along by Waronker.

4 March 1991

Prince begins sessions at Larrabee Sound in Los Angeles, remaining there until April 2nd. He worked on tracks for a planned Paisley Park Records album by Ingrid Chavez. The record was largely constructed by fusing new music with her poetry readings pulled from tapes recorded with Prince at Paisley Park in late 1987. Prince recorded the music for four tracks at Larrabee Sound in early March: "Elephant Box," "Slappy Dappy," "Jadestone," and "Whispering Dandelions."

He also did a fifth track, "Crystal City Cry," but it was left off the record. Prince's engineer, Michael Koppelman, who is also a musician, came up with the musical backing for a poem titled "Wintersong" while Prince left the studio for a few hours. Prince was so impressed with the result that he asked Koppelman to do another one, so he recorded "Candle Dance" shortly afterwards. Koppelman also recorded music for a song that became "Dance Unto The Rhythm" with Prince's words. It was later submitted to Louie Louie.

Chavez came out to Larrabee Sound later in March to check the progress. She recorded two songs with Koppelman, "Little Mama" and "Hippy Blood," writing the lyrics very quickly in the studio. In contrast to the previously recorded songs for her album, the two tracks featured Chavez actually singing instead of speaking her poetry. She took the two songs to Warner Bros.' Benny Medina, who was very enthusiastic and wanted her to do more songs in the same vein. Prince was very disappointed that she had played the songs to the record company before discussing it with him. His concept for the album had been that there would be no singing. An argument ensued when Chavez wanted to gain more control and do more songs with her singing. The outcome was that Prince withdrew from the project, leaving it over to Koppelman and Levi Seacer Jr. to finish it with Chavez. His friendship with Chavez never recovered from the incident.

Prince also began work with his new discovery, Carmen Electra. Her album took shape during 1991, with Prince recording songs on and off throughout the year. The starting points for her album were "Fantasia Erotica," a vault item from 1989 that was originally recorded for Anna Garcia/Fantastic and "Carmen On Top," recorded at Larrabee Sound in March 1991. Another early track for the album was "Fun," which was first planned as a preview single in 1991. The album was initially titled *On Top*, but it was later changed to *Carmen Electra*. It was in all essentials finished in early 1992, but it underwent several changes before it was eventually released in February 1993.

Also recorded at Larrabee Sound in March 1991 was Prince's take on "Uh Huh," a song performed by Ray Charles in a Pepsi television commercial campaign. Prince sampled the original recording and did his own version.

Late March 1991

Prince spends several days at Larrabee Sound in late March and early April working on a song that Kate Bush had sent him, "Why Should I Love You?". She wanted him to add his vocals to some sections of the song. However, Prince had his own ideas: he looped a four-bar section from the chorus of the song and recorded vocals and different instruments on all 48-tape tracks. Receiving the tape back from Prince, Bush puzzled over the recording for months, trying to figure out what to do with the song. Eventually, her engineer, Del Palmer, was able to reconstruct the song, leaving very little of what Prince had recorded. Bush had British comedian Lenny Henry sing the part she had planned for Prince to do. The end result was vastly different from the original song, but Bush professed to like it. The song was released on her *The Red Shoes* album in 1993.

Prince had admired Bush for some time, being particularly fond of her bold, groundbreaking 1985 album *Hounds Of Love.* Bush is one of the most successful solo female acts of the

past 20 years to come out of England. She is also one of the most unusual, with her keening vocals and unusually literate and complex body of songs. She has combined commercial success with critical acclaim. Prince met her backstage at a London concert on the 1990 *Nude* tour.

6 March (am) 1991

Duane Nelson, Prince's step-brother and bodyguard, attacks a photographer as he and Prince exit the Roxbury nightclub in Los Angeles. The photographer said that Nelson pushed his camera into his face. He was treated for facial cuts and bruises. Nelson wasn't arrested and left the scene in Prince's limousine. A report was filed and the Los Angeles police investigated the incident, but it didn't lead to a lawsuit.

Earlu April 1991

Ingrid Chavez's album is finished in early April with the recording of "Sad Puppet Dance" and "Spiritual Storm." Besides continuing work on Carmen Electra's album, Prince collaborated with Kirk Johnson on "Tip O' My Tongue" for El DeBarge in April.

10 April 1991

Prince crashes his Thunderbird in Minneapolis. He lost control of the car, going into a sharp curve too fast, and flipped it over. He wasn't far from his home and was being followed by a friend in another car. He was unhurt, only bumping his nose in the accident.

18 April 1991

Prince attends a concert by Miles Davis at Glam Slam, Minneapolis. Prince was asked to jam with Davis onstage but declined. It was the last time they saw each other, as Davis took ill later in the year and died on September 28th.

25 April 1991

Prince records "The Voice" and "I Hear Your Voice" at Paisley Park. Both songs were co-written with Rosie Gaines and Francis Jules (a Dutch, who was her husband at the time, having met on the *Nude* tour). The songs were slated for Gaines' solo album on Paisley Park Records entitled *Concrete Jungle*. More work followed during the summer, with the recording of "Hit U In The Socket" and "Extraordinary."

None of the songs Prince and Gaines recorded in 1991 ended up on her album, which eventually became Closer Than Close, released in 1995. Prince made "The Voice" the title track of Mavis Staples' second Paisley Parks album, "I Hear Your Voice" was given to Patti LaBelle for her 1991 Burnin' album, "Hit U In The Socket" was aired by NPG Music Club but never actually released on record, and "Extraordinary" was reclaimed by Prince and released on his The Vault... Old Friends 4 Sale.

May 1991

Release of *Here It Is*, the solo debut by Jevetta Steele. The album includes two tracks with Prince songwriting input: "And How" (written by Prince, David Rivkin, and Levi Seacer Jr.) and "Skip 2 My U My Darlin" (by Prince, Levi Seacer Jr., and Jevetta Steele). Prince didn't play on the two tracks.

Jevetta Steele is a member of the Steele family, a noted Minneapolis gospel ensemble. *Here It Is* was only released in parts of Europe but it was picked up by Columbia and revamped for a worldwide release in 1993.

Early May 1991

For the promotion of the forthcoming *Diamonds And Pearls*, two actresses/models, Lori Elle and Robia LaMorte, are hired to play the roles of Diamond and Pearl, respectively. They would later appear in the video for "Gett Off" and on the cover sleeve of *Diamonds And Pearls* as well as tour with Prince as dancers.

8 Mau 1991

A new version of *Diamonds And Pearls* is mastered. It contained the same tracks as previously, but the versions of "Thunder" and "Push" were longer.

10 May 1991

Prince records "Gett Off." Shortly afterwards, an acetate for a "Gett Off" EP was printed up, containing "Horny Pony," "Money Don't Matter 2 Night," a different version of "Cream," and a 10-minute version of "Gett Off." The EP was scrapped at the last moment and Prince decided instead to release a limited edition 12-inch single of "Gett Off."

14 May 1991

Release of *Spellbound* by Paula Abdul. The album includes "U," a track written by Prince. Prince used the Paisley Park songwriting pseudonym in the credits.

A former LA Lakers cheerleader, Abdul was one of many dance-pop singers who emerged in the wake of Madonna's success. She choreographed the videos for Janet Jackson's *Control* album, leading to more work as a choreographer and a record deal as a singer. Her 1988 debut album *Forever Your Girl* produced several hits. *Spellbound* was her second (full) album. It wasn't as successful as her debut, but still sold 3 million copies and spent two weeks at number one.

15 Mau 1991

Accompanied by Lori Elle (Diamond) and Robia LaMorte (Pearl), Prince attends the eighth annual ASCAP Pop Awards dinner held at the Beverly Hills Hotel in Los Angeles. He was honoured as composer of some of the most-performed songs of the year. He was cited for "Nothing Compares 2 U" and "Kiss," which was revived in the film *Pretty Woman*. Don Was presented an award to Prince for "Nothing Compares 2 U."

Late May 1991

Prince spends several days in Los Angeles working on the video for "Gett Off." Directed by Randee St. Nicholas, the video featured Prince, The NPG, Diamond and Pearl as well as a cast of semi-nude dancers acting in a Caligula-inspired performance.

28 May 1991

Release of rapper T.C. Ellis' *True Confessions* on Paisley Park Records. The album features three songs with songwriting by Prince, although only one was newly written for the album, "Miss Thang," of which two versions were included (normal version and "Vasquez Ice Mix"). Originally recorded by Prince in 1982, "Girl O' My Dreams" was re-worked for Ellis' album. "Bambi (Rap)" is a rap version of "Bambi" from *Prince*.

3 June 1991

Prince makes two unannounced appearances in Los Angeles. The first was a lunch-time concert on the Warner Bros. lot in Burbank for record company employees. Later the same evening, he popped up at the China Club in Hollywood, where he played a two-hour 20-song set to a packed house that included many celebrities.

The China Club concert showcased many *Diamonds And Pearls* tracks, including "Daddy Pop," "Jughead," "Gett Off," as well as the older "Purple Rain," "Bambi," and "Nothing Compares 2 U." Several numbers from *Graffiti Bridge* were also played, including "Round And Round," "Thieves In The Temple," "The Question Of U," and "Elephants And Flowers." A cover version of The Ohio Players' classic hit "Skin Tight" (from *Skin Tight*, 1974) was also included.

7 June 1991

A limited edition of 1,500 one-sided 12-inch singles, featuring "Gett Off" is dispatched to DJ's and radio stations in the US to commemorate Prince's 33rd birthday. The record instantly became a collector's dream and copies were changing hands for \$200 within a couple of weeks. Initially planned as a one-off "bootleg" release, it was decided that "Gett Off" would replace "Horny Pony" on *Diamonds And Pearls* and be released commercially as a single.

June 1991

Prince assembles a new group, tentatively called The New MC Flash Band, which was going to be Margie Cox's new backing group The band included amongst others Morris Hayes (keyboard), Greg Sain (keyboard), Jack Robin (bass), and Jamie Chezz (drums).

23 June 1991

Prince works on tracks with Margie Cox from late June to early July, including "Hey U" and "Standing At The Altar," both of which were recorded with members of The New MC Flash Band. By now, the idea of releasing an album as The Flash (or MC Flash) had been dropped after Cox and Prince had decided that it would make more sense to do a Cox solo album. Prince did more work on the album in late 1991 but the project was never completed and "Standing At The Altar" and "Whistlin' Kenny" are the only tracks from the Cox/Flash sessions that has been officially released. The former was included on the 1-800-NEW-FUNK compilation album in 1994, while the latter was issued on a cassette single and a promo 12-inch vinyl single release by Paisley Park Records.

19 July 1991

Prince performs at the opening night of the Special Olympics at the 50,000-seat Metrodome in Minneapolis. He played "Diamonds And Pearls" and a medley of "Baby, I'm A Star" and "Push," which included a portion of "Peter Gunn Theme" as an outro. The Special Olympics is an international event, this time featuring more than 6,000 mentally retarded athletes from 104 countries. The show was broadcast on August 14th as Victory & Valor: A Special Olympics All Star Celebration.

A party was held at Glam Slam after the opening ceremonies. Prince feted Kirstie Alley, Warren Beatty, photographer Herb Ritts, amongst others.

29 Julu 1991

"Gett Off" is released as a single. It was only made available on cassette single and a limited number of seven-inch singles. The single peaked at number 21 on the Pop Chart and six on the R&B Chart. It was certified gold. The B-side was the *Diamonds And Pearls* leftover "Horny Pony."

12 August 1991

The promo video of "Gett Off" premieres on MTV.

12 August 1991

A maxi-single format of "Gett Off" is released. The US maxi-single includes six remixes and/or versions employing musical and lyrical elements of "Gett Off": "Gett Off (Extended Remix)" / "Gett Off (Houstyle)" / ""Violet The Organ Grinder" / "Gett Off (Flutestramental)" / "Gangster Glam" / "Clockin' The Jizz." The mixes and versions found on the different releases of the "Gett Off" maxi-single varied from country to country.

14 August 1991

Broadcast of Victory & Valor: A Special Olympics All Star Celebration by ABC in the US. Prince's performance of "Diamonds And Pearls" was aired.

16 August 1991

Prince appears at WEA's annual convention, held at the Hyatt Regency in Chicago. Attended by some 1,200 record industry people, the banquet was opened by Warner Bros. publicity Vice President Bob Merlis.

Following a set by Color Me Badd and a dinner, Warner Bros. Chairman Mo Ostin introduced Prince and The NPG. Their 75-minute set mixed *Nude* tour material such as "Nothing Compares 2 U," "Baby, I'm A Star," and "Purple Rain," with several *Diamonds And Pearls* songs, including the title track, "Daddy Pop," and "Gett Off." Other songs played included "Let's Work," "Pop Life," "Let's Go Crazy," and "Kiss." The WEA people danced wildly throughout the performance. Many were audibly excited about the new album's commercial prospects. Warners senior Vice President of creative services Jeff Gold proudly showed journalists a copy of the *Diamonds And Pearls* booklet.

19 August 1991

Prince performs during MTV's 10th anniversary party at The Ritz in New York. The 90-minute set was similar to Prince's China Club and Hyatt Regency concerts.

23 August 1991

Prince continues his mini-tour of music industry showcases with an appearance at the "Jack The Rapper Family Affair" convention, a major gathering for Afro-American radio and record executives. Prince played as the headliner of a WEA presentation night in front of 4,000 music industry people, who were squeezed into the Atlanta Hilton & Towers Ballroom.

23 August 1991

A planned outdoor Prince concert on August 31st 1991 at Blenheim Palace in England is cancelled. Engaging a new production company, Diamond Promotions, Prince and his management found themselves in a situation where the scheduled payments, which precede any major concert, weren't being made. In a statement, Prince's people said that they pulled out due to "the promoter's continuing failure to fulfil critical obligations to vendors, suppliers and other production personnel and companies." Prince subsequently made a promise to all ticket-holders that they would be able to obtain seats for his next tour.

26 August 1991

Prince spends four days at Sunset Sound in Los Angeles, August 26th to 29th. He recorded "Power From Above" for Carmen Electra. By now they were halfway through her album. Prince remained in Los Angeles until September 10th.

27 August 1991

Release of *Martika's Kitchen* by Martika. It includes four Prince songs: "Spirit," "Martika's Kitchen," "Love... Thy Will Be Done," and "Don't Say U Love Me." Martika is co-credited with Prince as writer of "Don't Say U Love Me" and "Love... Thy Will Be Done," while "Spirit" lists Prince, Martika, Levi Seacer Jr., and Frankie Blue as the writers. "Martika's Kitchen" was composed by Prince. Apart from Prince's work with Elisa Fiorillo's *I Am*, it was his biggest contribution yet to an album by a non-Paisley Park artist.

31 August 1991

A video for "Diamonds And Pearls" is filmed at the City Hall in Los Angeles. A week later, Prince also shot a video for "Cream" in Los Angeles.

While in Los Angeles for the video shoots, Prince met an 18-year-old girl named Charlene Friend. They became romantically linked for some time (two years according to Friend). She was credited as Charlie Friend in the liner notes on *Diamonds And Pearls*.

4 September 1991

Prince tapes an appearance on *The Arsenio Hall Show* in Los Angeles. He performed a mini-concert, consisting of "Let's Go Crazy," going into "Kiss," followed by "Purple Rain," "Cream," and "Daddy Pop." "Call The Law" was played while the credits were rolling. Prince didn't give an interview, but he was the subject of Arsenio Hall's in-between song conversation with Patti LaBelle.

Later in the evening, Prince played a surprise 30-minute gig at the 20/20 club in Century City, Los Angeles. Even his band didn't know about the show until 2:00 pm the same day. Siedah Garrett and Brenda Russell were the featured performers of the evening. Prince opened with "Call The Law," followed by a seemingly improvised instrumental jam that turned into "Dr. Feelgood" with lead vocals by Rosie Gaines. She also took the lead on "Respect," which closed the short set. The only talking Prince did was to apologise for the delay, as the show started close to midnight.

5 September 1991

Prince plays "Gett Off" live on the MTV Video Music Awards, held at the Universal Amphitheatre in Los Angeles. He performed in a yellow crocheted all-in-one outfit with a cut-out for his buttocks to peep through.

9 September 1991

Prince's appearance on The Arsenio Hall Show is broadcast.

9 September 1991

"Cream" is released as the second single from *Diamonds And Pearls*. Reaching number one on the Pop Chart, it became Prince biggest success since "Batdance" (it didn't enter the R&B Chart). Following "When Doves Cry," "Let's Go Crazy," "Kiss," and "Batdance," "Cream" was his fifth number one single in the US. The single was certified gold. "Horny Pony" was once again the B-side.

10 September 1991

Prince releases a 30-minute five-song home video. The "maxi"-video features: "Gett Off" (album version), "Gett Off (Houstyle)," "Violet The Organ Grinder," "Gangster Glam," and "Clockin' The Jizz." The video became a huge commercial success and stayed at number one on *Billboard's* video sales chart for 10 weeks.

10 September 1991

Returning from Los Angeles, Prince continues recording at Paisley Park. He worked on new versions of "Cream" for a maxi-single release and did more work on the Carmen Electra material.

Mid-September 1991

Prince and Rosie Gaines have a falling-out over the plans for her solo career. While in Los Angeles, she had approached record companies about a possible recording contract. She was disappointed that so little had been accomplished on her album, Concrete Jungle, and that Prince didn't do anything to help her with her solo career. Prince found out that she had been in meetings with labels and he was upset that she wanted to pursue a solo career instead of committing fully to his music. They managed to reach an agreement that she would remain in The NPG for the planned Diamonds And Pearls tour, but leave thereafter. Prince didn't do much more work on Gaines' album. She was still contracted to Paisley Park Records and carried on with the album until 1994 when the label folded. The album evolved into Closer Than Close, released in 1995 (on Motown Records).

18 September 1991

Prince records "My Name Is Prince." Although not initially placed on an album, it was later added to the figure project.

24 September 1991

Ingrid Chavez's album May 19, 1992 is released. The title was intended to signify that the album was a snapshot of one day in Chavez's life. Five of the 11 tracks feature Prince's songwriting input: "Heaven Must Be Near" (music by Prince and Levi Seacer Jr.), "Elephant Box," "Slappy Dappy," "Jadestone," and "Whispering Dandelions." All the lyrics are by Chavez. Prince is listed as the producer of the five tracks. No musicians are listed but Prince recorded everything on the five tracks barring "Heaven Must Be Near," which also features Seacer's input as a musician. Seacer wrote the music for and played all instruments on "Sad Puppet Dance," while Michael Koppelman, Prince's engineer since 1989, was responsible for writing

the music for the remaining five tracks. Koppelman played all instruments on the five tracks except for a guitar solo and keyboard part by Prince on "Candle Dance." Most of Chavez's vocals were actually pulled from the poetry reading sessions she did with Prince in December 1987.

Chavez promoted her album by giving many interviews at the time of release. She made it clear that she was an independent woman and not just another "Prince girl," emphasising that they had never had a love affair. The interviews also touched on the lawsuit that she had filed against her one-time companion Lenny Kravitz; she charged that she was duped out of credit and royalties for co-writing the lyrics to Madonna's "Justify My Love." Despite the attention, May 19, 1992 sold quite modestly, failing to enter Billboard's charts.

28 September 1991

Prince and Eric Leeds record an instrumental track called "Boom Box." Prince's idea was that they would embark on a new Madhouse-style project. The name of the "group" was going to be Brass Monkey. However, no further sessions for the project followed and the idea was soon abandoned.

28 September 1991

Legendary jazz trumpeter Miles Davis dies. Prince was approached by executives at Warner Bros. after Davis' death, as they wanted to include his "Can I Play With U?" on Davis' first posthumous album, *Doo Bop*. They were desperate to locate enough fresh material to compile a full-length album and felt that it would be appropriate to include the one existing collaboration between Prince and Davis. They also considered using Davis' versions of the three Madhouse songs he had been sent if Prince would agree to do post-production work and bring them up to par. However, Prince refused; he simply didn't want to be associated with anything that didn't portray Davis at his best.

30 September 1991

Prince records an instrumental track called "Letter 4 Miles" in memory of Miles Davis. Michael Bland played drums on the session at Paisley Park. More than likely, the song was never considered for release.

1 October 1991

Prince records "Sweet Baby," which was later drafted for the Falbum.

1 October 1991

Release of Patti LaBelle's *Burnin*'. The album includes "I Hear Your Voice," which was written by Prince in collaboration with Rosie Gaines and Francis Jules. Prince plays all the instruments and produced the recording. *Burnin*' earned LaBelle a Grammy for Best Female R&B Performance.

1 October 1991

Release of *Diamonds And Pearls*. Attributed to Prince and The New Power Generation, *Diamonds And Pearls* marked a significant departure in a number of ways. Although most of the songs were written by Prince, the album was to a large extent a band recording, with particularly prominent contributions by rapper Tony Mosley and vocalist and keyboard player Rosie

Gaines. More accessible than much of Prince's recent music, the album was seen both as a bid to be accepted into the pop mainstream and an effort to win back Prince's Afro-American audience.

Prince had spent the latter half of the '80s courting the pop/rock audience and, as a result, he had lost much of his Afro-American following. By the early '90s, hip-hop had become a major force in R&B music and popular music in general. Just as many rock "dinosaurs" had been made irrelevant by the punk and new wave revolution of the late '70s, Prince was in danger of becoming marginalised by the new generation of hip-hop artists. Despite rudimentary musical skills, they made urgent, compelling music. Their lyrics were provocative, often violent and misogynist, making the controversies that had surrounded Prince appear somewhat tame. Indeed, for the first time in his career, Prince was seen as somewhat old-fashioned.

The mainstream success of rappers such as MC Hammer, Vanilla Ice, and Tone Loc demonstrated hip-hop's commercial viability. At the same time, hardcore rappers like Public Enemy, NWA, Boogie Down Productions, and Ice Cube showed that rap could be used as a powerful medium for addressing social concerns. Although the Afro-American middle class had increased in numbers, Afro-American youths generally faced greater hardships than their white counterparts. They lived in single-parent families to a much larger extent than white children and the unemployment rates were much higher amongst Afro-American youths. Many joined gangs to gain an identity and support in an unstable environment. Chronicling the violence and bleak conditions they faced, the gangsta rappers' attitude and messages reflected the frustration of many inner-city Afro-American youths.

In response to the changing times, Prince formed The NPG, the "blackest" band of his career, and began to make rap a prominent feature of his work. Nearly half of the tracks on Diamonds And Pearls showcase rapping by Tony Mosley, praised by Prince in the sleeve notes as the "wittiest pen the Twin Cities has ever seen." But although Mosley received several songwriting credits on the two Prince albums he took part in, Diamonds And Pearls and T, it is obvious that Prince used him as a tool rather than a true collaborator. Mosley's deep baritone voice and aggressive gangsta-influenced rapping evoked a style of machismo that Prince himself couldn't manage, and Mosley brought a tough, street-oriented edge to Prince's music.

Diamonds And Pearls drew predominantly positive reviews. The album was rated as far more impressive than Graffiti Bridge and Batman, although few critics felt it was amongst Prince's most monumental work. Mosley's presence as a rapper received a great deal of criticism from fans and critics alike. Many critics argued that by incorporating rap and other commercial elements Prince was compromising his musical vision to sell more records.

Prince was determined to make *Diamonds And Pearls* a success. As he didn't have much confidence in Warner Bros.' promotional staff, he decided that the new album called for a different approach to ascertain success. To this end, he hired Frank Dileo, formerly Michael Jackson's manager, to work closely with Warner Bros. on the promotion of the album. Prince was very impressed by Dileo's achievements for Jackson and felt that he could help in getting his songs played on the radio with more consistency. Dileo had been a promotion

director at Epic before being employed as Jackson's manager in 1984. Jackson attributed the spectacular success of *Thriller* in large part to Dileo's promotional work. Dileo remained with Jackson until 1990.

Prince promoted *Diamonds And Pearls* by giving select interviews to the press. He made a few television appearances, and appeared at several record industry showcases. Seemingly, the only thing he didn't do to promote the album was to go on the road in the US. Despite the success of the album, he was still hesitant to launch a costly, full-scale American tour after losing money on the *Lovesexy* tour.

Prince largely achieved what he wanted to do with Diamonds And Pearls. The album became a significant commercial recovery for him. It doubled the sales of Graffiti Bridge and reached number three on Billboard's Pop Chart and number one on the R&B Chart. It sold in excess of 2 million copies in the US and was certified double platinum. Impressively, the album produced four US Top 30 hits, something that Prince hadn't achieved since Purple Rain. The record was also a large international success, with sales reaching almost 4 million copies outside of the US. In fact, it became Prince's biggest selling album worldwide with the exception of Purple Rain. In the final analysis, Diamonds And Pearls was something of a paradox; it brought Prince some hard-earned popular acclaim, but it also created some disillusionment among hardcore fans, who were disturbed that Prince would capitulate so openly to popular trends.

October 1991

Prince works on songs primarily intended for other artists during October. He taped "Allegiance" for Howard Hewett and revamped the existing recordings of "Well Done" for The Steeles, and "Hold Me" and "Open Book" for Jevetta Steele. He also recorded "She Spoke 2 Me."

In early October, Prince also recorded an 18-minute version of "Thunder" called "The Thunder Ballet." It was based on the existing recording of "Thunder," which was extended with new portions. The song was contributed to The Joffrey Ballet dance company. Prince was introduced to them through Patricia Kennedy, a Los Angeles-based member of the company. She had leased one of her two Bel-Air homes to Prince and invited him to attend a performance; it was the first ballet he had seen. Inspired by what he had seen, he went home and wrote the music for the expanded version of "Thunder." "The Thunder Ballet" was included in The Joffrey Ballet's *Billboards* production, which premiered in January 1993.

29 October 1991

A comic book entitled *Prince: Alter Ego* is published. It was produced with Prince's input. The book shares many of the traits of the *Graffiti Bridge* movie, chronicling a struggle between Prince and Gemini. They used to jam together, but Gemini was led astray. Prince realised that Gemini's music, while "brilliant" was, in fact, harmful because it unleashed primal urges such as rage, often affecting people negatively.

Early November 1991

Prince spends a week in Paris. He attended Jean-Paul Gaultier's fashion show and met a model named Francessca Dellera. He hired a local cinema to see a film she starred in, *Flesh*, before

sending her a note, asking for a date. They went to restaurants and a number of clubs during the visit.

4 November 1991

A nine-track maxi-single of "Cream" is released. In addition to the album version and an "NPG Mix" of "Cream," the 38-minute record includes seven tracks more or less based on "Cream": "Things Have Gotta Change (Tony M. Rap)" / "2 The Wire (Creamy Instrumental)" / "Do Your Dance (K.C.'s Remix)" / "Housebangers" / "Q In Doubt (Instrumental)" / "Ethereal Mix" / "Get Some Solo."

4 November 1991

"Insatiable" is released as a single targeted at urban radio and the R&B chart. It reached number three on the R&B chart and number 77 on the Pop Chart. The B-side was "I Love U In Me," previously released as the B-side of "The Arms Of Orion" in 1989.

8 November 1991

Prince works at the Record Plant in Los Angeles between November 8th and 23rd. He recorded "Go-Go Dancer" for Carmen Electra's album and "Race," which would show up in 1994 on *Come*.

25 November 1991

"Diamonds And Pearls" is released as the fourth single from *Diamonds And Pearls*. Not quite repeating the success of "Cream," it nevertheless reached number three on the Pop Chart and number one on the R&B Chart. The B-side features excerpts from the non-single tracks on *Diamonds And Pearls*.

1 December 1991

Prince embarks in earnest on his next album, and the recorded "Sexy MF," "Love 2 The 9's," "The Sacrifice Of Victor," "The Morning Papers," "Arrogance," and "And God Created Woman" in early December. Work on the album continued until late March 1992, when Prince left for the *Diamonds And Pearls* tour.

The album was all-new material except for "Blue Light" (May 1991), "My Name Is Prince" (September 1991), and "Sweet Baby" (October 1991). For quite some time, the opening trio of songs was "Sexy MF," "Love 2 The 9's," and "The Morning Papers." However, Prince decided to insert the previously recorded "My Name Is Prince" as the opening track.

5 December 1991

Prince begins working with a new five-piece horn section: Michael B. Nelson (trombone), Brian Gallagher and Kathy Jensen (saxophones), and Dave Jensen and Steve Strand (trumpets). This ensemble added horns to several of the songs recorded for \mathcal{C} .

The five horn players had previously worked together in different combinations but never as a group. They were introduced to Prince by Michael Bland. He was working on some music of his own and asked Gallagher to play saxophone and bring in more horn players. He called up Nelson, who in his turn recommended Strand when Gallagher also asked for a trumpet player. Around this time, Michael was asked to put together a possible warm-up act for the upcoming *Diamonds*

And Pearls tour. Prince wanted a Madhouse-style group but with a larger horn section, so Dave Jensen and his wife Kathy were also brought onboard. Together with NPG members, they did two rehearsals of Madhouse numbers, arranged for five horns by Nelson. The rehearsals were taped and sent to Prince in Paris. Returning to Minneapolis, he checked into a rehearsal and jammed with the band, before they went to the studio to begin work on the Υ album.

Earlu December 1991

Having just turned 18 years old, Mayte Garcia arrives in Minneapolis to work with Prince on the T project. Having briefly met on the 1990 *Nude* tour, Prince didn't invite her to Paisley Park until she had turned 18. However, during this interval, she sent him videotapes on a regular basis. The first track she worked on was "However Much U Want," in December. It was left off T but surfaced in 1995 on Mayte's *Child Of The Sun* album.

12 December 1991

The NPG and Diamond and Pearl sign records at Tower Records in New York. Later that night, they took part in a party co-hosted with Prince's video director Rebecca Blake at the Limelight. Prince attended and guests included Martika, Cindy Crawford, Julie Brown, LL Cool J, Keith Sweat, and Grace Jones.

13 December 1991

Broadcast of *Prince Roger Nelson*, a documentary in BBC TV's *Omnibus* series. The documentary was made in cooperation with Paisley Park and Prince submitted exclusive archive footage from performances at the First Avenue and the Paisley Park benefit concert, December 31st 1987, with Miles Davis guesting onstage. Footage from Albert Magnoli's aborted 1989 documentary was also used, including excerpts from an aftershow at Camden Palace in 1988 and Prince working on "God Is Alive" with Mavis Staples at Olympic Studio on the *Lovesexy* tour. Sheila E., Mavis Staples, Ingrid Chavez, Levi Seacer Jr., and Eric Leeds were amongst those interviewed in the documentary.

15 December 1991

Prince is once again sued by Steve Fargnoli, who contended that the contentious message delivered by Tony Mosley at the end of "Jughead" was aimed towards him. By releasing the song, Fargnoli claimed that Prince had broken an agreement that neither Prince nor his former managers would comment on their relationship. Fargnoli said that the song had subjected him to "extreme ridicule." The defamation and breach-of-contract suit called for \$5 million in damages.

19 December 1991

Jill Willis, Vice President of Paisley Park Enterprises, holds a press conference in London to discuss the cancelled August 31st Blenheim concert. Details about Prince's Furopean tour were also announced, with tickets subsequently going on sale in many countries.

DAYS OF WILD: The Chronology

20 December 1991

A Glam Slam club opens in Yokohama, Japan. Heaven and Earth Inc., the owner of the Glam Slam nightclub in Minneapolis, had struck a \$200,000 licensing deal that allowed a Japanese company to open the club.

31 December 1991

A New Year's Eve party is held at Glam Slam in Minneapolis. Several new songs were previewed, including "The Max."

Januaru 1992

Vogue devotes a photo spread to Prince, photographed by noted photographer Herb Ritts. Photos from this session were later used for *The Hits/The B-Sides* set.

January 1992

Work on the stalbum continues in the early part of 1992. Prince recorded "The Continental," "Damn U," "The Flow," and "3 Chains O' Gold." An early configuration of the album was completed when he left for the *Diamonds And Pearls* tour in March. This version didn't include "Eye Wanna Melt With U," which was recorded after the tour.

In early 1992, Prince recorded "Qualified," a collaboration with Kirk Johnson, for the Dutch group Lois Lane. The existing "Sex" was revamped for the group. Prince also taped a song for Jevetta Steele, "With This Tear" and co-wrote "Born 2 B.R.E.E.D." with Levi Seacer Jr. for rapper Monie Love, who penned the lyrics. "With This Tear" was later submitted to Celine Dion.

10 Januaru 1992

Prince joins The Steeles onstage at Fine Line, Minneapolis. He played excerpts from three songs with them, "Cream," "Jughead," and "Well Done," the latter being a song he had just given to the group.

11 January 1992

The new *Diamonds And Pearls* show is previewed at Glam Slam, Minneapolis. It was an unannounced surprise show with no media people present. The NPG was augmented by the five-piece horn section, Mayte, and record-scratching DJ William Graves.

The concert opened at 11:15 pm with "Thunder," followed by "Daddy Pop" and "Diamonds And Pearls." The crowd-pleasers "Let's Go Crazy," "Kiss," and "Purple Rain" were rehearsed for inclusion after "Diamonds And Pearls," but were dropped at the last minute. Instead, the group continued with "Willing And Able," "Jughead," and the new "The Sacrifice Of Victor" from the forthcoming T. The Steeles provided backing vocals on "Willing And Able" and "The Sacrifice Of Victor." "Nothing Compares 2 U" was performed as a duet with Rosie Gaines, while "Thieves In The Temple" was played acoustically. Then came another new track from the Talbum, "Sexy MF." It was followed by "Insatiable" and "Cream." The first encore included "1999" in a medley with "Baby, I'm A Star" and "Push," while the second encore contained a lengthy workout of "Gett Off," which included the rap from "My Name Is Prince," another new song. The show concluded at 1:10 am.

12 January (am) 1992

Prince plays an early-morning set at Paisley Park following the Glam Slam show. Terence Trent D'Arby came onstage to jam with Prince. No details about the set are known.

26 Januaru 1992

A special video of "Willing And Able" is premiered during CBS' Super Bowl Today, a pre-game show to the championship game of American football, which was seen by an estimated television audience of 150 million people. The title game between the Washington Redskins and Buffalo Bills took place at the Metrodome in Minneapolis.



27 January (am) 1992

Following the football game, Prince holds a party for 200 invited guests at Paisley Park. Many celebrities were in attendance, including Donald Trump, to see a live show by Prince and The NPG. They basically performed the forthcoming *Diamonds And Pearls* show. "Call The Law" was added. The Steeles guested onstage for "Willing And Able" and "The Sacrifice Of Victor." The concert was taped and the recording of "Nothing Compares 2 U" was included on *The Hits/The B-Sides* compilation album in 1993.

Februaru 1992

Prince hires literary agents Mort Janklow and Lynn Nesbit in New York to pursue the possibility of publishing a book, an in-depth photo essay that would span his career. Nothing came of the project.

28 February 1992

Broadcast of *Friday Night Videos*, NBC (US television). Prince contributed some previously unseen footage, including "Baby, I'm A Star"/"Push" from the Special Olympics show. The Game Boyz and Diamond and Pearl made special appearances as guest hosts.

3 March 1992

The fifth US single from *Diamonds And Pearls* is released, "Money Don't Matter 2 Night." It reached number 23 on the Pop Chart and 14 on the R&B Chart, making *Diamonds And Pearls* Prince's first album since *Purple Rain* to spawn four top 30 hits. The B-side was "Call The Law," later included on the *Goldnigga* album.

10 March 1992

Prince receives the prestigious Heritage Award for Achievement for career achievement at the sixth annual *Soul Train* Music Awards, held in Los Angeles. Dressed in green for St. Patrick's Day, Prince gave a short acceptance speech. After the ceremonies, he approached actress Troy Beyer with an invitation to star in his video for "Sexy MF."

17 March 1992

Prince previews several new songs during a party at Paisley Park, including "The Continental," "Damn U," and "Sexy MF." He stood by the DJ table and observed the reactions on the dance floor.

17 March 1992

Release of *In The Storm*, the third solo record by El DeBarge. The album includes his version of "Tip O' My Tongue," a song co-written by Prince (as Paisley Park) and Kirk Johnson.

El DeBarge was the lead singer of the '80s R&B group DeBarge. After leaving the group in 1985, he launched his solo career in 1986 with a self-titled album that featured a big hit in "Who's Johnny?"

20 March 1992

A video for "Sexy MF" is shot at Paisley Park over three days, March 20th to 22nd. Footage for a video of "The Continental" was shot later in the week, some of it in Prince's rented Los Angeles house. Troy Beyer and Robin Power guested in the video.

Mid-to-late March 1992

Lois Lane's singers, the sisters Klemann, visit Paisley Park to record their vocals for the "Qualified" and "Sex." Prince proposed to do an entire album with the sisters, but they declined. Mid-to-late March 1992

Prince meets with film director James Brooks in his Los Angeles office to discuss his involvement in *I'll Do Anything*, a musical comedy that would star Nick Nolte. The filmmakers' original idea was that each character in the film would have a song penned by a different composer. They had talked to 40 songwriters, including Jackson Browne and Melissa Etheridge, before approaching Prince.

During the meeting, Brooks described the film for 45 minutes. Prince expressed his liking of the script and said that he wanted to write all the songs for the film. Sinead O'Connor and Carole King were also going to contribute songs. The shooting began on August 24th 1992 and the production wrapped in early February 1993.

Prince immediately set about recording songs for *I'll Do Anything*. Very quickly he tracked "I'll Do Anything," "Make Believe," and "My Little Pill." He also revised the 1985 song "Empty Room" for the project.

Late March 1992

A video for Carmen Electra's "Go-Go Dancer" is shot at John Marshall High School in suburban Los Angeles, at a location that served as the setting for the classic James Dean movie *Rebel Without A Cause*. Rapper Monie Love guested in the video.

27 March 1992

Prince goes to Paris, staying in his apartment for a few days, before joining the entourage in Japan for the premiere of the *Diamonds And Pearls* show.

31 March 1992

Release of Celine Dion's self-titled second English-language album, which includes her version of Prince's "With This Tear." Canadian-born Dion broke through with her 1990 album *Unison*, which resulted in several hits. She would go on to become one the biggest-selling artists of all time.

3 April 1992

The premiere of the *Diamonds And Pearls* world tour is held at the Dome, Tokyo, Japan. The tour reached Japan, Australia, and Europe, encompassing a total of 51 concerts. It was seen by approximately 850,000 people, comparable to the *Nude* tour. The commercial success of *Diamonds And Pearls* had broadened Prince's audience considerably and many new, younger fans saw Prince for the first time. Prince decided not to take the show on the road in the US because he was still hesitant to mount a costly, full-scale American tour after losing money on the *Lovesexy* tour.

The *Diamonds And Pearls* group was comprised of no less than 17 people: ten musicians, including the five-piece Hornheads horn section, the three Game Boyz dancers/rappers, three dancers, and a record-scratching DJ, making it the largest group Prince had ever toured with. The line-up was the following: Levi Seacer Jr. (guitar); Sonny Thompson (bass); Tommy Barbarella and Rosie Gaines (keyboard); Michael Bland

(drums); Tony Mosley, Damon Dickson, and Kirk Johnson (dancing and rapping); The Hornheads: Michael B. Nelson, Brian Gallagher, Kathy Jensen, Dave Jensen, and Steve Strand (horns), Mayte, Diamond, Pearl (dancing), DJ William Graves (scratching). The core group of Seacer, Thompson, Barbarella, Gaines, and Bland was now officially called The New Power Generation (often abbreviated as The NPG).

The Diamonds And Pearls show was the most extravagant and complex event Prince had ever staged, closer to a Broadway show than a traditional rock concert. Much like the Lovesexy show, everything was precisely choreographed and the well-oiled show was so perfect that little room was left for spontaneity and improvisation. The stage set was designed by Roy Bennett. Lit by a backdrop of sparkling stars, the stage was a jigsaw of ramps, tiers, and classical statuary, over and around which Prince's dancers knit together a ceaseless backdrop of dance routines as Prince darted in and out of the action with furious energy.

The set drew heavily on the *Diamonds And Pearls* album, but the two-hour-plus show was sprinkled with some of Prince's most familiar songs of the past, including the obligatory classics "Kiss," "Purple Rain," "Let's Go Crazy," "1999," and "Baby, I'm A Star." Three songs from the forthcoming of album were previewed on the Japanese leg: "The Flow," "Sexy MF," and a rap from "My Name Is Prince."

The repertoire included a few covers. The opening of the show saw Gaines singing a few lines from the gospel "Take My Hand, Precious Lord," written by Thomas A. Dorsey, performed by hundreds of artists, including Elvis Presley and Mahalia Jackson. The conclusion of the show featured a brief portion of Henri Mancini's classic theme "Peter Gunn Theme" (first released on *Music From Peter Gunn*, 1959) set to the same sampled loop from James Brown's "Get On The Good Foot" (from *Get On The Good Foot*, 1972) that was used on the *Nude* tour.

The show normally lasted between 110 and 140 minutes. The set list was usually: "Take My Hand, Precious Lord" / "Thunder" / "Daddy Pop" / "Diamonds And Pearls" / "Let's Go Crazy" / "Kiss" / "Dead On It" / "Jughead" / "Purple Rain" / "Live 4 Love" / "Willing And Able" / "Nothing Compares 2 U" / "Sexy MF" / "Thieves In The Temple" / "It" / "Strollin" (instrumental version) / "Insatiable" / "Gett Off" (normal and "Houstyle" versions) / "The Flow" / "Cream" / "1999" / "Baby, I'm A Star" / "Push" / "A Love Bizarre" / "My Name Is Prince" / "Peter Gunn Theme."

There were very few changes in the set on the Japanese tour. Aretha Franklin's "Chain Of Fools" (from *Lady Soul*, 1968) was added twice to "Cream." A few lines from "Well Done" were also inserted into "Cream" once.

Like on the *Nude* tour, the ambience surrounding the entire *Diamonds And Pearls* tour was like a boy's club. Gaines didn't socialise much with the rest of the entourage, having already decided to quit the band for good after the tour. Life on the road was also sometimes hard for Mayte, who was often very homesick.

4 April 1992

Second concert at the Dome, Tokyo, Japan.

6 April 1992

Prince plays a surprise gig at a Glam Slam club in Yokohama, Japan. The concert was supposedly for VIPs only, but the general public was also allowed to enter. The entire week was designated as "Prince Week" at the club.

The 75-minute Glam Slam appearance kicked off with "Daddy Pop," followed by "Cream" in a medley with "Chain Of Fools" with Rosie Gaines on lead vocals. "I don't have no balls," Prince said after "Chain Of Fools." "Let's Go Crazy" and "Kiss" were next, followed by "Dead On It" and "Jughead." Rosie took centrestage for "Dr. Feelgood" before Prince launched into a 10-minute take on Instant Funk's "I Got My Mind Made Up," which gave the musicians ample room to improvise. The Game Boyz took over the stage for "Call The Law" before Rosie sang a brief "Kansas City." A full-blown version of "Do Me, Baby" followed, before the concert closed with a 10-minute jam on "Gett Off."

7 April 1992

Concert at Rainbow Hall, Nagoya, Japan. "Cream" included a few lines from "Well Done." "The Glamorous Life" was also played.

9 April 1992

The brief Japanese tour closes with a show at the Arena, Yokohama. There was another party at Glam Slam, Yokohama, after the show.

13 April 1992

Following two days of rehearsals, the 14-date Australian leg of the *Diamonds And Pearls* tour is launched at the Entertainment Centre in Brisbane. With *Diamonds And Pearls* and the "Cream" single reaching number one on Australian charts, the interest in Prince's first-ever Australian tour was immense and this leg sold over 200,000 tickets.

The show and band were the same as in Japan although there were some minor set list modifications. Rosie Gaines began including parts of Bob Marley's "Lively Up Yourself" (from Natty Dread, 1974), sung over the intro of "Willing And Able." Towards the end of the Australian tour, a pre-recorded Arabian-sounding piece was introduced as an intro to "Thieves In The Temple." Beginning with the third show, "A Night In Tunisia," a famous jazz number by Dizzy Gillespie and Frank Paparelli, was played as an intro to "Strollin'." "Damn U" from the forthcoming Treplaced "Nothing Compares 2 U" a few times. Excerpts from Aretha Franklin's "Dr. Feelgood" (from I Never Loved A Man The Way I Love You, 1967) or her "Chain Of Fools" (from Lady Soul, 1968) were often added to "Cream." Rose Royce's big hit "Car Wash" (from the Car Wash film soundtrack, 1976) was played once in Australia. "Cream" once included the "My Name Is Prince" rap, while "Sexy MF" on one occasion incorporated lyrics from "The Continental."

14 April (am) 1992

After the first Brisbane concert, Prince performs at a club in Brisbane called Transformers for about two hours. A local radio station was alerted to the secret gig and sent out the word, which led to widespread chaos. Police reported traffic jams and mayhem on the roads as thousands of fans made their way to the club and tried to get in. More than 3,000 people were turned away.

14 April 1992

Second show at the Entertainment Centre, Brisbane, Australia.

14 April 1992

Two different videos of "Money Don't Matter 2 Night" premiere back-to-back on MTV. Prince was absent from Spike Lee's video of the song. However, the more "MTV-friendly" video with performance footage of Prince and The NPG, interspersed with Lee's footage, quickly replaced Lee's politically charged mini-documentary.

16 April 1992

First of five concerts at Melbourne's Flinders Park Tennis Centre, Australia. "A Night In Tunisia" was introduced into the set.

During the week in Melbourne, Prince booked the Platinum Studios to continue working on songs for the *I'll Do Anything* project. He re-recorded some of the previously taped songs (including "Make Believe" and "I'll Do Anything") and recorded several new tracks: "Don't Talk 2 Strangers," "Poor Little Bastard," "The Rest Of My Life," "There Is Lonely," "Be My Mirror," and "Wow." He also taped a demo of "I Can't Love U Anymore" in his hotel room.

The Melbourne sessions were engineered by Mark Forrester, also a producer and techno music aficionado. He originated the music for a song called "51 Hours," on which Prince collaborated with Diamond and Pearl.

18 April 1992

Concert at Flinders Park Tennis Centre, Melbourne, Australia. "Dr. Feelgood" was played for the first time.

19 April 1992

Concert at Flinders Park Tennis Centre, Melbourne, Australia. "Cream" incorporated some of the rap from "My Name Is Prince."

21 April 1992

Concert at Flinders Park Tennis Centre, Melbourne.

22 April (am) 1992

Prince plays another unannounced club gig, this time at The Palace in St. Kilda, Melbourne, Australia. After the audience had stood around for two hours, Prince strolled on with the entire NPG, with the exception of Rosie Gaines and Mayte. They launched into "The Flow," with Tony Mosley and Prince taking the lead. The small stage was so crammed that Diamond and Pearl had to dance on top of the speakers on either side of the stage. Mosley continued to rap some lines that later ended up in "Deuce And A Quarter" before Prince announced "Call The Law." A speeded-up take on "Housequake" followed, evolving into a funk jam, with Prince and Mosley throwing in phrases of "make it funky" from James Brown's "Make It Funky" and "do it till you're satisfied" from B.T. Express' "Do It ('Til You're Satisfied, 1974).

"When You Were Mine" gave the audience a chance to sing along. Prince continued on his own after the song concluded, playing a funky riff on guitar. The band followed him for a relaxed funk jam not too far removed from "Goldnigga." Mosley got the crowd involved by engaging in some off-the-cuff rapping. "Gett Off (Houstyle)" increased the pace before

Prince slowed things down for Jimi Hendrix's "Red House." He changed most of the lyrics and sang about a "purple house." Following "Damn U," a loose 10-minute jam centred around "My Name Is Prince" closed the set. "Sexy MF" was the first encore, followed by a medley of "Push," "Baby, I'm A Star," and "A Love Bizarre" that finished the concert.

22 April 1992

Concert at Flinders Park Tennis Centre, Melbourne, Australia.
"Damn U" was introduced into the set.

24 April 1992

Prince begins a six-night stand at the Entertainment Centre in Sydney, Australia.

25 April 1992

Prince begins work at Studios 301 in Sydney, Australia. He visited the studio every night after the concerts in Sydney. The sessions focused on material for a projected NPG album, with the recording of three tracks, "Goldnigga," "Deuce And A Quarter," and "Goldie's Parade." Work on the album continued at Paisley Park after the conclusion of the *Diamonds And Pearls* tour.

The Sydney sessions also yielded "Peach," which was released on *The Hits/The B-Sides*, "Everybody Get On Up" for Carmen Electra (released on *Carmen Electra*), "A 1,000 Hugs And Kisses," which was planned for Rosie Gaines, and a song called "Baby Doll," which Prince intended for use by Kylie Minogue. Both "A 1,000 Hugs And Kisses" and "Baby Doll" remain unreleased.

At Prince's request, Australian engineer/producer Mark Forrester was flown in from Melbourne to work on the Studios 301 sessions. Prince was very impressed with him and asked him to come over to Minneapolis to work at Paisley Park. Tragically, four days after Prince left Australia, Forrester had a head-on collision and died as he was driving back to Melbourne from Sydney.

26 April 1992

Concert at Entertainment Centre, Sydney, Australia.

27 April 1992

Concert at Entertainment Centre, Sydney, Australia. The intro to "Sexy MF" incorporated lyrics from "The Continental."

29 April 1992

Concert at Entertainment Centre, Sydney, Australia. The Oriental intro to "Thieves In The Temple" made its debut at this show.

30 April 1992

Concert at Entertainment Centre, Sydney, Australia. The "Sexy MF" video was premiered prior to the concert. The show included "Car Wash."

1 Mau 1992

Alan Leeds resigns as the Vice President of Paisley Park Records. He had run the label since January 1989. The parting was amicable, and afterwards Leeds maintained a business relationship with Prince's organisation as a consultant. Leeds was

replaced by Graham Armstrong, former program director for WGCI radio in Chicago and editor for *Hits*, a California-based trade publication.

1 May 1992

Concert at Entertainment Centre, Sydney, Australia.

3 Mau 1992

The outdoor show at Sydney's Cricket Ground, attended by 45,000 people, concludes the Australian leg of the *Diamonds And Pearls* tour. The concert was a late addition to the tour schedule due to the incredible demand for tickets. The Australian tour sold over 200,000 tickets and was a huge success both commercially and critically.

4 May 1992

The first version of Carmen Electra's self-titled album is compiled. It contained the following 14 tracks: "Power From Above" / "Carmen On Top" / "Go On (Witcha Bad Self)" / "Fun" / "Skin Tight" / "Go Carmen Go" / "Good Judy Girlfriend" / "Fantasia Erotica" / "Powerline" / "Just A Little Lovin" / "All That" / "This Is My House" / "Go Go Dancer" / "The Juice."

The album was to undergo several changes before it was eventually released on February 9th 1993. No less than five of the songs on the May 4th configuration were shelved: "Power From Above," "Carmen On Top," "Go Carmen Go," "Powerline," and "The Juice"

5 May 1992

After completing the Australian tour, Prince returns to the US. He worked with Mavis Staples on her second Paisley Park Records album. Prince contributed three songs from his back catalogue ("Positivity," "Melody Cool," and "A Man Called Jesus") and wrote or co-wrote four new tracks: "House In Order," "You Will Be Moved," "Blood Is Thicker Than Time," and "The Undertaker." Prince didn't play on the tracks and he let Ricky Peterson handle the production of the album.

10 May 1992

The 11th annual Minnesota Music Awards ceremony is held at Glam Slam. *Diamonds And Pearls* was named Best Album and "Cream" Best Song. Prince wasn't present for the ceremony.

11 May 1992

The Game Boyz film a video clip for "Call The Law" in Minneapolis. The video was intended for a video compilation of *Diamonds And Pearls* tracks.

25 May 1992

The Diamonds And Pearls tour resumes in Europe, opening at the Flanders Expo in Ghent, Belgium. The tour progressed through 32 concerts in seven European countries with an emphasis on The Netherlands, England, Germany, and France, and consisting of a few dates in Belgium, Ireland, and Scotland. Five of the concerts in Europe were held outdoors.

The band was the same as in Japan and Australia, but the repertoire underwent a few revisions during the European leg. "Cream" was usually left out of the show, while "Damn U" commonly replaced "Nothing Compares 2 U." A few shows into the tour saw the introduction of an acoustic guitar jam as part of "Thieves In The Temple." However, the song was occasionally dropped. "Call The Law" and "Bambi" were often played towards the end of the tour. A snippet of "Controversy" was added once to the "It" guitar segment.

An instrumental take on part of "The Question Of U," Rose Royce's "Car Wash" (from the Car Wash film soundtrack, 1976), and Jimi Hendrix's "Villanova Junction" (this is a track simply listed as "Instrumental Solo" on Woodstock, 1970, the album from the 1969 Woodstock festival) were each played once in Europe. The main section of "Willing And Able" was sometimes removed to make way for "Delirious," although the intro with Gaines' lines from Bob Marley's "Lively Up Yourself" (from Natty Dread, 1974) and the ending of "Willing And Able" remained. "Delirious" was followed by a portion of Jerry Leiber's and Mike Stoller's "Kansas City" (from 1952 and covered by hundreds of artists, including James Brown, Little Richard, Fats Domino, and Albert King) or occasionally Chuck Berry's 1955 classic "Maybellene" sung by Kirk Johnson.

Carmen Electra opened with a 20-minute act in Europe. Her band was comprised of Jason Cameron (guitar), Jack Robin (bass), Greg Sain and Morris Hayes (keyboard), JP Delaire (saxophone), Jamie Chezz (drums), and Kathleen Johnson (backing vocals), Marcus Knight and Louis Sorrell (dancing). Kathleen "Kathy" Johnson is Kirk Johnson's sister. Morris Hayes would later become an NPG member. However, it was obvious that Carmen's rap show didn't work in the large arenas and her opening slot was dropped halfway through the European tour. Her weak voice could hardly be heard when accompanied by a live band and the audience response was underwhelming. Initially, Prince tried to salvage her act by putting the blame on her musicians, who were all replaced, one by one, by NPG members. By the time the decision was made to cancel her act, the only remaining initial member of her band was Hayes. Prince's replacements proved a band-aid solution, however, and Carmen's act was shelved after the June 19th London concert.

27 May 1992

Concert at Ahoy, Rotterdam, The Netherlands. An afterparty is held at The Roxy, a club in Amsterdam. Lois Lane attended.

28 Mau 1992

Concert at Ahoy, Rotterdam, The Netherlands. Prince introduced an acoustic guitar part to "Thieves In The Temple."

29 Mau 1992

The Game Boyz trio, Levi Seacer Jr., and William Graves sign autographs in a Free Record shop in Rotterdam.

30 May 1992

The concert at the Westfalenhalle in Dortmund is the first of 11 German concerts on the tour.

31 May 1992

The concert at Waldbuhne, Berlin, Germany, is the first open-air gig of the European tour. The set included a one-off instrumental take on part of "The Question Of U." A promo party for Carmen Electra's (forthcoming) album was held at the Berlin club Exit. Prince and most of the band were in attendance.

2 June 1992

Concert at Sporthalle, Cologne, Germany.

3 June 1992

Concert at Festhalle, Frankfurt, Germany. Prince briefly attended a Frankfurt club called XS before going to Cooky's, which had been rented for the night.

4 June 1992

Prince visits a club in Frankfurt called Plastics on a day off from the tour.

5.June 1992

Concert at Olympiahalle, Munich, Germany.

6 June 1992

Concert at Olympiahalle, Munich, Germany. Prince turned 34 years old as the clock passed midnight. The crowd sang "Happy Birthday" for him. Prince also incorporated a snippet of the song into "Purple Rain." "It" incorporated a little from "Controversy."

7 June (am) 1992

A few hours after the second Munich concert, Prince plays a relaxed 90-minute set at the Park-Café in Munich. The club was rented for a private birthday party for some 100 invited guests, mostly tour personnel and Warner Bros./WEA people. The set concentrated on funky material and contained "Gett Off," "Call The Law," "Housequake," and "Sexy MF." Many covers were played, including "Skin Tight," "Dr. Feelgood," "Car Wash," and Sly and The Family Stone's "Don't Call Me Nigger, Whitey." Prince played keyboard during almost the entire gig, leaving them only towards the end to play some guitar. Guests onstage included Carmen and Wizzard, bass player with Mother's Finest. The party ended at 5:00 am.

8 June 1992

Concert at Ostseehalle, Kiel, Germany. "Delirious" was introduced into the set.

9 June 1992

The Dutch group Lois Lane releases *Precious*. The album includes "Qualified," co-written by Kirk Johnson and Prince, and an updated recording of "Sex," which was first released on the 1989 "The Scandalous Sex Suite" maxi-single. Uncredited, Prince also added instrumental parts to "Crying" and "I Oh I" on the album. *Precious* was partially recorded at Paisley Park with production by Johnson.

9 June 1992

Concert at Alsterdorfer Sporthalle, Hamburg, Germany. After the concert, Prince attended Madhouse, a Hamburg club, which was rented for the night.

10 June 1992

Concert at Alsterdorfer Sporthalle, Hamburg, Germany. The set included a short part of "Maybellene" for the first time. There was an autograph signing session in a World of Music record shop in Hamburg prior to the concert. The Game Boyz trio, Tommy Barbarella, and Michael Bland were in attend-

ance. Madhouse was again rented for an aftershow party for an invited few.

13 June 1992

Concert at Royal Dublin Showgrounds, Dublin, Ireland. Andrew Strong and Curtis Stigers were the support act instead of Carmen Electra.

15 June 1992

"Thunder" is released as a 12-inch picture disc in the UK to commemorate the *Diamonds And Pearls* tour and the UK dates in particular. The record also includes "Violet The Organ Grinder" and "Gett Off (Thrust Dub)." "Gett Off (Thrust Dub)" is the same track as "Gett Off (Flutestramental)." Despite being a limited edition, the single reached number 30 on the UK chart.

15 June 1992

Prince starts an eight-concert run at the 18,000-seat Earl's Court in London. Although the concerts broke the box office record for the arena, they didn't comprise as many total tickets sold as the *Nude* tour. However, time constraints made it impossible to add more dates. The first London show didn't feature an opening act. "My Name Is Prince" from the forthcoming 4" was previewed over the speakers before the show.

An aftershow was planned at the Yard club after the opening night in London, but was scotched after a bomb went off only three buildings down from the club. Prince, apparently quite shaken by the event, promptly cancelled the gig and decided not to do any other club gigs during the stay in London. A spokeswoman for Prince said, "It was a frightening experience. Prince felt the shockwave and saw the flash. Under the circumstances he thought it best to return to his hotel."

15 June 1992

A second configuration of Carmen Electra's self-titled album is compiled. Apart from "The Juice" having been shelved, it contained the same tracks as the May 4th version of the album. Originally planned for release on July 25th 1992, promotion for the album had already started with advertisements on MTV and in music publications. A single and video clip of "Go Go Dancer" had also been released. However, the release of the album was put on hold as Warner Bros, wasn't completely happy with it and favoured replacing some tracks with new material.

16 June 1992

A home video of "Sexy MF" is released in the US two weeks ahead of the single release. It quickly reached number one on *Billboard's* video sales chart.

The video starred Troy Beyer, an actress with roles in *Rooftops* and *Dynasty* on US television. There were rumours in the press at the time that she was pregnant with Prince's baby. Her coy and cloudy responses didn't squelch the gossip.

16 June 1992

Concert at Earl's Court, London. "7" was previewed before the show. Carmen Electra's band members were replaced by Levi Seacer Jr., Sonny Thompson, and Michael Bland for this show. It became Carmen's last performance of the tour. After the concert, Prince briefly attended the Subterania club before moving on to Tramp.

17 June 1992

Concert at Earl's Court, London. "The Morning Papers" was played over the speakers prior to the show.

18 June 1992

Prince spends the first concert-free day in London at Olympic Studio. It is not known what he worked on, but most likely he added to existing songs. It is possible that he added Monie Love's vocals to "Everybody Get On Up" and "Step 2 The Mic," two songs slated for *Carmen Electra*. The NPG did not participate in the session.

19 June 1992

Concert at Earl's Court, London. The video for "Sexy MF" was played before the show. Earlier in the day. the Game Boyz trio, William Graves, Tommy Barbarella, and Michael Bland did an autograph session at a Virgin Megastore record store.

Following the concert, a "Sexy MF" video release party was held at the Limelight disco. Prince didn't attend, preferring to go to Tramp instead, but most of the band was present. The video was played three times. Also shown were the video clips of "Money Don't Matter 2 Night" and "Diamonds And Pearls."

20 June 1992

Concert at Earl's Court, London. Yet another track was played over the speakers before the show: "Blue Light." Monie Love guested onstage for "Gett Off." "Bambi" was introduced into the set, which also included a snippet from "Maybellene." There was no support act. Prince attended Tramp again after the show.

21 June 1992

Concert at Earl's Court, London. "And God Created Woman" was previewed before the show. Troy Beyer guested onstage and danced briefly during "Sexy MF." "Call The Law" was performed as an extra encore.

22 June 1992

Prince holds a private \$100,000 party for about 200 VIPs at the Tramp in London. Besides the band and Carmen, those invited included Mick Jagger, Kate Bush, INXS, Kylie Minogue, Tom Jones, Rod Stewart, and Malcolm McLaren.

23 June 1992

Concert at Earl's Court, London. "The Continental" was played over the speakers before the show and the video of "Sexy MF" was screened. The concert featured a bit of "The Glamorous Life." "Willing And Able" was dropped after this show. Most of The NPG went to the Xenon Disco after the show.

24 June 1992

Tony LeMans dies of internal injuries sustained in a car crash in Los Angeles. He had had a falling out with Prince and wasn't allowed to record at Paisley Park. Still, he was signed to Paisley Park Records and a new album was almost completed when he died.

24 June 1992

Concert at Earl's Court, London. "Call The Law" was once again played as a final encore.

25 June 1992

Remaining in London, Prince makes one more visit to Tramp, his favourite club during the London stay.

26 June 1992

Concert at Maine Road, Manchester, England. The Pasadenas was the opening act.

28 June 1992

Concert at the Celtic Park, Glasgow, Scotland. Shakespeare's Sister was the opening act.

30 June 1992

"Sexy MF" is released as a single. The song received very limited airplay because of its risqué lyrical content. It only made number 66 on the Pop Chart and 76 on the R&B Chart. The B-side was "Strollin" from *Diamonds And Pearls*.

1 July 1992

Prince returns to Germany to play Stuttgart's Hanns-Martin-Schleyer-Halle. This concert was rescheduled from July 2nd. Some lines from "Kansas City" were added to "Delirious" for the first time.

3 July 1992

Concert at Moselstadion, Trier, Germany.

4 July 1992

Concert at MECC, Maastricht, The Netherlands. "Call The Law" opened the encore segment of the show. A bit of "Kansas City" was once again added to "Delirious."

6 Julu 1992

The first of three additional concerts at Rotterdam's Ahoy, where Prince played two shows at the outset of the tour. "Delirious" again included lines from "Kansas City." After the concert, Prince went to Le Bateau, a disco in Rotterdam.

7 Julu 1992

Concert at Ahoy, Rotterdam.

8 Julu 1992

Concert at Ahoy, Rotterdam. "My Name Is Prince" was played over the speakers before the show. "Call The Law" was added as a final encore. Kirk Johnson had to pull out of the tour due to family circumstances after the last Rotterdam show. His percussion part in "Gett Off" was taken over by Prince.

10 Julu 1992

Prince concludes the European tour with three shows at the Palais Omnisport de Paris-Bercy, Paris, France. The first Paris concert was preceded by "My Name Is Prince," which was played over the speakers. The show itself featured a one-off performance of "Woodstock." Prince went to Niel's Club afterwards.

11 July 1992

Concert at Palais Omnisport de Paris-Bercy, Paris. "Blue Light" was aired prior to the show. The encore segment opened with "Call The Law." There was an autograph-signing session at the Virgin Megastore record store on the Champs Elysées in the afternoon. It was attended by Tony Mosley, Damon Dickson, William Graves, Tommy Barbarella, and Michael Bland.

12 July (am) 1992

Following the second Paris concert, Prince and parts of The NPG play at the Les Bains Douches club in front of about 300 people, including Michael Hutchence of INXS and Kylie Minogue. Starting at 3:00 am, The NPG kicked off the 75-minute set with a funky bass line. Tony Mosley introduced the band members and interacted with the audience. After a few minutes, the crowd began singing the chorus from Bob Marley's "Get Up, Stand Up" (from *Burnin*', 1973), not realising that the number in fact was "Goldnigga." Mosley rapped and sang most of the lyrics from the newly recorded "Goldnigga."

Next came another new track, "Black MF In The House," with rapping by both Mosley and Prince. "It's one thing I can't stand, a nigger hollering at me," Prince said after the song, adopting a stereotypical "redneck"-type of voice. Mosley encouraged audience response as they played "Call The Law." Prince then started "Skin Tight" all alone on his guitar, before the band joined him. From "Skin Tight," they leapt directly into Sly and the Family Stone's "Thank You (Falettinme Be Mice Elf Again)," followed by "Gett Off (Houstyle)." Prince stripped the music down to his guitar and brought the tempo down, before going into James Brown's "Get Up (I Feel Like Being A) Sex Machine." Halfway through the number, Prince stopped the music because people were getting crushed in front of the stage. "Ain't no more room if you don't stop pushing," he told the crowd. "Take a step back y'all, take one step back, alright, and we can keep going. There's a pretty little girl in front, she can't breathe, so step back."

After an interruption, they continued with the song, which was followed by Jimi Hendrix's "Villanova Junction." Then came "Jughead" and a slightly speeded-up version of the new song "Step 2 The Mic." Mosley rapped the words "step to the stage" instead of "step to the mic" as on Carmen Electra's album. All of a sudden, Prince cut the music short and rushed off the stage. Within seconds, the band followed him and the show was over.

12 July 1992

The *Diamonds And Pearls* tour of Europe finishes with the third show at Palais Omnisport de Paris-Bercy in Paris. "7" was played over the speakers before the show. The set included some rarities, "Car Wash," a brief part of "Kansas City," and "Call The Law."

Having sold close to 500,00 tickets, the European tour showed that Prince's popularity was at its peak in Europe, where he had gradually amassed a growing audience since the mid-'80s.

The end-of-the-tour party was held at Quai Ouest, a boat on the Seine that serves as a restaurant. One section of the venue was turned into a disco and Prince danced with Kylie Minogue amongst others. Prince left for the US on July 13th.

Rosie Gaines left The NPG immediately after the tour.

She packed her belongings and drove from Minneapolis to her home in Pittsburgh, California. She would later work with Prince in the studio and guest with him onstage.

14 July 1992

Release of Joe Cocker's Night Calls album, which includes Prince's "Five Women." The song was re-recorded by Cocker's musicians. Prince's own recording was released as "5 Women" on The Vault... Old Friends 4 Sale in 1999. Cocker was also offered, but turned down, a second track, supposedly the updated 1991 version of "Old Friends 4 Sale." Cocker asked Prince to play guitar on "Five Women," but he was too busy at the time, telling Cocker that it was "his baby" once he took it on.

Breaking through in 1968 with his version of The Beatles' "A Little Help From My Friends," British-born Cocker established himself as a powerful rock/soul singer. After achieving a great deal of success in the '70s, he returned to the charts with "Up Where We Belong," the theme from the 1982 film An Officer And A Gentleman. He has survived, still charting into the '90s albeit with less frequency than he did before.

17 Julu 1992

A party for "Sexy MF" is thrown at the Palladium, New York, by Troy Beyer. Prince didn't attend. Beyer also made a brief US tour, promoting the single and video of "Sexy MF" by giving radio interviews.

Mid-July 1992

Prince records "Eye Wanna Melt With U." The song was originally planned for a maxi-single release of the T track "7," but Prince felt it was so good that he decided to include it on T. There was a problem, however: the T CD already clocked in at 76:41 minutes and CDs could hold only about 78 minutes' worth of music at the time, making it impossible to include the track on the disc. To make room for "Eye Wanna Melt With U," Prince decided to shelve several of the segues on T.

August 1992

Morris Hayes joins The NPG, replacing Rosie Gaines. Hailing from Pine Bluff, Arkansas, Hayes began playing in church at a very early age. He moved to Chicago, where he played with a church that recorded albums, which provided valuable experience of the recording process. He came to Minneapolis to join a revamped Mazarati line-up, before playing briefly with The Time in early 1991, replacing Jimmy Jam on a Japanese tour. In mid-1999, he was drafted for The New MC Flash Band, which became Carmen Electra's band on the *Diamonds And Pearls* tour in 1992. Hanging out at Glam Slam after the conclusion of the Diamonds And Pearls tour, he was called over by Prince who asked him if wanted to join The NPG. His nickname was Mr. Hayes, which he acquired after mimicking ministers in church; his friends began referring to him as Brother Hayes or Mister Hayes.

August 1992

Having completed the $\frac{4}{4}$ album, Prince keeps himself busy in the second half of 1992 with a number of different projects. He shot videos for several songs from the $\frac{4}{4}$ album and prepared a film called *Act I* and a performance, *The Ryde Dyvine*,

for broadcast in ABC's In Concert series in December.

Prince did more work on The NPG album, Goldnigga, which had been started in Sydney on the Diamonds And Pearls tour. Together with the group, Prince taped "Johnny," "Black MF In The House," "Guess Who's Knockin'," and some instrumental and spoken segues. "Johnny" was the first time Morris Hayes recorded with The NPG in the studio. Work on the album continued until late June 1993, shortly prior to the European Act II tour.

Another recording project was MPLS, which was intended to showcase a variety of talented Minneapolis musicians. Prince recorded a song called "Colors" for The Steeles and did two songs with Sonny Thompson, "The Ryde Dyvine" and "MPLS." Both "Colors" and "MPLS" were released in 1994 on the 1-800-NEW-FUNK compilation album. "The Ryde Dyvine" was performed on The Ryde Dyvine television special later in 1992, but the song has never been released although a CD of the song coupled with "MPLS" was pressed and advertised. Another track shortlisted for the MPLS project was "A 1,000 Hugs And Kisses," taped in London on the Diamonds And Pearls tour. Originally recorded with Rosie Gaines singing lead, it was later tried out by Nona Gaye. The song remains in the can, however.

11 August 1992

Footage for a video for "My Name Is Prince" is shot in Minneapolis.

22 August 1992

Further scenes for the "My Name Is Prince" video are filmed over two days, August 22nd and 23rd, in Los Angeles with Kirstie Alley acting as a reporter.

Late August 1992

While in Los Angeles, Prince visits the *I'll Do Anything* set in Hollywood to watch the shooting of a scene. The film production kicked off on August 24th.

31 August 1992

Prince signs a new recording contract with Warner Bros. His existing contract was extended, and the reconfigured contract called for \$10 million in advances per record, with a royalty rate of around 20 per cent, a figure that placed Prince near the top of music industry artists. However, the deal was structured so that if an album doesn't sell 5 million copies worldwide, he won't receive a \$10 million advance for his following album. As part of the deal, Paisley Park Records became a joint venture between Prince and Warner Bros. Previously, Prince would deliver the master and Warners would do the rest: manufacture, distribute, and market the records. Under the new agreement, Paisley Park Records would decide how much to spend on videos and promotional activities. Warners and Prince would operate as partners, sharing investments and profits.

The deal also included two new publishing agreements for Prince, providing that Warner Chappell Music and Prince would establish a new joint venture music publishing company that would "actively seek to discover and promote young songwriters." In addition, Prince's existing Controversy Music entered into separate administrative agreements with Warner Chappell. As part of the deal, Prince was hired as a vice president of Warner Bros. Records and would maintain an office in

Los Angeles to supervise his labels and to advise Warner Bros. on its own artists. The reason for this unusual aspect of the deal was, according to a source, that Prince wanted Time-Warner stock options.

The entire deal was brokered by Gary Stiffleman of the law firm Ziffrin, Brittenham and Branca, which had negotiated multi-million deals for the Rolling Stones, Aerosmith, and ZZ Top. Prince was closely involved with each step of the negotiations along with his long-time companion Gilbert Davison, President of Paisley Park Enterprises, and Jill Willis, Vice President of the organisation.

4 September 1992

Details about Prince's new contract and joint ventures with Warner Bros. are made public. Jill Willis, Vice President of Paisley Park Enterprises, said that the deal was worth "a little over \$100 million for all four agreements." It was described as an unprecedented contract, making Prince one of the highest paid artists in pop music. However, the claims by Prince's organisation were greeted by the music industry with a great deal of scepticism. One published report put the actual value of the deal closer to \$30 million, while others speculated that the most Prince could earn was \$10 million per album.

Earlier in the year, Michael Jackson had signed with Sony Music and Madonna with Warner Bros., each for about \$60 million. The Prince, Jackson, and Madonna contracts were substantially different, however, making comparisons difficult. Jackson's deal involved six albums, an entertainment complex and potential for movies. Madonna's included six albums and her own entertainment company, including a record label and a film company. It was argued that, in terms of bankability, Prince didn't rate with Madonna or Jackson. He simply didn't sell as many records. Since 1983, Madonna had released eight albums, with combined worldwide sales of 76 million at the time, or an average of 9.5 million each. Prince's 13 albums had sold around 52 million, or an average of 4 million each. Two of Jackson's four solo albums, *Thriller* and *Bad*, had combined sales of 73 million.

Bob Merlis, Warner Bros. Vice President of publicity, called Prince's deal generous, "If his sales continue the way they have for *Diamonds And Pearls*, we're all going to make money from the deal. If they go up appreciably, obviously he'll make a lot more money." At the time of the contract, *Diamonds And Pearls* had sold 5.8 million copies worldwide. However, it became Prince's last huge success of the '90s; none of the albums released after *Diamonds And Pearls* has sold more than circa 3 million copies.

September 1992

Prince becomes involved in Tevin Campbell's second album, *Im Ready*. There were plans for him to produce the entire album, but Campbell and his executive producer Quincy Jones decided to also work with Babyface and Narada Michael Walden. Prince laid down six new songs for Campbell: "Down," "Holly Don't Care," "The P," "The Halls Of Desire," "Paris 1798430," and "Uncle Sam." In addition, "Shhh," recorded shortly prior to the *Diamonds And Pearls* tour, was also revamped for Campbell. Three of the songs, "Down," "The P" and "Holly Don't Care," didn't make the album; "Down" and "The P" remain unreleased, while "Holly Don't Care" was later

revamped to become "Baby Don't Care" on Mayte's *Child Of The Sun* album.

Meanwhile, work on Rosie Gaines' Paisley Park Records album progressed. In addition to songs for her album which had been recorded on the *Nude* tour, at Paisley Park in 1991, and on the *Diamonds And Pearls* tour, they taped "Hit U In The Socket" and "Extraordinary." The former was aired by NPG Music Club but never actually released, while the latter was later reclaimed by Prince and released on his *The Vault... Old Friends 4 Sale.*

In addition, Prince wrote and recorded some songs for artists who had approached him. He gave Earth, Wind & Fire a song called "Super Hero." It was released in November 1993 on their *Millennium* album. Prince later re-recorded "Super Hero" during sessions for The NPG's *Exodus* album and his version with The NPG was released on the soundtrack to the film *Blankman* in 1994.

29 September 1992

"My Name Is Prince" is released as a single. It reached number 36 on *Billboard's* Pop Chart and 25 on the R&B Chart. The B-side was "Sexy Mutha," which is an edited version of "Sexy MF (12-inch Remix)."

3 October 1992

Footage for a video of "Eye Wanna Melt With U" is shot at Glam Slam, Minneapolis.

6 October 1992

Release of the *Diamonds And Pearls Video Collection*, a 60-minute compilation of promo videos and live concert footage from the 1992 tour.

13 October 1992

Release of Prince's 14th album, which was titled simply and mysteriously by an unpronounceable symbol, 4, a variation of Prince's trademark fusing of the female and male signs. The record was commonly referred to as "love symbol," "love," "untitled," or even "androgyny." Some observers made comparisons to Led Zeppelin's untitled fourth album, which employed four symbols, each representing a band member, to form the title, and The Beatles' 1968 album, which became known as The White Album although it had no actual title. A series of videos for the songs was promised, with the true meaning of the F symbol to be revealed in the final video. A press release explained that I told a "rock soap opera" based on the relationship between Prince and a 16-year-old princess from Cairo, Egypt, portrayed by Mayte. The story also involves Vanessa Bartholomew, a reporter played by actress Kirstie Alley, who is attempting to interview Prince. Some of the songs are linked by segues of dialogue between the characters.

divided the critics. Some proclaimed it a masterpiece and lauded The NPG as Prince's most accomplished and versatile band ever, while others complained that the album showcased far too much of Prince's self-indulgent side. The music of "3 Chains O' Gold" and the lyrics of "My Name Is Prince," in particular, drew negative comments. Many critics felt the story about Prince pursuing a 16-year old princess suggested that his grasp on reality was limited. Few could make sense of the "rock soap opera" concept, which was dismissed as

"ridiculous," "baffling," or simply "a mess." Clearly, Prince made a pivotal mistake by not releasing the album as it was originally conceived; the short segues that were left on the released version only served to confuse the listeners.

didn't attain the same level of success as Diamonds And Pearls, as both the US and international sales were halved in comparison to the predecessor. The album was certified platinum and reached number five on the Pop Chart and eight on the R&B Chart. Frank Dileo had initially worked with Warner Bros. on the promotion of the album, but he was fired after taking sides with the record company executives against Prince in a discussion about the choice of singles. For Prince, T was a huge disappointment, coming after the tremendous worldwide success of Diamonds And Pearls. He blamed Warner Bros. for failing to support the album adequately. The general feeling at the record company was that the album's lack of spectacular success was due primarily to over-exposure. With five singles released from Diamonds And Pearls within seven months, Warner Bros. noticed an increased resistance from radio stations to play the singles from T, clearly indicating that the audience couldn't absorb more music from Prince for the time being. Unquestionably, a contributing factor was that 4 didn't contain as many catchy, radio-friendly songs as Diamonds And Pearls.

Prince's career took a downhill slide after the release of ${}^{\alpha}$. In fact, the record became the last Prince album (of new music) of the '90s to sell in excess of 1 million copies in the US. His later albums, excluding *The Hitsl The B-Sides* compilation and the independently released *Crystal Ball* set, have averaged less than 350,000 copies each. The disagreements between Prince and Warner Bros. developed into a public feud. It would take four more years until he finally gained freedom from the artistic "slavery" he felt the record company had imposed upon him. Prince has termed this period of frustration, bitterness, and disenchantment with his career "the friction years."

22 October 1992

Release of a maxi-single of "My Name Is Prince." It includes "Sexy MF (12-inch Remix)" and four remixes of "My Name Is Prince," titled "12-inch Club Mix," "House Mix," "Original Mix Edit," and "Hard Core 12-inch Mix."

22 October 1992

A Prince song simply called "Coca Cola" is copyrighted. The melody of his song was utilised for Coca Cola commercials ("Always Coca Cola") for several years.

Late October 1992

Prince and Tevin Campbell work on tracks for his *Im Ready* album in Los Angeles.

5 November 1992

A *Billboard* convention is held at Ma Maison Hotel in Hollywood. It was announced that Prince and Paisley Park Records were going to show a three-hour video documentary, but it turned to be a 75-minute video. Many video clips from the new album were shown.

16 November 1992

The videos for "7" and "Damn U" premiere on MTV and BET respectively.

17 November 1992

"7" is released as a single, targeted at pop/rock radio. When the single entered the Top 10 in early 1993, it became the 11th consecutive year that Prince had had a Top 10 hit. It peaked at number seven on the Pop Chart and 61 on the R&B Chart, and it was certified gold. The single contains an "Album Edit" of "7" on the A-side and an "Acoustic Version" on the B-side.

17 November 1992

"Damn U" is released to R&B stations on the same day as "7."
"Damn U" made number 32 on the R&B Chart (didn't make the Pop Chart). The B-side of "Damn U" is "2 Whom It May Concern," which is a remixed version of "Sexy MF" that incorporates snippets from T tracks.

17 November 1992

Release of Allegiance by Howard Hewett. The album features Prince's composition "Allegiance" as the title track. Hewett was one third of Shalamar with Jeffrey Daniel and Jody Watley. The group had several big hits before Hewett departed for a solo career in 1985. He scored several R&B hits and kept busy as a songwriter, producer, and session vocalist for many artists throughout the '80s. Allegiance was his fourth solo album.

19 November 1992

The NPG, including Mayte, attend an autograph signing session at a Sam Goody record store in New York. Prince didn't participate.

25 November 1992

Prince turns up unannounced at a Thanksgiving party thrown by Tom Puccio at Le Loft in Miami. He jammed on guitar with the blues band that was playing.

3 December 1992

A maxi-single of "7" is released. The single includes "2 Whom It May Concern" and four versions of "7": "Album Edit," "Acoustic Version," "After 6 Long Version," and "After 6 Edit."

December 1992

Prince prepares an album comprised of his songs for the *I'll Do Anything* film. Eight of the 11 songs Prince had recorded or demoed for the project were included a projected *I'll Do Anything* soundtrack: "Wow" / "Make Believe" / "My Little Pill" / "There Is Lonely" / "Be My Mirror", "I Can't Love U Anymore" / "Don't Talk 2 Strangers" / "I'll Do Anything."

The songs were going to be performed by the actors on the soundtrack album and in the film. The record was slated for release by Warner Bros., but it was shelved when the film was dramatically revised after miserable test screening results; the film was transformed from being a musical about life in Hollywood to a sentimental comedy, without music, about an unemployed actor raising his young daughter. The film eventually premiered on February 3rd 1994.

Four of the songs Prince tailored for the project were late released: "Don't Talk 2 Strangers" was released in 1996 on the

Girl 6 soundtrack album and three tracks, "There Is Lonely," "The Rest Of My Life," and "My Little Pill," surfaced in 1999 on *The Vault... Old Friends 4 Sale*.

18 December 1992

Broadcast of *Act I* in ABC TV's *In Concert* series. The 40-minute film mixes fictional elements with interview footage and video clips of songs from \mathfrak{T} . The documentary cleared up some of the mystery surrounding the story behind the \mathfrak{T} album.

19 December 1992

Broadcast of *The Ryde Dyvine* on ABC television in their *In Concert* series. Filmed at Paisley Park, the 40-minute *The Ryde Dyvine* features live performances by Prince and several Paisley Park Records artists. The concert is hosted by Troy Beyer. She arrives as a guest, but someone hands her a microphone and tells her that she is to host the show.

The first act is The Crayons, a group assembled to back up Sonny Thompson for the performance of "The Ryde Dyvine." Thompson plays bass and sings lead vocals. The line-up includes, amongst others, guitarist Billy Franze from Dr. Mambo's Combo, and The NPG's Morris Hayes on keyboard. Then follows performances by four Paisley Park Records artists: Carmen Electra ("Everybody Get On Up"), George Clinton ("Get Satisfied"), Rosie Gaines ("My Tender Heart"), and Mavis Staples ("You Will Be Moved").

Late December 1992

Prince spends a few days in Puerto Rico, visiting Mayte. Prince has later said that it was during this trip that he had a deep spiritual experience that made him decide to change his name to the symbol of his latest album.

Prince's 1996 wedding programme adopted the language of classical mythology to describe what had happened to him in Puerto Rico, "All alone, staring at the ocean, he implores the heavens for an answer – 'What is the symbol? What does it really mean? A voice says to him, 'It's your name.'" However, the story seems largely made up after the fact, much like Prince created a mythology of the *Black Album* and what made him decide to shelve the album. Indeed, upon return home from Puerto Rico, he didn't tell anyone that anything unusual had happened to him on the trip, merely complaining about the cockroaches in his hotel room.

31 December 1992

A New Year's Eve party is thrown at a Glam Slam club in Los Angeles, a sister site to the Minneapolis club. Prince was rumoured to play but the appearance was cancelled. Amongst the guests at the party was Carmen Electra. Following the New Year's Eve opening, the club closed for further refurbishment before opening three weeks later.

The Los Angeles Glam Slam club was owned by Heaven and Earth Inc., the company primarily owned by Gilbert Davison, and a Los Angeles club entrepreneur named Jim Colachis, whose former Vertigo nightclub was renovated to become Glam Slam. The club quickly became a hot spot for celebrities, although it struggled financially. Los Angeles County sheriff's deputies sometimes showed up at closing time to collect payments from the cash till on behalf of angry creditors. In March

1994, Prince stepped in and Paisley Park Enterprises bought the club from Colachis.

2 January 1993

Prince tapes four new songs at Paisley Park: "Dark," "Dolphin," "Endorphinmachine," and "Come." Sonny Thompson played bass and Michael Bland drums; the trio became known as the Paisley Park Power Trio. Tommy Barbarella and Morris Hayes were brought in to add keyboard to some of the tracks after the initial session.

Further studio sessions in January resulted in "Pheromone" and "Papa," while "Loose!" followed in February, right before the *Act I* tour. Although many of the songs ended up in the *Glam Slam Ulysses* production, this project didn't come into being until later in the year. Thus, there was no specific purpose to the initial sessions. Another song from early 1993 was "No Cones Allowed," intended for a film called *Coneheads*. However, Prince's song wasn't used in the film nor on the soundtrack.

20 January 1993

The Los Angeles Glam Slam club officially opens. Located at Boylston St. at the former location of Vertigo, the 1,500-capacity club includes a dance floor, video wall, velvet corner booths and a concrete patio. There is also a private, tinted-window VIP-box overlooking the dance floor. The club was co-owned by Steve Edelson and was redecorated by designer Cliff Cunningham at around \$2 million. The first Friday of each month was announced as Move To The Groove Ball, featuring performances by members of the Dancers' Alliance.

27 Januaru 1993

The Joffrey Ballet's *Billboards* dance performance opens at the University of Iowa in Iowa City. Prince didn't attend the premiere but he sent a single rose to each of the dancers plus a bouquet to Joffrey board member Patricia Kennedy and director Gerald Arpino.

The *Billboards* ballet featured 12 Prince songs, including an extended version of "Thunder" that Prince created specifically for the ballet company. The performance consisted of four different ballets set to Prince songs from 1978 to 1991. Artistic director Arpino based the concept for the ballet on the "creativity of the billboards" he saw while travelling the US on company tours. Each of the four sections was introduced by a stylised billboard advertising the choreographer's name beside Prince's. The ballet was very enthusiastically received and became a large success, performing in many cities, including Chicago, New York, Washington DC, San Francisco, Minneapolis, and Toronto.

Early February 1993

Footage for a video of "Blue Light" is shot outside Glam Slam, Los Angeles. Tony Mosley also videotaped different people entering the club.

9 Februaru 1993

Release of Carmen Electra on Paisley Park Records. The album was for all purposes recorded by Prince, who wrote or co-wrote seven of the 11 tracks. Carmen is credited as lyricist on all tracks barring "Step To The Mic," and she is listed as the sole writer of "Good Judy Girlfriend." Levi Seacer Jr. was involved in the writing of three songs. Tony Mosley also took an active part as a lyricist, contributing to four of the songs. Monie Love

wrote a rap on "Everybody Get On Up."

Warner Bros. initially treated Carmen Electra as an important "big push" record. However, the promotional campaign got off to a false start in April 1992, when Rolling Stone carried an advertisement that only showed a picture of Carmen without mentioning her name, which caused confusion since few knew who Carmen was. A 12-inch single of "Go Go Dancer" hit the shops in June 1992 and the video was sent to television stations. At the same time, commercials were shown on MTV coinciding with the planned July 1992 release. It was estimated that Warner Bros. spent over \$2 million on the campaign, half of which came straight out of Paisley Park Records' pocket. Half a year later, when the album eventually was released, Warner Bros.' enthusiasm had waned considerably and the record company decided to reduce its promotional efforts to a bare minimum. The reviews were lacklustre and the album didn't sell well, failing to enter the Billboard chart.

16 February 1993

Release of *Let's Get Started* by Louie Louie. The album features two Prince tracks, both produced and written by "Paisley Park": "Get Blue" (co-written with Levi Seacer Jr.) and "Dance Unto The Rhythm" (co-written with Michael Koppelman). The music of the latter was written and recorded by Koppelman, with lyrics by Prince. Rapper Louie Louie debuted with *The State I'm In* in 1990. *Let's Get Started* was his second album.

16 February 1993

Release of the second Paisley Park Records solo album by Eric Leeds, entitled *Things Left Unsaid*. Prince wasn't involved in the album despite the fact that one track, "Aguadilla," is listed as a Prince/Eric Leeds collaboration. Leeds decided to co-credit the song because it includes a saxophone line that resembles the melody of The Family's "Desire."

18 February 1993

Prince previews the new Act I set with a performance at Glam Slam, Minneapolis. The concert was announced a few hours in advance on a local radio station. The show began at 10:20 pm and was filmed with several cameras. Prince performed basically the same set as on the tour, although the first part was a bit shorter, with the narrative finale of "And God Created Woman" and "3 Chains O' Gold" being left out.

Prince reportedly said at the beginning of the set, "I heard you paid \$15 when I was driving here, so I'm gonna play for a long time." At one point he told the audience that they were only rehearsing for a television show (the Arsenio Hall appearance). The first set lasted an hour and included the first public performance of "Peach," after which Prince used sign language to ask the audience for their approval, motioning with his thumbs up or down. Of course, the audience responded in the affirmative. Following a 20-minute break, the band returned for a second set, which also lasted one hour. After the show, a few band members gathered for a private party at Paisley Park to review the concert footage.

25 Februaru 1993

Prince appears on *The Arsenio Hall Show* in Los Angeles. He played "My Name Is Prince," "The Morning Papers," "The Max," and "Blue Light." During the performance, Prince

burned a negative review of his latest album written by Minneapolis music critic Jon Bream. An audience member stole Prince's gold microphone and Tony Mosley's wireless microphone, but both were returned when the stage manager announced that everyone must pass through the metal detectors before leaving.

26 Februaru 1993

Prince plays at Glam Slam, Los Angeles. The star-studded crowd included Carmen Electra, Sheila E., Arsenio Hall, Kirstie Alley, Eddie Murphy, Peter Gabriel, and members from Red Hot Chili Peppers and Arrested Development. Around 400 paying fans had managed to get tickets to the show. The rest of the capacity 1,200 crowd were entertainment industry insiders.

The show was basically the same as the one that Prince did at Glam Slam in Minneapolis earlier in the month, but "Cream" wasn't played. "We gotta stop fightin', LA," Prince said a few times during the show, referring to the Los Angeles riots in 1992. "That's Kim Basinger, I sampled her ass," he said after playing "Peach." Towards the end, Prince leapt into the crowd. A portion of "My Name Is Prince" from the concert was broadcast on MTV and *Friday Night Videos*.

1 March 1993

Release of Candy Dulfer's Sax-A-Go-Go album, which includes a Prince-penned instrumental called "Sunday Afternoon," which was re-recorded by Dulfer's band instead of relying on Prince's recording. She was sent a tape with various songs to choose from and felt this one best suited the atmosphere of the album.

Raised in a family heavily involved in the Dutch jazz scene, alto saxophonist Candy Dulfer is the daughter of Hans Dulfer, a respected jazz tenor saxophonist. She began leading her own band, Funky Stuff, at the age of 15, and came in contact with Prince when she was asked to open for his Dutch *Lovesexy* shows. Her debut solo album, *Saxuality*, released in 1990, was nominated for a Grammy and was certified gold for sales in excess of 500,000 units worldwide. *Sax-A-Go-Go* was her follow-up album.

Early March 1993

The final rehearsals for the *Act I* tour are held at the Sunrise Musical Theatre in Fort Lauderdale.

7 March 1993

Prince makes an impromptu appearance at Le Loft, South Miami Beach. No more than 20 people attended.

8 March 1993

him that he was writing too much music and that his audience couldn't keep up with him.

The Act I show dramatised the calbum storyline. Mayte played an Egyptian princess who ostensibly was attending the concert until she was kidnapped and seduced by Prince, who brandished his gun microphone to ward off a cadre of Arabian goons trying to recover the princess. In a side plot, an annoying female reporter was attempting to interview Prince, much to his displeasure. While most critics lauded Prince's showmanship and the musical versatility of The NPG, the show received a fair amount of critical flack for the contrived plot, the implied racism in the stereotyped portrayal of the evil Arabs, and the sexist treatment of the female reporter. Many critics argued that the fairytale elements of the show indicated that Prince was out of touch with reality.

The NPG line-up was the same as on the *Diamonds And Pearls* tour, with the exception of Morris Hayes replacing Rosie Gaines, and the exclusion of Diamond and Pearl and DJ William Graves. The band was comprised of: Levi Seacer Jr. (guitar); Sonny Thompson (bass); Morris Hayes and Tommy Barbarella (keyboard); Michael Bland (drums); Kirk Johnson (dancing and percussion); Tony Mosley (dancing and rapping); Damon Dickson (dancing); Mayte (dancing); The NPG Hornz: Michael B. Nelson, Brian Gallagher, Kathy Jensen, Dave Jensen, and Steve Strand (horns).

Much like the *Lovesexy* show, the *Act I* concerts were divided into two sets. The first was devoted to the † album with two new songs thrown in: "Peach" and "Johnny." The second set featured primarily older material but also included two new songs: "Goldnigga" and "Loose!" (as part of "Partyman"). A few covers were part of the repertoire. "The Continental" was extended to incorporate a rap from Carmen Electra's "Everybody Get On Up," the chorus from The Esquires' "Get On Up" (from *Get On Up And Get Away*, 1967) and some music borrowed from "Tighten Up," by Archie Bell and The Drells (from *Tighten Up*, 1967). The conclusion of the show featured the same music that closed the *Diamonds And Pearls* show, Henri Mancini's "Peter Gunn Theme" played over a sampled loop from James Brown's "Get On The Good Foot" (from *Get On The Good Foot*, 1972).

The shows frequently lasted anywhere from 120 to 145 minutes. Several additions and changes were made to the set throughout the tour, but typically the set was the following: "My Name Is Prince" / "Sexy MF" / "Love 2 The 9's" / "Damn U" / "The Max" / "The Morning Papers" / "Peach" / "Blue Light" / "The Continental" / "Everybody Get On Up" / "Get On Up" / "Tighten Up" / "The Flow" / "Johnny" / "Eye Wanna Melt With U" / "Sweet Baby" / "And God Created Woman" / "3 Chains O' Gold" / "Egyptian Intro" / "7" / "Let's Go Crazy" / "Kiss" / "Irresistible Bitch" / "She's Always In My Hair" / "Insatiable" / "Scandalous" / "Gett Off" (normal and "Houstyle" versions) / "Goldnigga" / "Purple Rain" / "Partyman" / "Loose!" / "1999" / "Baby, I'm A Star" / "Push" / "Peter Gunn Theme."

The "Egyptian Intro" is an Arabian-flavoured instrumental, which lasted approximately three minutes, functioning as an intro to "7." In addition to the basic set, "Cream" was played before "Purple Rain" during the first few shows but dropped thereafter. "When You Were Mine" was added to the set halfway through the tour and was played in most of

the remaining shows. "Gett Off" was omitted once, while the encore medley of "1999," "Baby, I'm A Star," and "Push" wasn't performed during two concerts of the tour. "Peach," "Blue Light," and "Partyman" were also left out on a few occasions.

The NPG Goldnigga track "Black MF In The House" was played twice, while The Staple Singers' "I'll Take You There" (from Be Altitude: Respect Yourself, 1972) was included once. Prince recited some lines from "Race" as part of "Purple Rain" during the conclusive concerts of the tour. The penultimate show of the tour included a portion of "Alphabet St." performed after "When You Were Mine." The same addition was made the following night, which also included "Call The Law" as an additional encore.

Prince's piano segment (centred around "And God Created Woman") changed as the tour progressed. At the beginning of the tour, he often preceded "And God Created Woman" with a few spoken lines from "Eye Wanna Melt With U" and "Sweet Baby." Later on, he started singing a portion of "Sweet Baby" backed by organ and guitar. From time to time, Prince also performed parts of "Love 2 The 9's" in the piano medley.

9 March 1993

Second show at the Sunrise Musical Theatre, Fort Lauderdale.

9 March 1993

Release of In A Word Or 2 by British-born rapper Monie Love. It includes two songs with Prince input: "In A Word Or 2" (co-written by Prince and Love) and "Born 2 B.R.E.E.D." (written by Prince, Levi Seacer Jr., and Love). "B.R.E.E.D." is short for "Build Relationships where Education and Enlightenment Dominate." Love was featured on Queen Latifah's 1989 hit "Ladies First," which led to a record deal. Her first album was entitled Down To Earth, released in 1990. It was followed by In A Word Or 2.

11 March 1993

Concert at the Fox Theatre, Atlanta.

12 March 1993

Prince and the entire NPG sign autographs at Turtle's Rhythm & Views, an Atlanta record store. Prince didn't write his name, only drawing the T symbol. An estimated crowd of 4,000 fans was lined up around a city block. After an hour, it was announced that the signing session was over and the fans that had received autographs were ushered from the store. About 500 fans remained in the store as Prince and band members began tuning up instruments that were set up on a small makeshift stage. The equipment belonged to a local band that was going to play in the store later in the day.

Prince staged an impromptu 15-minute three-song concert. He started with a loose version of "Delirious." "Sexy MF" followed and Prince remarked, "I don't want you all singing these nasty lyrics!". After the crowd chanted the chorus back at him, he said, "Come on y'all, we got babies in here!". After "Sexy MF" was over, Prince said, "We'd like to play more, but we got a show to do." Prince whispered in each band member's ear and they decided to play one more, "My Name Is Prince." When the song was over, Prince was gone.

12 March 1993

Second show at the Fox Theatre in Atlanta. Prince was stuck in the city after the Atlanta shows due to a heavy snow storm. A concert at Owens Auditorium in Charlotte, North Carolina, had originally been planned for March 13th, but it was cancelled early on. Instead, last-minute arrangements were made for a concert in Columbia, South Carolina, at the 3,000-seat Township. Tickets went on sale March 11th, but the concert had to be cancelled when the snow storm hit Atlanta and the airports closed. The Columbia show was tentatively rescheduled for the 14th, but it was cancelled also.

Since they couldn't leave Atlanta, some of the band members decided to play a few numbers in one of the ballrooms of the Hotel Nikko, where they were staying. The show was only for hotel employees and hotel guests. Prince didn't participate.

15 March 1993

Concert at the Patriot Center, Fairfax.

16 March 1993

Concert at the Patriot Center, Fairfax.

17 March 1993

Concert at the Warner Theatre, Washington DC.

18 March 1993

Prince takes time off from the tour to attend Eddie Murphy's wedding at the Plaza Hotel in New York. Many celebrities were present, including Quincy Jones, Bruce Willis, Bill Murray, Arsenio Hall, Lionel Richie, and Stevie Wonder.

19 March 1993

Concert at The Mosque, Richmond.

21 March 1993

Concert at The Aud, Worcester.

22 March 1993

Second concert at The Aud, Worcester.

24 March 1993

First of three concerts at the Radio City Music Hall, New York. A party was held at the Grolier Mansion after the show. Prince and his band members mingled with the crowd. Whitney Houston and husband Bobby Brown attended. The festivities ended around 3:00 am.

25 March 1993

Second concert at the Radio City Music Hall, New York. While in New York, Prince met with playwriter David Henry Hwang, most known for his Tony Award-winning Broadway play M. Butterfly. Prince gave Hwang a cassette of songs and told him a story about the relationship between a rock star and a fan, an erotic affair conducted through letters. From this premise, Hwang wrote the libretto for a musical titled Come, incorporating the songs on Prince's tape. Nothing came of the plans, but a brief portion of the play was published as part of an anthology entitled On A Bed Of Rice – An Asian Erotic Feast, edited by Geraldine Kudaka, published by Anchor Books.

26 March 1993

Third concert at the Radio City Music Hall, New York. "When You Were Mine" was introduced into the set at this show.

27 March (am) 1993

Following his third Radio City Music Hall show, Prince plays a 65-minute set at Club USA, a new disco in New York. The concert was arranged only two hours before it started. First it was to be at the Webster Hall, but that venue was already booked. Most people at the Club USA were dancing and partying, not knowing that gear was being set up for a concert by Prince and The NPG (minus Tommy Barbarella). Consequently, the audience included few Prince fans and the regular disco crowd didn't seem overly excited about Prince's set.

The gig started at 2:25 am with "Come," before continuing with "Black MF In The House." After an instrumental came "When You Were Mine," with Lenny Kravitz guesting onstage. To introduce Kravitz, Prince asked the audience several times, "Who is he?". "Johnny" closed the first half of the set. After a 15-minute pause, the second set opened with a bluesy jam that included lyrics from "Blues In C (If I Had A Harem)." Next was "The Flow," "Sexy MF," which went into "Love 2 The 9's." Prince then retired to the keyboard when Paisley Park Records artist Tyler Collins took over for a blues number. Another cover version followed, before the concert closed at 3:45 am with "Delirious" and "Goldnigga."

27 March 1993

Prince plays a benefit concert for underprivileged Afro-American youths at the historic Apollo Theatre in Harlem, New York. The bulk of the 1,400 tickets were distributed to a local children's organisation. The show was filmed for broadcast on VH-1. Excerpts were aired on MTV and New York television news. The concert was Prince's third in New York within a 30-hour period.

The two-hour show opened with the second set (of older material), while the first set, concentrating on the new album, was played secondly. The usual encore section was omitted. "Peach" and "The Continental" were also left out, while "When You Were Mine," with Lenny Kravitz guesting once again, was added to the first half of the show.

29 March 1993

Concert at The Forum, Montreal, Canada.

30 March 1993

Concert at Maple Leaf Gardens, Toronto, Canada.

1 April 1993

First concert at the Fox Theatre, Detroit.

2 April 1993

Second concert at the Fox Theatre, Detroit. "Black MF In The House" was played.

3 April 1993

"The Morning Papers" is released as a single. It reached number 44 on the Pop Chart and 68 on the R&B Chart. The B-side was "Live 4 Love" from *Diamonds And Pearls*.

4 April 1993

First of three shows at the Theatre in Chicago.

5 April 1993

Second concert at the Theatre, Chicago.

6 April (am) 1993

Prince plays an aftershow at the 1,000-capacity Cabaret Metro, Chicago. Radio stations announced the gig while Prince was still performing at the Chicago Theatre. Immediately fans began flocking to the club and the line formed at 9:00 pm for tickets that would go on sale at midnight. With a 250-person guest list, 750 members of the public were admitted.

Using rented gear and the house PA and lights, Prince took the stage a few minutes after 2:00 am. As the crowd cheered, he said, "I don't know why they call this Chi-Town? Ain't nobody in here shy." He also commented on Chicago and said it was the town that never sleeps. The first set opened with "The Sacrifice Of Victor." The next number, "Come," was introduced by Prince, "C-o-m-e... What's that spell?". The set continued with an extended "Goldnigga" and "Gett Off," which turned into an instrumental jam. After "Gett Off," Prince asked the crowd, "So what did you think about the Rodney King trial?". The audience chanted, "Bullshit, bullshit..." He made a comment that there were black and white people in the audience, and that everyone was getting along. However, then he said that he personally didn't like to have black motherfuckers in the house because they can't control their erections and they curse and swear. This humorous tirade led into "Black MF In The House," which ended with Prince saying, "Stop racism now!". Actor Malcolm-Jamal Warner, former Cosby Show kid Theo, guested onstage during the number and showed off some rapping skills, before the band played an instrumental, which closed the first set after about 50 minutes.

After a brief intermission, Prince brought blues guitarist Buddy Miles onstage to perform his "Them Changes." They continued with Jimi Hendrix's "Red House." After the usual medley of "Sexy MF" and "Love 2 The 9's," Prince asked if he could play some new music. "Peach" followed and then the live premiere of "Papa," for which Prince needed a large purple folder that contained the lyrics. After finishing "Papa," Prince started playing "When You Were Mine," but decided to do "Bambi" instead. However, he didn't sing at all as the audience sang it all by themselves, leaving Prince to do a lengthy guitar solo. "Call The Law" followed. Before launching into "Johnny," Prince invited onstage an old woman named Mary Boyer, well-known in Prince circles as his "oldest fan." The crowd really got into the number, singing "Go granny, go granny, go!". Prince said good night after the song, but all of a sudden, he came back and did "Partyman." The audience was so enthusiastic that they continued with the "1999"/"Baby, I'm A Star"/"Push" medley. During the finale, band members threw tambourines into the audience. Still, the show wasn't over. Although it was about 4:00 am, the crowd was so pumped up and yelling so much that they were able to get Prince and the band back out onstage one more time. They played "Daddy Pop" and "Horny Pony." At 4:20 am, Prince said he really had to go, "I have a concert to do tonight." The show lasted almost two and a half hours.

6 April 1993

Third concert at the Theatre, Chicago. Mavis Staples guested onstage for a one-off performance of "I'll Take You There." The set also included "Black MF In The House."

10 April 1993

First of two concerts at the Bill Graham Civic Auditorium, San Francisco. A reporter named Alan Light from the *Vibe* magazine met up with Prince before the concert, at Prince's request, and he began work on an extensive article about Prince. They met again in May 1994 for a second conversation. The article was published in August 1994. The San Francisco concerts were originally planned for the smaller Berkeley Community Theatre (3,000 seats, compared to 7,000 at the Bill Graham Civic Auditorium). The switch was made after Berkeley Police Chief Daschel Butler told the concert promoter that he was worried about possible security problems.

11 April 1993

Second concert at the Bill Graham Civic Auditorium, San Francisco.

12 April (am) 1993

Prince plays an aftershow at the DNA Lounge, a club in downtown San Francisco. It was at 9:45 pm, during the intermission of the second Civic Auditorium concert, that Prince decided to play an aftershow despite having throat problems. By 10:00 pm, the word was going out on Bay Area radio stations, and three hours later, a very large crowd had congregated, lined up around the block. However, almost all of the 600 people who were present were allowed in.

The entire NPG minus Mayte took the cramped stage at 1:45 am for a 100-minute set that was divided into two halves. "I was born on a blood-stained table, with a cord wrapped 'round my neck," Prince said at the outset, quoting from "The Sacrifice Of Victor," which kicked off the concert. "Come" followed, with Prince urging the crowd to shout the title and do as it implored. "Cut me, cut you, we both bleed red," he said, quoting from "Race" before playing "Peach." Prince stopped the next number, "Goldnigga," and gave the stage to The Game Boyz, who began to improvise beats on tambourines. "Black MF In The House" closed the first half of the show.

After a 10-minute break, Prince came back onstage and began "I'll Take You There," kicking up his high heels and digging them into the stage with every beat. After playing the intense "Papa," Prince said softly, "How many of you out there have kids?". A few raised their hands. "Don't abuse them or they might end up like me," he said with a smile. They continued with "Sexy Dancer," which led to "Get Satisfied," which employed slightly different lyrics from George Clinton's version (on Hey Man... Smell My Finger, released later in 1993). During Graham Central Station's "Hair" (from the group's self-titled 1974 debut album), Prince played Sonny Thompson's bass for five minutes, while Thompson took lead vocals. Prince stood at the front of the stage. daring Michael Bland to keep up with him. He included some portions from "777-9311." Handing back the bass to Thompson. he announced with a smile, "Just seeing if it worked!". A take on Tower of Power's "What Is Hip?" (from Tower Of Power, 1973) followed. After "When You Were Mine" the set closed at 3:40 am with the medley of "Sexy MF" and "Love 2 The 9's."

15 April 1993

First of three concerts at the Universal Amphitheatre in Los Angeles.

16 April 1993

A conflict-of-interest suit filed by Prince's former manager Steve Fargnoli against the law firm Ziffren, Brittenham and Branca is dismissed by a Los Angeles Superior Court judge. The judge ruled that Fargnoli had no legal grounds for suing ZB&B because the firm was exempted under a previous settlement of a lawsuit between Fargnoli and Prince. Fargnoli had accused ZB&B of telling Prince that he overpaid his management team under a contract ZB&B negotiated for Fargnoli. He also said the firm used confidential information gained while representing him to benefit Prince.

16 April 1993

Second concert at the Universal Amphitheatre, Los Angeles. Prior to the show, "Come" was played over the speakers. The concert featured "Alphabet St."

17 April (am) 1993

Prince plays at Glam Slam, Los Angeles, after his second Universal Amphitheatre concert. The aftershow was announced on the radio around midnight, but not more than 200 to 300 people showed up. Prince took the stage shortly after 2:00 am. The two-hour show was divided into two sets. The first was about 70 minutes and the second 50 minutes.

After starting with "The Sacrifice Of Victor," Prince began "Come" by spelling out "c-o-m-e" and the crowd following. Referring to the verdict in the second Rodney King trial, which was scheduled to be announced in just a few hours, Prince asked the crowd, "So what y'all think of the verdict?". He then adopted a white-person type of voice and said, "Well, I'm afraid I'm going to have to side with the police on this one." This led into his humorous monologue preceding "Black MF In The House" before they played the song. They continued with a lengthy version of "Goldnigga." Prince then brought out the purple book and read some lyrics from "Race" before playing the song live for the first time. It was obvious that the band didn't know it well, as Prince had to tell Michael Bland how to get the correct drum beat. He also had to guide the horn players. Next was a cover of Donny Hathaway's "The Ghetto," during which Prince took over from Tommy Barbarella on keyboard and led the audience in a singalong of the chorus, with the men singing the line "the ghetto" and the women responding with "talking 'bout the ghetto." The first set concluded with "Call The Law."

Prince returned for "Sexy Dancer" and "Get Satisfied" after a 20-minute break. This was followed by a take on the Elmore James blues number "Anna Lee." Another surprise followed with "Alphabet St.", which saw Prince and Levi Seacer Jr. trading "chicken grease"-style guitar licks. The band stretched out on an extended version of "Johnny." Both Prince and Tony Mosley rapped. When it was over, Prince said, "Sometimes that groove just sounds so good you don't want it to stop." The purple book was brought out again for "Papa." Prince asked the audience after performing the song if they had kids, saying something like, "Don't abuse your children, or else they'll turn out like me." Prince then borrowed Sonny Thompson's bass

and played a five-minute bass solo during Graham Central Station's "Hair." When he was finished, he joked, "I just wanted to make sure it worked." Prince acted like he was leaving after Tower Of Power's "What Is Hip?", but the horn section started the opening refrain from "Sexy MF," and the crowd begged him to stay. The "Sexy MF"/"Love 2 The 9's" medley finished the concert.

17 April 1993

The Act I tour concludes with a third show at the Universal Amphitheatre in Los Angeles. The set included "Alphabet St." and a final encore of "Call The Law."

27 April 1993

Prince's publicity firm announces that Prince is retiring from studio recording to concentrate on new forms of "alternative media." According to the statement, Prince would fulfil the remainder of his six-album contract with Warner Bros. with old songs from his "library of 500 unreleased recordings." He would not stop producing songs for other artists or continuing other aspects of his career, including touring and operating Paisley Park. The announcement resulted in a great deal of speculation and confusion. Many were sceptical and believed it was just another promotional hype.

Earlier in the day, Gilbert Davison had informed Warner Bros.' chiefs Mo Ostin and Lenny Waronker that Prince would not be delivering any more new studio albums to the company. Despite an official attitude of "amused scepticism," many Warner Bros. top-level executives were shocked by the announcement, fearing that they would not get any new music from one of their best-selling artists.

Hesitant to give Warners a new album, Prince was increasingly thinking of new means of getting his music to the public. He had ambitions to do a Broadway musical and was hoping that his work with David Henry Hwang would attract interest from producers. Another project was *Glam Slam Ulysses*, a show combining dancing and videos that would feature brand-new music by Prince.

27 April 1993

BET's Video LP show premieres an instrumental titled "Pheromone" composed by Prince as the show's theme. The special also had interview footage with The NPG and a live performance of "Daddy Pop" from Paris 1992.

May 1993

Prince works on songs for the projected Glam Slam Ulysses show and Come musical throughout most of May. He taped "Space," "Pope," "Strays Of The World," "What's My Name?", "Interactive," "Solo," and updated the existing "Race." Prince also recorded "Zannalee," which would later be released on Chaos And Disorder in 1996. Work on the Glam Slam Ulysses music was wrapped up in late May. The plans for the Come musical were later aborted.

7 May 1993

Prince leaves for Paris. He stayed there for a couple of weeks. He visited several clubs, Montparnasse, Les Bains Douches, Le Palace, and Elysée Marboeuf.

24 Mau 1993

Eric Leeds plays Glam Slam, Minneapolis, with Prince in attendance.

1 June 1993

The official Controversy fan magazine receives a letter by fax from Mayte. The letter attempted to explain that Prince had changed after a trip to Puerto Rico and that his new music would be given to his "friends," because "music should be free, just like air." The letter mentioned that Prince knew what the meaning of the symbol on his latest album was; he would reveal the meaning after a planned Act III tour. This tour of Australia and Japan never materialised, however.

5 June 1993

Headphones are set up for people to hear "Pheromone" and another new song at the listening booth at Glam Slam in Minneapolis. The planned after-party at Paisley Park was cancelled when the lyric sheets for the two songs were stolen.

5 June 1993

The NPG Goldnigga track "2gether" is premiered during a party held by Prince fans in Detroit. Paisley Park promoter and longtime Prince associate Billy Sparks from Detroit had brought a tape of the song with him to the party.

7 June 1993

In a bewildering press release on Prince's 35th birthday, Prince's publicity firm announces that Prince has changed his name to the symbol of his latest album. The announcement also stated that Prince was "separating from The NPG."

Prince's intention was to fulfil his Warner Bros. contract with "Prince" recordings from the vault while continuing to record and release new material as "F." However, the name change also had a deeper, more spiritual reason, with Prince acting on the "advice of his spirit." He said, "You have to trust God. God's answer was 'change your name.'" The name change can be seen as an earnest desire to rid himself of the past and reinvent himself, "When you're trying to change, you have to divorce yourself from the past."

If the previous announcement that Prince would retire from studio recording had resulted in a great deal of confusion, it was nothing compared to the speculation caused by the name change. Indeed, the motivation behind the decision and the actual pronunciation of the symbol quickly became the most talked-about subject in the pop world. A common theory, not least amongst fans, was that his new name was Victor, an argument based on the self-referential lyrics of "The Sacrifice Of Victor" on T. Prince finishes that song in a mysterious kind of unending way, "When I reach my destination that's when I'll know, that's when my name will be Victor." The theory that his new name was Victor was also supported by claims that the symbol could be deconstructed to have separate parts spell "Victor."

Fully aware of the speculations, Prince would later deny that his name was Victor, or any other name anyone might have suggested, emphasising that there is no name for the symbol. He commonly became known as The Artist Formerly Known as Prince or simply The Artist. The name change was lampooned by many; he was often given such media tags as ""Glyph," "TAFKAP," "Symbol" or "Symbol Man." Several years later, the name change was still debated and one of the main topics in most of the interviews Prince gave.

Prince took the name change very seriously and Paisley
Park employees who addressed him as "Prince" were fined. It
became a question of loyalty to him; the people who called him
"Prince" were those who questioned him. Most band members
and employees settled for "the boss."

8 June 1993

Release of The Steeles's first album, Heaven Help Us All. It includes one track written by Prince, "Well Done." The track dates back to 1990, when Prince worked on three songs with David Rivkin and Levi Seacer Jr.: "Well Done," "And How" (released on the first edition of Jevetta Steele's Here It Is album), and "Move Me" (still unreleased). Prince revamped "Well Done" for Heaven Help Us All, claiming sole credit for the song because he felt the new version was substantially different from the original recording. Rivkin, Levi, and JD Steele objected, however, preferring the first version, which featured many musical differences, including Rivkin's drum programming. The record company, Elektra, also liked the original recording better so it was chosen for inclusion on the album. In spite of this, Prince kept Rivkin and Levi out of the songwriting credits on the album (the song was originally registered at the Library of Congress in May 1991 featuring all three as songwriters).

14 June 1993

The Paisley Park Hot Line, a telephone service for fans, plays a portion of "What's My Name?". Despite the Paisley Park Hot Line's promises that the song would reveal Prince's new name, it only gave fans more of a riddle since the lyrics don't respond to the question posed in its title.

14 June 1993

A camera team films a Paisley Park performance by the socalled Paisley Park Power Trio: Prince on guitar, Sonny Thompson on bass, and Michael Bland on drums. The set included "Bambi," a version of The Rolling Stones' "Honky Tonk Women," "Dolphin," "The Undertaker," and three new songs, "The Ride," "Poorgoo," and "Zannalee" (instrumental take).

A portion of the performance was utilised for *The Undertaker*, a film project Prince was developing with director Parris Patton. The film featured *General Hospital* star Vanessa Marcil and Nona Gaye, 18-year-old daughter of Marvin Gaye (her mother is his second wife, Janis), in the leading roles. The dramatic scenes were shot at Paisley Park in June and July, but the film project was never completed. Instead, for the final version of *The Undertaker*, Prince produced a 40-minute film focusing on the Paisley Park Power Trio's performance and featuring limited acting by Marcil.

Nona Gaye released an album entitled *Love For The Future* on Third Stone/Atlantic in 1992 and worked as a model for the Ford Modeling Agency. In the coming months, Prince and Gaye began dating and working together in the studio. They continued to see each other sporadically for three years, but Gaye later said that the relationship lacked emotional intimacy, admitting that she "didn't know him and never really let him know [her], either."

15 June 1993

Prince records "Calhoun Square," later released on the *Crystal Ball* three-CD set in 1998.

18 June (am) 1993

Prince plays at Paisley Park, the first of several warm-up gigs for the *Act II* tour. Prince and several security guards had walked into Glam Slam at closing time and passed out invitations to the performance at closing time. Prince played for close to three hours, mixing songs from the *Act I* tour with new material, including "Space" and "Dark," as well as a cover of The Rolling Stones' "Honky Tonk Women."

20 June (am) 1993

The NPG group plays an hour-long set at Paisley Park early in the morning, with Prince working the soundboard. Invitations were given out at Glam Slam earlier in the night. The NPG's set was comprised of tracks from the *Goldnigga* album. The NPG line-up was: Levi Seacer Jr. (guitar), Sonny Thompson (bass), Morris Hayes and Tommy Barbarella (keyboard), Michael Bland (drums), and The Game Boyz (Kirk Johnson, Damon Dickson, and Tony Mosley) as rappers and dancers. In addition, Magoo danced onstage throughout the performance. There was little for The Game Boyz to do within the context of Prince's new show, which was eschewing the rap contents and theatrics of the *Act I* tour, focusing more on the music. Plans were made for a US "solo" tour by The NPG incorporating The Game Boyz and Magoo.

22 June 1993

Prince shoots a video for "Interactive" at Paisley Park.

Late June 1993

Prince completes work on the *Goldnigga* album with The New Power Generation. The record was rejected for release by Warner Bros. Instead, Prince printed up copies and sold the record on the *Act II* tour in Europe, before making it available later in the year at the NPG store in Minneapolis. The album has never received large-scale distribution and remains very much of a collector's item for Prince completists.

"All songs produced, arranged, and performed by The New Power Generation," read the credits. The following musicians are listed on the album: Tony Mosley, Levi Seacer Jr., Michael Bland, Sonny Thompson, Kirk Johnson, Damon Dickson, Tommy Barbarella, and Morris Hayes. The NPG Hornz aren't mentioned in the credits although they appear on nearly all of the tracks. The songs are copyrighted by NPG Publishing, which is owned by Prince, and despite the ambiguous credits, Prince was heavily involved in the album. Indeed, he came up with the basic ideas for most, if not all of the songs.

1 July (am) 1993

Prince plays another early-morning concert at Paisley Park. Beginning at 2:00 am, the set focused on blues and rock-oriented material by the Paisley Park Power Trio. Details of the set aren't known, but more than likely, based on previous performances, they played covers like The Rolling Stones' "Honky Tonk Women" (a 1969 single that first appeared on *Through The Past, Darkly* hits collection, 1969) and Elvis Presley's "Jailhouse

Rock" (a 1957 release). There were only an estimated 30 people in the audience.

3 July 1993

A scheduled concert by The NPG at Bogart's, Cincinnati, is cancelled without explanation. Tickets had already gone on sale when one of the members announced that he wasn't going to be able to make the show because of family obligations. Prince was very upset and all plans for a small US tour that had been discussed were aborted after the cancellation.

7 July 1993

Prince records material intended for an album with Madhouse at Paisley Park. The line-up was: Prince (keyboard), Levi Seacer Jr. (guitar), Sonny Thompson (bass), Eric Leeds (saxophone), and Michael Bland (drums). Six tracks were committed to tape during a five-hour session: "Got 2 Give It Up" (originally titled "Got To Give It Up," a song by Marvin Gaye (from Live At The London Palladium, 1977), a mostly instrumental version of "Space" (previously recorded by Prince on his own), "Parlor Games," "Carnac," "Edward," "Rootie Kazootie" (named after an obscure cartoon character from the 50's). "Edward" was later retitled "Asswoop" or "Asswhoopin' In A Trunk" (both titles have been used), while "Carnac" became known as "17." Ricky Peterson did post-production work on the tracks in late August and September 1993. Nona Gaye added vocals to "Got 2 Give It Up" and The Steeles provided background vocals on "Space." Leeds also added to the recordings. Subsequently, Prince did more production on the tracks and recorded segues bridging some of the numbers with his musicians.

The album was completed by mid-1994, with the following track listing: "17" / "Rootie Kazootie" / "Space" / "Guitar Segue" / "Asswoop" / "Ethereal" / "Parlor Games" / "Michael B." / "Got 2 Give It Up" / "Sonny T." The proposed title of the album was 24. "Guitar Segue," "Ethereal," "Michael B.", and "Sonny T." are brief segues. The album was never released, however, as Warner Bros. showed very little interest in the project. Only "17" has received an official release when it was included on the 1-800-NEW-FUNK album released by NPG Records in 1994.

9 July (am) 1993

In preparation for the upcoming European tour, Prince plays an open Paisley Park rehearsal early in the morning. He introduced "Sign O' The Times" and "Girls And Boys" into the set.

11 July (am) 1993

Another Paisley Park performance by Prince. Guests holding invitations they had received at Glam Slam were let in first, but onlookers were also allowed in until the crowd totalled around 100 people. The NPG began at 2:45 am with a set centred around *Goldnigga*. After about 45 minutes, Tony Mosley said, "Thank you, good night," and many thought it was all over. However, after 10 minutes or so, they were back, now with Prince on guitar. They opened with "Call The Law." Prince then proceeded to give a one-hour concert, starting with the "Sexy MF"/"Love 2 The 9's" medley. The rest of the concert contained a large portion of the regular *Act II* set, as well as some new numbers such as "Space," "Endorphinmachine," and "Come." Prince was in a good mood although he seemed

a bit uncomfortable with the small, restrained audience, "This is embarrassing to have you just watch. You gotta dance!". The concert ended some time around 4:50 am. "We know 180 songs but we can't stay up long enough to play them all," he lamented to the audience.

12 July 1993

A new production entitled *Glam-O-Rama* is advertised for Glam Slam, Minneapolis. The performance was cancelled, however. Later titled *Glam Slam Ulysses*, the production opened at Glam Slam, Los Angeles, August 21st. Instead of the *Glam-O-Rama* performance, Prince played a benefit concert at Paisley Park for KMOJ, an Afro-American-owned radio station in northern Minneapolis. Only 300 tickets, at \$100 apiece, were available, but an additional 100 people, including many from the press, were on hand as invited guests. Prince's mother Mattie and sister Tyka attended the concert. Doors opened at 7:15 pm. The audience was seated on folding chairs in one of Paisley Park's rehearsal studios. A private table was set aside for Prince's guests, including video director Rebecca Blake and two rivals for Prince's attention, Nona Gaye and Mayte.

The show began at 8:05 pm, leading off with The Steeles, who did a 20-minute set that included the songs "Big God," "Heart In My Hand," and Prince's "Well Done," from their new album, *Heaven Help Us All*. Jevetta Steele also sang a few songs solo. At 8:20 pm, The NPG then came out for their own set. They performed "Guess Who's Knockin'," "Deuce And A Quarter," "2gether," and "Johnny," which had Kirk Johnson bringing up girls from the audience. They ended with "Goldnigga." Much of the time the opening performances were going on, Prince could be seen lurking behind his guests' table, clearly enjoying himself.

An announcement was made softly over the speakers at 8: 50 pm, "Ladies and gentlemen, we ask that you remain seated." The organ intro to "Let's Go Crazy" seemed to draw out forever before the words "dearly beloved..." rang out. The audience was actually forced to remain seated throughout "Let's Go Crazy," but when Prince started "Kiss," he waved them all up. The set continued with "Irresistible Bitch," "She's Always In My Hair," "Raspberry Beret," "The Cross," "Sign O' The Times," and "Purple Rain." After a short pause, Prince returned for a lengthy "Call The Law" with Eric Leeds joining the horn section to play saxophone. Prince then brought out The Steeles who joined him for "House In Order." After a 15-minute intermission, Prince continued with "Diamonds And Pearls," "Strollin'," "Scandalous," and "Girls And Boys," which had Leeds playing an extended saxophone solo. Prince was back onstage for an encore following another 15-minute break. "Ya want to stay here all night?", he asked the crowd, adding, "I only got one bed and no cable." Prince played "Peach," with Leeds again contributing saxophone. They concluded the show with "Come" and "Endorphinmachine." The band kept right on playing as Prince shook his head as if to say, "This is just too much for me," before he threw his guitar to the floor and left the stage.

22 July 1993

Prince and his entourage leave for England and the Act II tour. Rehearsals at the NIA (National Indoor Arena) in Birmingham, England, where the tour would start, were held on July 25th and 26th.

26 July 1993

Prince unveils the European Act II tour at NIA (National Indoor Arena) in Birmingham, England. The tour saw Prince, now known as 4, returning to a back to basics formula, focusing more on his music than on the theatrics of previous tours. The 27-date, six-week tour travelled through 12 countries, including Portugal where Prince had never played before. The tour was seen by almost 750,000 people. Still, it was obvious that Prince was losing some popularity due to over-exposure; this was his sixth European tour in seven years. As such, he played to much smaller crowds than in the previous years at many locations.

Fully aware of the speculations about the pronunciation of his new symbol name, Prince made references to his name change throughout the tour, denying that his name was Victor or any other name that might have been suggested. He often recited lines from "What's My Name?" and said, "My name is not Victor, but with you on my side I will be victorious." Prince was also very outspoken about his disenchantment with Warner Bros. during some of the concerts (usually the ones with an English-speaking crowd), entering into long statements about how the record company was trying to restrain his musical output. He intimated that he wouldn't be making any more albums for Warner Bros., but instead would give the music directly to his audience.

With the recent announcement of his retirement from studio recording and the name change, the tour was hyped as the last chance fans would have to see him perform songs he had recorded as "Prince" (which turned out not to be the case, as later concerts and tours have proven). To this end, Prince's organisation contacted the *Controversy* fan club and had them run a poll to find the songs that fans would most like to hear on the tour. Coca-Cola was one of the tour sponsors and commercials for the drink were screened both before and during the concerts.

The tour featured the same NPG line-up as on the Act I tour, save for the exclusion of The Game Boyz trio: Levi Seacer Jr. (guitar); Sonny Thompson (bass); Morris Hayes and Tommy Barbarella (keyboard); Michael Bland (drums); Mayte (dancing); The NPG Hornz: Michael B. Nelson, Brian Gallagher, Kathy Jensen, Dave Jensen, and Steve Strand (horns).

Two mid-tour shows featured a 30-minute opening set by The NPG featuring Game Boyz Tony Mosley, Kirk Johnson, and Damon Dickson augmented by Magoo. They were backed up by The NPG band members as well as the horn section, with Seacer as the bandleader. Their set focused on material from Goldnigga. Due to an argument between Mosley and Prince, The Game Boyz were removed and a few shows saw The NPG, with the horn section but now lacking the four rappers/dancers, opening the show with a 40-minute set consisting of mostly instrumental versions of Goldnigga tracks. No lead vocals were sung, but there were some backing vocals by Tommy Barbarella and Morris Haves. However, matters between Prince and Mosley were resolved, and The Game Boyz, with additional member Magoo, returned towards the very end of the tour, performing an opening set during the last three shows and taking part in the two final aftershows.

The Act II show was basically a greatest hits set, with some less well-known fan favourites such as "Irresistible Bitch," and "She's Always In My Hair," thrown in. It is likely that the popularity amongst fans of songs like "The Beautiful Ones" (voted most popular song in *Controversy's* poll), "Sign O' The Times," "The Cross," and "Sometimes It Snows In April" influenced the decision to play them on the tour. The set didn't feature any covers except for a horn riff from Duke Ellington's "Take The A-Train," which was incorporated into the closing "Baby, I'm A Star"/"America" jam.

The concerts normally lasted from 90 to 120 minutes. A typical Act II tour set list was the following: "My Name Is Prince" / "Sexy MF" / "Love 2 The 9's" / "Sexy MF" / "The Beautiful Ones" / "Let's Go Crazy" / "Kiss" / "Irresistible Bitch" / "She's Always In My Hair" / "Raspberry Beret" / "Sometimes It Snows In April" / "The Cross" / "Sign O' The Times" / "Purple Rain" / "Thunder" / "When Doves Cry" / "Nothing Compares 2 U" / "And God Created Woman" / "Diamonds And Pearls" / piano segment / "Little Red Corvette" / "Strollin" / "Scandalous" / "Girls And Boys" / "Egyptian Intro" / "7" / "1999" / "Baby, I'm A Star" / "America."

The main set (up until "7") was more or less the same throughout the tour. "Bambi" replaced "Raspberry Beret" once, while "Sometimes It Snows In April" was left out six times towards the end of the tour. The instrumental medley of several songs that preceded Prince's piano segment evolved during the first few shows. The first concert included only "Diamonds And Pearls," while the second concert saw the addition of "And God Created Woman." Finally, "Thunder," "When Doves Cry" and "Nothing Compares 2 U" were premiered during the fourth concert. All subsequent shows included all five pieces.

After being introduced during the second concert, "Little Red Corvette" was included in all remaining shows. The other contents of the piano segment varied a great deal. "With You" (instrumental version), "Condition Of The Heart," "Under The Cherry Moon," and "The Arms Of Orion" (instrumental version) were occasionally played. "Venus De Milo" was included more frequently.

A full-band version of "Delirious," similar to the *Diamonds And Pearls* tour rendition, was played on a few occasions during the piano segment. "Blue Light" was played as part of the piano medley during two shows. "Strange Relationship" (full band backing), "Anna Stesia" (the opening chords only), "Dark" (piano version), "Sweet Baby," and some snatches from Judy Garland's evergreen "Over The Rainbow" (from the 1939 *The Wizard Of Oz* film) were played only once. "I Love U In Me" was introduced towards the end of the tour and became a regular feature of the piano segment.

The medley of "1999," "Baby, I'm A Star," and "America" grew during the tour. A few verses from "D.M.S.R." were added one third into the tour. Portions of "Gett Off (Houstyle)" and "Pope," as well as a chant from George Clinton's "Get Satisfied" (from Hey Man... Smell My Finger, 1993) were added on occasion. "Call The Law" was played before the "1999" medley once. The last concert of the tour was the only time "The Sacrifice Of Victor" was played. "Johnny" was usually played as a closing number, occasionally being replaced by "Peach." A new closing segment for "Peach," focusing on a grinding guitar riff, was developed during the rehearsals for the tour; it was later turned into "Chaos And Disorder," recorded later in the year.

The first four concerts and two later shows also included a second encore of new material. For this encore, Prince chose

from a selection of six songs: "Come," "Dark," "Endorphinmachine," "House In Order," "2gether," and "Race."

27 Julu 1993

Second date at NIA, Birmingham.

29 Julu 1993

Concert at the Meadowbank Stadium, Edinburgh, Scotland.

30 July 1993

The NPG, without Prince, sign records at Tower Records, London, England.

31 July 1993

Concert at the Wembley Stadium, London, England.

1 August (am) 1993

Prince plays an aftershow at The Forum, London, England, the first of no less than nine one-off concerts in the course of the *Act II* tour. It was rumoured that he would play a post-concert gig during the stay in London, but it remained a closely guarded secret until about 6:30 pm on July 31st, when tickets were given to Prince's official fan club, *Controversy*, to distribute to fan club members. Some tickets were given out before the Wembley concert, but Wembley officials stopped them, fearing a riot. People were borrowing *Controversy* membership cards and secured tickets that way, whereas many hard-core fans who weren't members couldn't get hold of tickets.

Security was tight at The Forum, previously known as the Town & Country club, in Kentish Town, Camden, in northern London. The stage was very small and was initially hidden by curtains. In front of the stage was a dancefloor area where fans were standing, while the VIP section upstairs had stage seats. Seal and Kylie Minogue were two of the celebrities in attendance.

At around 2:00 am, Prince and the band descended in full view of the fans from the upstairs balcony area, which was connected by open stairways to the downstairs floor. With the stage curtains still drawn, "Come" was played over the PA. The place erupted as the curtains opened and Prince kicked off with "Johnny." He introduced all the members in the band before playing "Race," which was followed by "Papa," a cover of The Rolling Stone's "Honky Tonk Women," "The Ride," and "Bambi." After a laidback "Blue Light" came another new track, "Loose!". "Peach" was an audience favourite. At the end of the song, Prince threw his guitar up into the air. It landed with an almighty crash.

After a brief interval, Prince came back onstage, capping the show with "House In Order." He took a leap into the audience to the left of the stage. His security people came flying from the stage side, but he had scrambled back and was already brushing himself off. A couple of worried bodyguards surrounded him and one of his bodyguards stayed on one knee by Michael Bland's drums in case Prince tried the same thing again. This unusual behaviour heightened the crowd's excitement and one girl jumped onstage to give Prince a big hug before she was escorted to the stage right. Prince pretended to jump again, but Mayte pulled him back. He walked offstage at about 3:30 am.

1 August 1993

First concert at the Arena, Sheffield, England. Support act 4 Non Blondes, who enjoyed success with their hit "What's Up," played a lengthy opening set, causing the crowd to become extremely restless. By the time Prince came on, the atmosphere in the audience was very negative.

2 August 1993

Second concert at the Arena, Sheffield. The support band was dropped and Prince played a longer set than the night before. The set included a rare performance of "Blue Light."

Prior to the show, representatives of Prince's Paisley
Park organisation wandered the audience, asking fans if they
were members of the *Controversy* fan organisation. Any who
answered positively were asked for their names and addresses
for a future mailing list. This obviously caused some concern
amongst the members, leading them to surmise that all was not
well between Prince's organisation and *Controversy's* founder
and editor Eileen Murton.

3 August 1993

The New Power Generation store in Minneapolis opens its doors with a two-hour sneak preview. The two-floor, 2700-square foot store, located at 1408 West Lake Street in the district of Minneapolis known as Uptown, offered a wide selection of Prince and Paisley Park related records, posters, jewellery, and tour merchandise, as well as Prince's own line of body oils and perfumes named after song titles (such as "Peach" and "Insatiable"). Prince's stepbrother and former head of security, Duane Nelson, was the store manager. Also featured was a viewing/listening booth, where patrons could view unreleased video footage and listen to unreleased material, and a mini-museum of notable items from Prince's past tours.

5 August 1993

Concert at the Globe Arena, Stockholm, Sweden.

6 August 1993

Concert at Scandinavium, Gothenburg, Sweden.

6 August 1993

A video clip of "Peach" premieres on the Playboy cable channel on their *Hot Rocks* programme. The programme also included a showing of The NPG's "Call The Law" video and a live performance of "Darling Nikki" from the *Live* film of the 1985 Syracuse *Purple Rain* show.

7 August (am) 1993

Prince plays an impromptu 20-minute set at Park Lane, a nightclub in central Gothenburg. He had previously played at the club, when it was called Lorensberg, in 1987 on the Sign O' The Times tour, and as a result many fans had guessed that this was the place to go after the concert. Swedish singer/songwriter Ted Gardestad, the featured act of the evening, was playing when Prince and entourage arrived at the club.

The audience began shouting "we want Prince" when Gardestad was still playing his last number, but some of his fans managed to get him back onstage for an encore. However, at 2:00 am, only 10 minutes after Gardestad's set was over, Morris Hayes and Tommy Barbarella entered the stage to check

the instruments. The rest of the band, minus Kathy Jensen and Mayte, joined them and Prince took a seat at a piano, his back facing the crowd. The first number was "Race." After a long horn intro, during which Prince played some congas and hit Michael Bland's cymbals with his cane, he stepped up from the piano and started rapping the verses to the song. Upon hearing the opening drum beat for "Johnny," the audience immediately started the "aao-ooh-ooh" chant. Prince led them in the chant of "NPG in the motherfuckin' house" before the brief two-song set was over.

7 August 1993

Concert at Spektrum, Oslo, Norway. "D.M.S.R." was introduced into the closing jam at this show. The Oslo concert was originally planned for Valle Hovin, an outdoor stadium with a capacity of over 30,000 people, where Prince had played in 1988, on the *Lovesexy* tour, his only previous Norwegian concert. However, it was evident early on that the stadium would be too large so the 9,000-seat Spektrum was chosen instead.

9 August 1993

First concert at Brabanthallen, Den Bosch, The Netherlands.

10 August 1993

Second concert at Brabanthallen, Den Bosch. The set featured a one-off performance of "Bambi" and the rarely played "Delirious" and "Blue Light." The band left for Spain the day after the concert (August 11th), but Prince stayed on in The Netherlands.

10 August 1993

Release of Jevetta Steele's *Here It Is*. The album was originally released in 1991, but it was revamped for release by Columbia Records. The two songs with Prince input on the first edition were removed and replaced by Prince's "Hold Me" and "Open Book," which was written by Prince, Levi Seacer Jr. and Martika.

12 August 1993

Prince does some work on "The P" at a studio called Bullet Sound in Nederhorst Den Berg, near Utrecht. The song had been returned with Tevin Campbell's vocals. A planned guest spot by Prince during a concert with Lois Lane on August 12th was cancelled when he wanted to continue working in the studio. He left for Spain on August 13th.

13 August 1993

The concert at Estadio Ramón de Carranza, Cádiz, Spain, is the first of six shows in Spain and Portugal. The Cádiz show included an opening set by The NPG featuring the four rappers/dancers Tony Mosley, Kirk Johnson, Damon Dickson, and Magoo, who were flown in from Minneapolis to join the entourage.

15 August 1993

Concert at Estadio de Alvalado, Lisbon, Portugal. The NPG again opened the show.

17 August 1993

Concert at Auditorio Monte de Gozo, Santiago de Compostela, Spain. The NPG didn't perform their opening set due to an argument between Tony Mosley and Prince.

19 August 1993

Concert at Hippódromo de las Mestas, Gijón, Spain. The set included three rarities: "Strange Relationship," "Anna Stesia" (as an instrumental), and "Dark." The NPG, with the horn section but lacking the four rappers/dancers due to Prince and Tony Mosley's schism, opened the show. The Gijón concert was originally planned for Oviedo, a nearby city.

21 August 1993

Concert at Plaza de Toros de las Ventas, Madrid, Spain. The NPG opened the show with an instrumental set.

21 August 1993

The Glam Slam Ulysses production premieres at Glam Slam in Los Angeles. The 65-minute show was described as an "interactive musical theatrical production" inspired by Homer's classic Odyssey. Combining dance performances with videos, the ambitious show was conceived by Prince and Kenneth Robbins, and produced by David Haugland.

The story of Glam Slam Ulysses was a very loose translation of the original Greek epic by Homer from the 700s B.C. The Odyssey tells the story of Ulysses' voyage home to the island of Ithaca and his wife Penelope after a 10-year absence, during which he fought in the Trojan War and was kept prisoner by the sea nymph Calypso. "Ulysses" is his name in Latin; in the original Greek it was "Odysseus."

Carmen Electra played the dual lead role of both Penelope and Calypso. Prince's version started at the point where Ulysses is reminiscing to Calypso about his journey. Prince didn't appear in the production, but he was responsible for all the music. The show was divided into 13 scenes, each with its own song: The Ship: "Strays Of The World" / Lotus Land: "Dolphin" / The Cyclops: "Interactive" / Circe: "Pheromone" / Penelope: "Dark" / Hades: "Loose!" / The Sirens: "Space" / Scylla: "What's My Name" / Calypso: "Endorphinmachine" / The Suitors: "Race" / The Trojan Horse: "Come" / The Homecoming: "Strays Of The World" / The Celebration: "Pope." The song "What's My Name" continued as an untitled segue, known as "Poem," which is a spoken poem by Prince ending with the guitar climax of "Private Joy" from Controversy combined with Vanity's moans of ecstasy from "Vibrator."

"Pope" was included on *The Hitsl The B-Sides* released later in 1993, and most of the other *Glam Slam Ulysses* songs later ended up on *Come* in 1994. "Dolphin" was withheld for *The Gold Experience* in 1995, while "Interactive" was included on the "*Interactive* CD-ROM in 1994 (and released on the *Crystal Ball* set in 1998). The only remaining songs, "Strays Of The World" and "What's My Name," surfaced on the *Crystal Ball* three-CD set in 1998. "Poem" was included as a track on the first configuration of *Come* before the closing part ended up being released as "Orgasm" on the final album. Prince's spoken part was cut up and made into segues on *Come*. Most *Glam Slam Ulysses* versions of the songs are different from or longer than the released versions.

The production ran for two weeks, until September 4th

1993. The critical reception was unmercifully negative and plans to tour US nightclubs were quickly abandoned. Prince himself wasn't pleased with the end result when he saw a videotaped performance while on tour in Europe.

22 August 1993

Concert at Palau Sant Jordi, Barcelona, Spain. The NPG opened the show with an instrumental set.

23 August (am) 1993

Prince performs an aftershow at Estàndard, a new disco in Barcelona, Spain. Ever since his arrival in Spain, the concert promoter had been trying to find a suitable venue for a possible post-concert performance. Admission was free for people who had been invited, but the fans had to pay to gain entrance. The security people had been ordered to let in 70 per cent women.

At about 3:50 am, Prince and The NPG entered the small stage, greeting the small crowd that had managed to get in. The horn section began playing the horn riff to "The Sacrifice Of Victor." Michael Bland started the beat, followed by the whole band. "Black MF In The House" followed. Prince recited some lines from "Race" before launching into the song. After "Race," most of The NPG left the stage, leaving the "power trio" of Prince, Michael Bland, and Sonny Thompson to perform a blues/rock mini-set of "The Ride," "Honky Tonk Women," and "Jailhouse Rock." They also started "Come" on their own, before the band joined back in and they continued with "Endorphinmachine" and "Peach." The tempo was slowed down considerably for a relaxed version of "The Undertaker." Next followed a cover rendition of Sly and The Family Stone's "Sing A Simple Song" (from Stand!, 1969) with lead vocals by Thompson. The song segued into "You Can Make It If You Try," another Sly Stone tune (also from Stand!).

Returning to the stage after a short break, Prince, with lollipop in his mouth, kicked off "House In Order." Several girls were invited up onstage. Mayte showed Prince the car keys, but Prince told her that he didn't want to go, instead preferring to play one last number, "Johnny." Lasting approximately 85 minutes, the show concluded at 5:40 am. Compared to some of the other aftershows on the tour, this was one of the more relaxed outings, containing a great deal of jamming and instrumental solos.

24 August 1993

Release of *The Voice*, the second Paisley Park album by Mavis Staples. It includes six tracks with Prince songwriting credits: "The Voice," "House In Order," "You Will Be Moved," "Blood Is Thicker Than Time," "A Man Called Jesus," "The Undertaker" (credited to "Prince" and The NPG members, Tommy Barbarella, Michael Bland, Levi Seacer Jr., and Sonny Thompson). The album also features revamped versions of two previously released Prince songs: "Positivity" (*Lovesexy*) and "Melody Cool" (*Graffiti Bridge*). Prince wasn't involved in the remaining four tracks on *The Voice*.

Although Staples had high hopes that *The Voice* would do better commercially than *Time Waits For No One*, the songs received very little airplay and the album had little impact on the charts. Still, it received positive reviews and enabled her to update her live performances with a great deal of new material.

She has toured almost non-stop since the release of the album, which became her last record of the '90s.

25 August 1993

Concert at Donauinsel, Vienna, Austria.

26 August (am) 1993

Prince puts on a post-concert show at Technisches Museum in Vienna, Austria. Although the aftershow had been announced during the Donauinsel concert, many thought it would be another post-concert party without a live performance. Some 800 fans managed to get in. One wing of the museum was turned into a disco called "The Train." There were 10 gigantic steam locomotives in the hall, one of them being used at the back of the stage as a sort of a backdrop.

Prince took the stage at 3:15 am with a "what's up?". Backed only by Michael Bland and Sonny Thompson, he launched into "The Ride." It was followed by "Jailhouse Rock," during which they were joined by Morris Hayes and the horns (minus Kathy Jensen and one of the male horn players). Mayte and Tommy Barbarella were present, but didn't join in the activities onstage. The next number was "The Undertaker," followed by "Black MF In The House." While Prince was soloing away on Hayes' keyboard, official tour photographer Terry Gydesen came onstage, taking extreme close-up shots of Prince's face. "Race" was next, after which Prince said to his bodyguard, who had a large collection of confiscated cameras around his neck, "How do you feel, Joey? He takes out the cameras tonight. He does that every night.' "Dark" was performed by Prince backed by Thompson and Hayes. At this point, Prince decided he wanted to play Seacer's guitar. He took it and launched into "Peach." However, after the first verse, he turned instead to "When You Were Mine," but just before the vocal entry, he stopped again and ripped into "Bambi." The same thing happened again, and Prince cut short "Bambi," opting instead for a bit of "Can't Stop This Feeling I Got," which had the audience singing along. Prince asked, "Am I in Germany? You're too funky! Am I in Germany? I must be in Austria!". Prince announced the next number by spelling out "c-u-m" (instead of the regular "c-o-m-e"). After "Come," Prince handed Seacer back his guitar. "House In Order" included some chants from "Get Satisfied." Prince left the stage at 4:30 am. He walked over to the VIP section, but returned to the stage after a few minutes for an encore of "Johnny." The audience did the "N-P-G in the motherfuckin' house" chant repeatedly, trying to get them back onstage one more time, but the 80-minute concert was over at 4:40 am.

27 August 1993

Concert at Flughafen Riem, Munich, Germany. The four German concerts of the tour were part of the "Rock Over Germany" festival, which featured artists like Tina Turner, Joe Cocker, Chris DeBurgh, Duran Duran, and Rod Stewart.

28 August (am) 1993

An aftershow concert is held at Terminal 2, situated in Munich's old airport, fairly close to the festival ground at Flughafen Riem. The aftershow had been announced during the concert, but like in Vienna, few people thought that there would actually be a live performance. The concert was also

announced on radio, but not more than maybe 200 people made it to Terminal 2.

Prince took the stage at 2:00 am with Sonny Thompson and Michael Bland. After Prince apologised, "Sorry, we are late," they began a blues/hard rock mini-set with "Poorgoo." Prince asked, "Any keyboard players in the house?". Tommy Barbarella came onstage for "Jailhouse Rock," after which Prince exclaimed, "I hate rock 'n' roll!". Regardless, they progressed with "Honky Tonk Women" and "Bambi." Next came "Call The Law" and "Sometimes It Snows In April," after which more band members joined in onstage. Prince played a bit of "Five Women," before launching into "Black MF In The House" with the question, "Any racists in the house?". "The Ride," "Come," and "Endorphinmachine" followed, before Prince decided to play the previously unheard "Calhoun Square." Next was "Race" and a funk jam centred around "America" and "Gett Off," which got a fantastic crowd response. The concert closed at 4:15 am with "Johnny." A clip of "Jailhouse Rock" was shown on MTV News in the US. MTV Europe also broadcast clips from "Calhoun Square" and "Race."

28 August 1993

Concert at Flugplatz Wildenrath, Wegberg, Germany.

29 August 1993

Concert at Stadion Hardturm, Zurich, Switzerland.

30 August (am) 1993

Prince plays an aftershow at Kaufleuten in Zurich, Switzerland. Large numbers of fans gathered outside the venue after the Zurich concert, having heard rumours of a possible gig, which also had been announced on the radio. Around 1,000 people were able to enter the club, but over 3,000 fans were left outside when the club was full.

A few minutes after 1:00 am the concert opened with the familiar "The Sacrifice Of Victor" horn riff. "We are The New Power Generation," announced Levi Seacer Jr. The NPG minus the rappers kicked off with a mostly instrumental take on "Deuce And A Quarter." Sonny Thompson added some chants of "goldnigga." Prince came onstage for "Black MF In The House." "Any racism in the house?", Prince asked after the song. He recited some lines from "Race" before starting the song. "The Undertaker" slowed down the tempo. Madhouse's "Six" was next. Prince instructed a man onstage, who was filming the show with a handycam, to film Tommy Barbarella as he executed a keyboard solo during the number. After "Intermission," a jazzy instrumental interlude by The NPG Hornz, came "Delirious," which the audience enthusiastically took part in. "Blue Light" was another audience favourite. It was followed by "Come." With Prince on guitar, the concert continued with a hard rock portion, with "Endorphinmachine" and "Peach," which went into the "Chaos And Disorder" guitar riff.

After a break, The NPG came back onstage without Prince. Seacer asked, "One more? Two more?". But he shook his head, pointing to his watch. Regardless, they launched into Tower Of Power's "What Is Hip?". At the end, Seacer took Prince's cane and directed the band with wild gestures. When Prince finally returned to the stage, he reclaimed his cane to wipe it off. "House In Order" followed. During the song, Prince went over to Thompson and whispered in his

ear. Thompson promptly delivered a bass solo as Prince got the audience to shout "baby, baby" in unison. The 70-minute concert closed at 2:20 am.

30 August 1993

The video for "Interactive" premieres on The Box cable channel in the US.

31 August 1993

The first US single release from *The Hits/The B-Sides* is "Pink Cashmere." It peaked at number 50 on the Pop Chart and number 14 on the R&B Chart. The B-side was "Soft And Wet" from *For You*.

31 August 1993

First concert at Palais Omnisports de Paris-Bercy, Paris, France. The show introduced "I Love U In Me," which was played at all subsequent concerts. The NPG played a brief 20-minute set after an opening act by French gospel group No. It became the last performance of The NPG's instrumental set.

1 September (am) 1993

A little more than two hours after finishing the first Paris show, Prince plays an aftershow concert in front of 400 fans at the Rex Club in Paris. The club is very small, and with the whole band onstage, there was hardly room to move.

At 2:45 am, "Come" was played over the speakers. It was followed by the horn section taking the stage, playing the horn riff from "The Sacrifice Of Victor." Mayte ran onstage and jumped into the audience. She was followed by Prince who did the same. The concert started with a mostly instrumental rendition of "House In Order." It was followed by "The Undertaker," which evolved into a lengthy instrumental jam. Prince preceded "Black MF In The House" with his spoken monologue. He followed it with another song about racism and racial harmony, "Race." "Blue Light" and "Delirious" were two crowd-pleasers with a great deal of singalong participation. After a short break, Michael Bland performed a drum solo. He was joined by Sonny Thompson on bass and Prince on guitar. "The Ride" followed. The blues/rock segment continued with "Bambi," "Jailhouse Rock," and "Poorgoo," before the rest of the band joined the "power trio" for "Come," "Endorphinmachine," and "Peach," after which they all left the stage.

The audience had almost given up on seeing the group return onstage, but after a 10-minute wait they re-emerged. Prince was wearing a towel around his head, over his eyes, so he could hardly see where he was walking. They kicked off with "Pope," which included some rapped lyrics by Prince from "The P." The jam continued into "America" and the "Houstyle" version of "Gett Off." Mayte jumped into the crowd again, followed by Tommy Barbarella, before they closed the gig with "Johnny." Ending at 4:50 am, the Rex Club concert was the longest aftershow of the tour, lasting over two hours with breaks.

1 September 1993

Second concert at Palais Omnisports de Paris-Bercy, Paris. The set included an instrumental excerpt from "Over The Rainbow" and "2gether." Prior to the show, there was an autograph signing session at FNAC Étoile, a record store near the Arc

de Triomphe in central Paris. A camera team from CNN was present and shot some footage.

2 September 1993

During a day off, Prince works at Guillaume Tell Studios in Paris. He recorded a song with The NPG called "It's About That Walk." It surfaced on *The Vault... Old Friends 4 Sale* in 1999. They also did some recordings with French singer/actress Ophélie Winter, Prince having befriended her in Paris.

3 September 1993

Concert at Flugplatz, Luneburg, Germany.

4 September 1993

Concert at Flanders Expo, Ghent, Belgium. The show included a one-off performance of "Sweet Baby." For the first time since Lisbon, August 15th, The Game Boyz, with additional member Magoo, performed an opening set with The NPG. "Come" and "Endorphinmachine" were played over the PA prior to the show.

5 September [am] 1993

Prince plays a post-concert show at The Mirano in Brussels, Belgium. Passes for the concert were handed out during the Ghent concert. The NPG and The Game Boyz entered the stage at about 4:00 am. Using borrowed equipment, Michael Bland complained that he didn't have any drumsticks, "But never mind, I hit anything with anything." Levi Seacer Jr. announced, "NPG in the motherfuckin' house," and the band launched into a 40-minute NPG set. After an instrumental opening number, they played "Deuce And A Quarter" and 'Oilcan," before embarking on a lengthy jam with solos by Bland, Seacer, and Sonny Thompson. "Goldnigga," "Call The Law," and "2gether" closed their set.

The audience kept shouting for Prince throughout NPG's set and it left him no choice but to get up onstage. He kicked off his set with "House In Order." The first microphone he took didn't work, and neither did the second one. Finally he got hold of one that functioned, but the technical snafus were somehow symptomatic of the whole event. Prince tried to improve the sound, but the sound engineers had a hard time. The borrowed guitar Prince used was too big for him and he had difficulties playing it. For "Johnny," Tony Mosley brought up a girl onstage and sat her on his knee, while Prince was lying on the other side of the stage, talking to a girl in the first row.

They returned for "Peach" after taking a short pause. Suddenly, Prince's guitar belt broke, but he didn't seem to mind too much, instead sitting down on a chair to perform the song. "I've got to go to Frankfurt," Prince said towards the end. He took the borrowed guitar and smashed it into pieces. Bland decided to do the same with the drum kit, kicking and pushing it all over the stage. They left at 5:25 am.

5 September 1993

Concert at Flughafen Finthen, Mainz, Germany. The NPG featuring The Game Boyz opened for Prince.

7 September 1993

Prince plays a 20-minute set in front of an audience of 250 fans in a small concert hall at BBC's Broadcasting House in

London. The concert was broadcast live over Simon Bates' show on BBC Radio One. Bates had received a phone call three days earlier from Prince's organisation, saying that he wanted to do a live gig on Radio One. According to Bates, Prince wanted to do the show primarily to thank all the fans in the UK who couldn't make it to the Wembley concerts.

Prince kicked off the radio concert with the "1999" medley. Although it was a bit shorter than usual, it included "Pope." Prince stopped the jam with the words, "What's my name? Confusion. Thank you!". A raunchy version of "Peach" followed on immediately. The song went into the "Chaos And Disorder" segment and ended in total guitar mania. The audience erupted in applause and the brief gig was over.

7 September 1993

The final regular *Act II* show is held at the Wembley Arena, London, England. The concert included a one-off performance of "The Sacrifice Of Victor." The NPG with The Game Boyz opened for Prince.

8 September (am) 1993

Prince brings the Act II tour to a close with a grand, Egyptian-themed party at Bagley's Warehouse in the King's Cross section of London. About a week prior, some 3,000 tickets went on sale for the party, which was to last from 10:00 pm (September 7th) until 6:00 am the following morning. The party was dubbed "The Dawn" and a commemorative T-shirt was for sale. The Warehouse housed a complex of rooms, one of which had a stage set up. The others were filled with belly dancers, snake charmers, fire eaters, sphinxes and Egyptian draperies, a disco, and video screens. The crowd included a few celebrities such as Linford Christie, Colin Jackson, George Michael, Des'ree, and Seal. The concert was filmed with several cameras and was later turned into a home video, The Sacrifice Of Victor.

Originally planned as an event exclusively for members of the *Controversy* fan club, many more than 3,000 attended due to inadequate security at the club. Although the attendees were told that they would be able to keep their tickets as souvenirs, security members kept them on entry and then sold them for cash, leading the club to become extremely crowded and over-heated, eventually forcing many fans into another room to watch the show on video screens.

Prince came onstage with Sonny Thompson and Michael Bland at 3:00 am. The "power trio" began with "The Ride," followed by "Poorgoo." They started with a cover of "Honky Tonk Women" when Prince stopped the band dead, preferring to go into "Bambi" instead. After a version of "Jailhouse Rock," the rest of The NPG came onstage. The stage was almost too small for them all, so Thompson had to hold his bass upright. Mavis Staples joined them for "The Undertaker" and "I'll Take You There." She exited and Jevetta Steele took to the stage to sing an accapella version of "Calling You." She was joined by her family and, with Prince backing on guitar, they continued with "Well Done" and "Heart In My Hand." Next was the traditional song "Soldier Of The Lord," which included a snippet of the Glenn Miller classic "I'm In The Mood," cued in by Prince.

Then Prince and The NPG took over the show again. Augmented by The Game Boyz, they performed "Deuce And A Quarter," "Call The Law," and "Johnny." Mavis Staples

returned to do "House In Order," which included The Hornheads' "Intermission." After a break, Prince and The NPG came back out for an encore that included "Come." "Endorphinmachine," and "Peach." At the end of the show, Tony Mosley wrapped Prince in a cloth and carried him off.

8 September 1993

Back in Minneapolis after the European tour, Prince turns up at Glam Slam. He brought with him a copy of "Pope" to the DJ booth and had it played.

13 September 1993

Prince commences work on an album with Mayte at Paisley Park. They pulled out a number of tracks from the vault written from a female perspective to see how they suited Mayte's voice: "Latino Barbie Doll" (from 1988 sessions for Sheila E.'s discarded fourth album with Prince), "If I Could Get Your Attention" (released by Taja Sevelle), "The Juice," "Carmen On Top," and "Go Carmen Go"(outtakes from Carmen Electra's album), and "This Is My House" (released by Carmen). Work on Mayte's album continued on and off until the spring of 1995.

14 September 1993

Release of the first-ever collection of Prince's greatest hits. It was released as two separate volumes, *The Hits Vol. I* and *The Hits Vol. II*, and as a three-CD set, *The Hits/The B-Sides*, which included a disc of B-sides in addition to the two volumes. The compilation came with a 24-page booklet of interesting and informative liner notes by Alan Leeds. A video compilation, *The Hits Video Collection*, featuring 15 video clips, was released simultaneously.

In the early stages of the project, there were some discussions at Warner Bros. about doing a more expensive boxed set retrospective, comprising four or five discs, but it was quickly decided that the retail price would be too high to generate enough sales to make it worthwhile. Prince contributed the six previously unavailable songs but otherwise had very little interest or involvement in the compilation. Warner Bros. had assigned Minneapolis journalist Neal Karlen, who interviewed Prince in 1985 and 1990 for *Rolling Stone*, to write the liner notes for the set, but Prince made it clear that he wanted Alan Leeds to do this. Returning from the European *Act II* tour, Prince expressed some interest in taking on a more active role in the project, but Warner Bros., already behind schedule, preferred to avoid further delays. The record company actually paid Prince not to get involved.

The compilation features six songs previously unavailable on record: a live recording of "Nothing Compares 2 U" (performed as a duet with Rosie Gaines), "Pink Cashmere," "Peach," "Pope," "4 The Tears In Your Eyes" (the acoustic version which only been aired during the 1985 Live-Aid broadcast), and "Power Fantastic." The latter song was based on a composition called "Carousel" by Wendy Melvoin and Lisa Coleman. Although Prince wrote new words to the song, Melvoin's and Coleman's names were conspicuously missing from the credits on *The Hits/The B-Sides*.

The compilation was warmly embraced by the critics. Most felt it was a truly essential document of some of the most groundbreaking and influential popular music of the past 15 years. The albums achieved a great deal of commercial success, although none reached the highest regions of the charts and they sold perhaps somewhat less than could have been expected. The Hits Vol. I made it to number 46 on the Billboard Pop Chart (number 14 on the R&B Chart), The Hits Vol. II reached number 54 on the Pop Chart (number 23 on the R&B Chart), and the boxed The Hits/The B-Sides set peaked at number 19 on the Pop Chart (number six on the R&B Chart). All three sets have been certified platinum and they have continued to sell well since their 1993 release.

14 September 1993

Release of *Millennium* by Earth, Wind & Fire, which includes Prince's "Super Hero." He is credited with the rhythm arrangement, background vocals, keyboard, and drum programming on the track. Obviously fond of the song, Prince re-recorded it in 1994 with The NPG during sessions for the *Exodus* album and he has performed it live many times since then.

Earth, Wind & Fire was one of the most musically accomplished, critically acclaimed, and commercially popular funk bands of the '70s. Conceived by drummer, songwriter, and occasional vocalist Maurice White, the band's all-encompassing musical vision used funk as its foundation, but also incorporated jazz, soul, gospel, pop, rock, blues, folk, and disco. The '80s saw an overall decline in the band's consistency and the group stopped working for a few years. They reunited in 1987 for *Touch The World*, which met with some commercial success, but the follow-up, 1990's *Heritage*, led to the end of the group's relationship with Columbia. *Millennium* was their first album for Reprise. Still, the band was dropped when the album failed to recapture their commercial standing.

16 September (am) 1993

Prince plays a concert at Paisley Park. The band members were Sonny Thompson, Morris Hayes, and Michael Bland. Lenny Kravitz, who was in town for his own concert, attended the private party and took the stage a few times for impromptu jams. The set included "Peach" and "Jailhouse Rock." Thompson sang The Ohio Players' "Skin Tight" and a Sly Stone tune. Another highlight of the show was Thompson's bass solo, during which Prince stepped aside. After two hours of jamming, Prince walked Kravitz to the door and came back joking that Kravitz had to go because he had a date waiting for him at his hotel.

17 September 1993

Jill Willis is fired from her position as Vice President of Paisley Park. No official explanation was given, although it has been confirmed by anonymous sources that the reason was that Prince discovered that she was in fact embezzling money from him. Gilbert Davison took over the position of Vice President of Paisley Park. Later in the year, Levi Seacer Jr. left The NPG band to head Prince's newly formed NPG Records.

18 September (am) 1993

Prince performs at Paisley Park again. Only 100 people were in attendance. The band played some of the favourites from the *Act II* tour, including "America," "D.M.S.R.", and "Girls And Boys." They also included some less frequently played tracks such as "Pope" and "Dark." Mavis Staples joined onstage

and performed a few songs, including "The Undertaker." Eric Leeds contributed saxophone.

20 September 1993

Prince records "The Most Beautiful Girl In The World."

5 October 1993

Release of *The Red Shoes* by Kate Bush. Prince plays guitar, keyboard, and sings backing vocals on "Why Should I Love You?", which was penned by Bush.

6 October 1993

Controversy, Prince's official fan club, closes. Gilbert Davison announced that a magazine called *New Power Generation* would replace *Controversy* as the official fan club and fan magazine.

6 October 1993

The Glam Slam Ulysses dancers appear on The Arsenio Hall Show, performing the "Calypso" segment accompanied by "Endorphinmachine."

8 October 1993

The NPG store invites visitors to view the premiere of *The Undertaker*, a 40-minute film focusing on the June 14th 1993 performance at Paisley Park. Less than 50 fans got the chance to see the film. After the showing, questionnaires were given out and the attendees were asked of their opinions and if they would buy it if it were released as a video.

The original version of *The Undertaker* is slightly different from the later version released in 1995 on home video and LaserDisc. A brief section at the start of "Poorgoo" was edited out and the ending of "Dolphin" was overdubbed with the studio recording of the song when the 1995 version of the film was assembled. Some scenes with Vanessa Marcil were edited into the final version.

10 October 1993

Prince records "Now," "Ripopgodazippa," and "Shy." These songs constituted the start of his next album, *The Gold Experience*. Further songs were taped later in October, including "Gold," "319," and "Billy Jack Bitch," as well as several tracks that didn't end up on the album, including "Chaos And Disorder" and "Right The Wrong," both later released on *Chaos And Disorder*. Several days in late October were spent recording horn overdubs on many of the songs.

12 October 1993

Release of the much-delayed second Paisley Park album by George Clinton, *Hey Man... Smell My Finger.* Prince's only contribution is a track called "The Big Pump," which he wrote and performed. An early configuration of the album was completed in the summer of 1990, but Warner Bros. wasn't completely satisfied with the material. Clinton recorded additional songs, including a Prince-penned track that was left off the record, "My Pony." Producer Kerry Gordy came in to work on the album in 1992 and he became a crucial factor in finally getting it released. He provided one of the strongest tracks, "Martial Law" and came up the idea for "Paint The White House Black," on which a who's who of rap appear, Dr. Dre, Ice Cube, Chuck D., Flavor Flav, Yo-Yo, and MC Breed.

Other prominent guests included Anthony Kiedis and Flea of Red Hot Chili Peppers.

19 October 1993

Prince attends The Joffrey Ballet's *Billboards* performance in Minneapolis. At intermission, it was announced that Prince was in attendance and the audience gave him a standing ovation. The entire cast was invited to Paisley Park for a post-performance party.

26 October 1993

Release of *Im Ready* by Tevin Campbell, his second album, following 1991's *T.E.V.I.N. Im Ready* includes four tracks with compositional and production input by Prince: "Shhh," "The Halls Of Desire," "Uncle Sam" (co-credited to Paula Sherield), and "Paris 1798430."

1 November (am) 1993

Prince throws a party at Paisley Park on the night of Halloween Eve. About 75 people attended, many of them invited at Glam Slam at closing time. Prince's music was played but he didn't perform.

Early November 1993

Prince performs at a private Paisley Park party. Very few details of the set are known, although he did play at least two new songs, "Acknowledge Me" and "Billy Jack Bitch." The show is said to have lasted for three hours.

5 November 1993

Prince records a song entitled "Snow Man" for Nona Gaye at Paisley Park. The song concerns memories of Nona's father, Marvin Gaye, and her childhood in Belgium, where the family lived for a few years in the early '80s. By now, Prince's friendship with Gaye had evolved into romance.

9 November 1993

Prince attends a New York performance by the Joffrey Ballet at the Brooklyn Academy of Music.

10 November 1993

Prince goes to Paris, France. He did some work at Guillaume Tell, including recording "Hide The Bone." The song was later re-recorded with The NPG and released on the *Crystal Ball* three-CD set. He was spotted dancing at several nightclubs in Paris, including Les Bains Douches. He returned to the US the week of November 22nd.

10 November 1993

Prince places cryptic advertisements in a few British publications in November. The first one appeared in the November 10th issue of *Time Out* magazine, a weekly guide to entertainment in London, England. The ad read, "Rebecca – Therapist. Consultation needed," and featured a photo of the audience taken from the videotape shot at the Bagley's Warehouse show. The second ad ran in the English press was for a Hendrix-lookalike and read, "Jimi, please phone. Guitar lessons needed." Jimi turned out to be a guitar player named Rikki Blitz. Interviews had been filmed with both Rebecca and Blitz during the Bagley's Warehouse concert and they had to be located

for permission before the footage was incorporated into *The Sacrifice Of Victor*, a film that was produced of the concert.

18 November 1993

"Peach" and "Nothing Compares 2 U" is released as a double A-sided single. "Peach" was targeted at Pop radio (failed to chart) and "Nothing Compares 2 U" at R&B radio (peaked at number 62 on the R&B Chart).

24 November (am) 1993

Prince plays at Paisley Park early in the morning to a small crowd of less than 100 people. He first had the DJ play "Billy Jack Bitch" and another new track. Prince, Sonny Thompson, and Michael Bland played in one of the studios. However, a girl got into fight with a close associate of Prince and had to be evicted from Paisley Park, resulting in the end of the show. An announcement came over the PA system, "Go home! Thanks for coming, go home."

27 November (am) 1993

Prince puts on another early-morning show in one of the rooms at Paisley Park. Passes were given out at Glam Slam. Prince and the band played "Rockhard In A Funky Place" and "The Ride." This lasted for about 20 minutes, until one of Prince's bodyguards announced that they "didn't want an audience tonight."

6 December 1993

The NPG store begins taking orders for *The Undertaker* home video. Featuring the original version of the film, the video was a limited edition of 1,000 copies at \$50 each. Word spread very quickly with no promotion at all and the videos quickly sold out. The film was later revised slightly and was "officially" released by Warner Bros. in 1995.

In early 1994, Prince privately manufactured a record of *The Undertaker*. It was a picture CD in around 1,000 copies containing 36 minutes from the Paisley Park Power Trio performance. However, when the sleeve cover was at the printer's office, Warner Bros. heard of the record and told Prince to destroy the whole edition. Naturally, some copies of the disc escaped and later appeared on the collectors' market.

9 December 1993

Jody Watley performs at Glam Slam, Los Angeles, with Prince in attendance.

10 December 1993

Prince places more advertisements in the British and US press, including Entertainment Weekly magazine. The Village Voice, and New York Magazine. The Ad was also placed in the Dutch newspaper Algemeen Dagblad and the Spanish Fl Pais. It read, "Eligible bachelor seeks the most beautiful girl in the world to spend the holidays with" and encouraged all interested to send videos and/or pictures to Paisley Park. The material sent in response to the advertisement was utilised for "The Most Beautiful Girl In The World." Reportedly, over 50,000 girls responded. Seven finalists were chosen to appear in the video and 30 semi-finalists were featured on the sleeve of the record (which was designed by Levi Seacer Jr.).

15 December 1993

A version of Belize's self-titled album, planned for release by Paisley Park Records, is compiled. The album didn't feature any input by Prince. It remains unreleased.

29 December (am) 1993

Another party is held at Paisley Park. Prince didn't perform, but guests were treated to the first airings of "The Most Beautiful Girl In The World" and "Now."

30 December 1993

Prince goes to Los Angeles. He remained there for three weeks, with a few short interruptions, primarily working on videos.

31 December 1993

Prince takes time out from work in Los Angeles to fly to Las Vegas. He attended Barbra Streisand's first concert in 20 years, held at the MGM Grand Garden Arena.

5 January 1994

Prince returns to Minneapolis from Los Angeles to appear in Hennepin County court to defend himself against a personal injury lawsuit concerning someone who allegedly had a piece of heavy equipment fall on them during the filming of *Graffiti Bridge*. While in Minneapolis, he checked out the NPG store.

7 January 1994

Prince returns to Los Angeles to continue work on videos.

16 January (am) 1994

Mayte makes her solo debut performance at Glam Slam, Minneapolis. The event was entitled *Welcome 2 Erotic City* and featured five dance performance cameos, two of which were by Mayte. She performed her first set with a male dancer, who did his moves above her, hanging by gym rings in the ceiling. They danced to "Pheromone." Her second set was a belly dancing routine to an instrumental track.

18 January 1994

The *Billboards* performance is released by Warner Bros. on both laser disc and video cassette.

20 January 1994

Back in Minneapolis, Prince begins recording sessions at Paisley Park. He worked on new versions of "The Most Beautiful Girl In The World" and recorded "Days Of Wild," "Shhh," and "Eye Hate U" in the early part of 1994.

22 January 1994

The film made of the Bagley Warehouse aftershow, September 8th (am) 1993, *The Sacrifice Of Victor*, is broadcast by MTV Europe. It was released as a home video in March 1995.

22 January 1994

Prince shoots a video for "The Most Beautiful Girl In The World" in Minneapolis. Marva Collins made a cameo appearance in the video. The video was to be shot in Los Angeles City Hall on January 23rd, but due to an earthquake in California it had to be rescheduled.

23 Januaru (am) 1994

Mayte performs her second *Welcome 2 Erotic City* show at Glam Slam, Minneapolis, this time with Prince in attendance although he left after a while. The next night Mayte performed again, with Prince again attending for a short while, before leaving.

24 January (am) 1994

Prince attends another performance by Mayte at Glam Slam, Minneapolis.

27 January (am) 1994

Prince throws a party at Paisley Park. The regular DJ was snowed in so Prince did the honours himself. He played several new songs, including "Acknowledge Me," "Now," "Billy Jack Bitch," and "The Most Beautiful Girl In The World," as well as new mixes of "Pink Cashmere" and "Erotic City."

1 February 1994

Warner Bros. and Paisley Park Enterprises announce that they are terminating Paisley Park Records. The label became a joint venture between Prince and Warner Bros. upon the signing of Prince's last recording contract in 1992. While under Prince's sole aegis, the label could probably have survived for as long as he saw fit, but with Warner Bros. holding the purse strings, the financial burden proved too great. Few of the label's releases had been big sellers.

Two of the Paisley Park acts, Belize and Tyler Collins, were left without contracts when the label folded. Belize had completed an album but it was never released. Rosie Gaines had a Paisley Park album titled Concrete Jungle prepared for release on March 22nd 1994. It included two tracks with Prince involvement, "My Tender Heart" and "Hit U In The Socket." A single release of "My Tender Heart" backed with "Pain" (credited to Prince, Monie Love, and Chan Berry) was also cancelled. The album and single were withdrawn when the label was terminated. Gaines later signed a deal with Motown Records and released an album entitled Closer Than Close in June 1995.

February 1994

Prince shoots videos for "Endorphinmachine" and the "Mustang Mix" of "The Most Beautiful Girl In The World" at Paisley Park. Both were intended for airing on BBC's *Top Of The Pops* television show, being filmed with the whole band playing in front of a wall covered with aluminium foil which had "T.O.T.P." on it in large black letters. Prince was supposed to perform on the show, but BBC agreed to let him shoot "live-looking" videos and ship them to England instead of performing live in the *Top Of The Pops* studio. An excerpt of Endorphinmachine" was included at the end of the *Interactive* CD-Rom.

Februaru 1994

A magazine entitled 10,000 is published by Prince's Paisley Park Enterprises. It was first made available during the NBA Weekend Party at Paisley Park. There were plans for retailing the magazine, but it was only sold via Prince's outlets, including the NPG store in Minneapolis.

10,000 was tied in with Prince's other current activities at the time, focusing on the theme of "beauty." The magazine includes two interviews, with R&B group Shai and Soap Opera star Vanessa Marcil, devoting the bulk of the pages to "fashion spreads" of male and female models. Other features include a rave review of The NPG's Goldnigga, jokes, maxims, definitions, mirror messages/backwards print. There are also advertisements for different Prince products and projects. Additionally, the lyric to the unreleased 1986 song "Adonis And Batsheeba" is reproduced.

11 February 1994

A special "All-Star Weekend" is held in Minneapolis, from Friday February 11th to Sunday the 13th, with an NBA All-Star basketball game on Sunday. There were numerous activities going on during the weekend. On Friday night at Glam Slam, Donnie Simpson, host of BET's Video Soul program, celebrated his 10th year with BET by hosting a party in which All-Star player Shaquille O'Neal performed tracks from his

self-titled debut album. Saturday night at Glam Slam saw comedian Bernie Mac perform his new comedy show, while Howard Hewett sang on Monday night. At the State Theatre on Saturday night, comedian Sinbad was hosting a live All-Star concert for MTV with appearances by Soul Asylum, Salt-N-Pepa, and Tevin Campbell. After the one-hour performance, all the performers were off to Prince's Paisley Park party.

13 February (am) 1994

Prince celebrates the release of "The Most Beautiful Girl In The World" by hosting a party and playing a concert at Paisley Park. Approximately 1,200 guests and 100 ticket-holding fans attended. Celebrities included Tevin Campbell, retired basketball star Magic Johnson, and comedian Bernie Mac. The concert was filmed.

Upon entrance to Paisley Park, attendees were given a map to guide them through the first floor of the studio, where there was a number of "experiences" to take part in between midnight and 3:00 am, when Prince's performance began, including The Jazz Experience (Eric Leeds played a set with a band that included 12-year-old drummer Jacob Armen, Ricky Peterson on keyboard, Paul Peterson on bass, and James Behringer on guitar), The NPG Experience (an NPG store booth set up), The Spoken Word Experience (poetry readings), The Theatre Experience (screenings of *The Undertaker* and *Three Chains O' Gold*), and The Listening Experience (engineers mixing music in one of the studios).

Prince's concert saw the public debut of a slimmed-down version of The NPG, featuring: Sonny Thompson (bass), Tommy Barbarella and Morris Hayes (keyboard), and Michael Bland (drums). This line-up of the band would remain intact for almost exactly two years. Mayte was also onstage, performing dances. Behind the band was a huge video screen that stretched across the entire length of the stage. Throughout the show, visuals were shown to interact with the live performance, somewhat similar to the *Glam Slam Ulysses* show.

Tony Mosley hit the stage at 3:00 am to perform a rap number accompanied by four unidentified rappers. They weren't introduced. When it was over, Mayte came out to pick up a new symbol-shaped guitar which she brought backstage. Prince emerged at 3:15 am, asking, "Any wild motherfuckers in the house tonight?". The set began with "Interactive." A woman's face appeared on a huge video screen and Prince played to both the audience and to the screen. Next was the live premiere of "Days Of Wild," during which Prince moved over to Hayes and shaved his head. Prince and the band left the stage after "Now."

The winners of "The Most Beautiful Girl In The World" beauty contest were announced during the break. From the 50,000 entries received, seven had been selected to appear in the video for the song, five of whom were present at the party. Prince's publicist, Karen Lee, gave an introductory speech about the theme of the single and video: appreciating and honouring women. Twelve professional models posed on a catwalk as the five winners were introduced, before the video for the song was premiered.

The second set was more of a jam session than a tightly rehearsed concert, one reason being that the large video monitor had failed so they weren't able to continue with the interactive-themed concert that required the monitor to play the videos in the background. "I wanna thank y'all for staying up so late," Prince said. "They said they wanna reload the camera, so we're just gonna play a little blues for five seconds. Cool?". He played "The Ride" before continuing with Graham Central Station's "The Jam" (from Ain't No Bout-A-Doubt It, 1975), which gave the band members a chance to introduce themselves as they each played a solo. Prince took off Hayes' fur hat to show his closely shaved head. They followed up with a mostly instrumental version of "I Believe In You," another Graham Central Station number (from Release Yourself, 1974). "Is Tevin in the house?" Prince asked before playing "Shhh," referring to Tevin Campbell. "We had to send Tevin to bed. Well, we can do this anyway."

A guitar player, nicknamed "Tattoo" for obvious reasons, came up onstage as Prince kicked into Ray Charles' "What'd I Say" at the piano. A technician handed the guy a guitar as Prince ad-libbed new lyrics, "See the motherfucker with tattoos, he's saying he can do the do. See brother, better play that thing. I'm waiting, and you'd better sing." He was trying to get the guitar to work and he managed to produce a brief solo before it turned quiet. Prince got up from the piano, put the guitar on and played a solo. "I just wanted to see if it was working," he said. The guy tried again but he was unable to deliver. Prince got a big kick out of him, laughing the whole time. Next was a take on "Don't Sweat The Technique" by Eric B & Rakim, one of rap's most influential acts during the '80s (from Don't Sweat The Technique, 1992). Prince's version was called "Peak The Technique" and included a repeat of the title phrase and samples of comedian Bernie Mac. Prince used an electronic device to distort his voice, sounding like the character in "Bob George." The song evolved into a jam and another person from the audience guested to play some piano, which he did really well, with a great deal of whooping and "Princely" screeching that made Prince laugh. "I wanna thank y'all for coming out tonight," Prince said before playing a final number, "None Of Your Business," a song by the first all-female rap crew Salt-N-Pepa (from Very Necessary, 1993). Prince's version basically contained a repeated chant of "it's none of your business." The performance was over at 4:30 am.

14 February 1994

Following the Paisley Park celebration, Prince leaves Minneapolis for Los Angeles, bringing with him 300 autographed CDs of "The Most Beautiful Girl In The World" for distribution to the all-female audience on Arsenio Hall's special "Love Jam" program.

14 February 1994

"The Most Beautiful Girl In The World" is released as the first single by Prince using the symbol, \P , as his name. The single became a huge worldwide success. It was certified a gold record and reached number three on the *Billboard* Pop Chart and number two on the R&B Chart. It became Prince's last US Top 10 pop hit of the '90s. The single was also a tremendous international success, reaching the top spot in England (his first-ever number one there), Denmark, Australia, The Netherlands, and New Zealand.

The single was released by Prince's new NPG Records and was distributed independently in the US by Bellmark Records. Warner Bros. stated that they were "accommodating

Prince's desire to experiment with independent distribution." The song was also distributed by small independent companies in many European countries.

14 February 1994

The nationally syndicated radio program *The Tom Joyner Show* airs a special on Prince, featuring many interviews that took place during the "All-Star Weekend" in Minneapolis. Joyner also spoke about his half-hour conversation with Prince.

26 February (am) 1994

A private party is held at Glam Slam in Los Angeles, from 12:
• 30 to 3:00 am. The dining tables had been removed and only a few cocktail tables were left in the middle of the room. Prince arrived at 1:00 am. He seemed to be in a fairly sociable mood, as several fans were able to approach him, chat for a minute or two and shake his hand. He remained in the club until 2:30 am, during which time the crowd got to hear two new songs, "Days Of Wild" and "319." During the latter number, two female and one male dancer from Glam Slam Ulysses danced in front of the television monitors.

March 1994

Prince embarks on *Kamasutra*, a suite of classical-inspired music. Work continued on and off throughout most of the year. Horns were added in late July 1994. Some of the music debuted at his wedding in February 1996. One track, "The Plan," was included on *Emancipation* in 1996, before the complete suite was released on NPG Records in February 1997.

4 March 1994

"319" is previewed at Glam Slam Minneapolis.

4 March 1994

Two television and radio networks in The Netherlands, Veronica and Tros, begin airing unreleased Prince tracks and songs recorded during the February 13th (am) 1994 Paisley Park concert. They had purchased audio and video tapes of the Paisley Park performance and a tape containing a 10-minute version of "The Most Beautiful Girl In The World" and seven new, unreleased tracks: "Interactive," "Days Of Wild," "Now," "Poem," "Acknowledge Me," "319," and "Pheromone." Subsequent broadcasts followed in several other European countries. All the songs have since been released, including "Poem" which was edited to become "Orgasm" on *Come*. The studio version of "Days Of Wild" that was broadcast remains unreleased.

6 March (am) 1994

Prince performs an unannounced Paisley Park concert. He played for about two hours, using the same set list as on February 13th (am) with the addition of "The Most Beautiful Girl In The World."

11 March 1994

Mayte does another dance performance at Glam Slam with Prince in attendance.

11 March 1994

Prince's original version of *Come* is submitted to Warner Bros. The first version of the album had the following track listing: "Poem" / "Interactive" / "Endorphinmachine" / "Space" / "Pheromone" / "Loose!" / "Papa" / "Race" / "Dark" / "Solo" / "Strays Of The World." Warner Bros.' top-level executives weren't completely satisfied with the album. They asked for "Come" and "The Most Beautiful Girl In The World," as well as two or three other really strong songs. Prince agreed and delivered a new version of the album on May 19th.

16 March 1994

Prince records "Letitgo" at Paisley Park. The song was added to a new configuration of the *Come* album.

16 March 1994

A VIP party is held at Glam Slam, Minneapolis. Prince was in attendance for at least two hours. Six new songs were aired, including "Eye Hate U," "Billy Jack Bitch," "Days Of Wild," "Now," and a remixed version of "Pope."

17 March 1994

Prince goes to Los Angeles to do editing work on videos, including "Endorphinmachine" and the "Mustang Mix" of "The Most Beautiful Girl In The World," at a studio called Gregory McClatchy Films.

21 March 1994

Prince attends the Academy Awards at the Dorothy Chandler Pavilion of the Los Angeles Music Center in Los Angeles. After the ceremony, he put in an appearance at *Vanity Fair* magazine's post-Oscar bash at Morton's. He met television show host Rosie O'Donnell, who impressed him by performing a bit of "Gett Off," complete with moves, for him. Prince then continued to Glam Slam, where he hosted a party of his own. A new, extended video of "The Most Beautiful Girl In The World" was premiered and a 15-minute excerpt from *The Beautiful Experience* film was shown on a large screen.

22 March 1994

The videos of "Endorphinmachine" and the "Mustang Mix" of "The Most Beautiful Girl In The World" are sent to BBC's *Top Of The Pops* television show by fiber-optic cable to meet their deadline (which was the same day). The "Mustang Mix" was broadcast on April 30th 1994.

1 April (am) 1994

A party is hosted by Bellmark Records at the MGM Grand Hotel in Las Vegas. Prince didn't appear, but a portion of *The Beautiful Experience* film was shown. A number of similar parties, titled "Gold Masquerade Balls," were held in US clubs throughout April. Although many expected Prince to perform or at least appear during the masquerades, they turned out to be promotional events, focusing primarily on the showing of *The Beautiful Experience* film.

3 April 1994

The Beautiful Experience film premieres on the British Sky One television channel. It was followed by broadcasts in many other countries. The 70-minute film mixes live footage from the February 13th Paisley Park concert with several new video clips such as "Papa," "Come," "Race," "Pheromone," "Loose!", and a 10-minute video for "The Most Beautiful Girl In The World."

Some of the songs included footage that was also used in the *Glam Slam Ulysses* production.

The film includes a number of "conceptual vignettes" interspersed between concert footage and videos. To some degree, it resembles the Sign O'The Times movie, but The Beautiful Experience has a more focused narrative. Starring Nona Gaye as Jan, the film depicts her transformation from an alienated woman with a negative self-image into a fully realised human being who is aware of her self-worth and beauty. The story told through the narrative portions and the performances is quite sophisticated and complex.

9 April 1994

Prince tapes a performance for *Soul Train* at the Paramount Studios in Los Angeles. With introductions by the week's host, actress Holly Robinson, Prince lip-synched to four songs: "The Most Beautiful Girl In The World (Mustang Mix)," "Now," "Acknowledge Me," and "Love Sign," performed as a duet with Nona Gaye. During the performance of the song, Mayte paraded back and forth carrying hand-lettered sings that read, "U will be moved," "Experience the beautiful," "Welcome 2 the Dawn," "Silly love song?", "Teach the babies," and "Whose life is it anyway?".

Another "Gold Masquerade Ball" was held at Glam Slam, Los Angeles, after the *Soul Train* taping. Stars in the audience included Tupac Shakur, Arsenio Hall, Johnny Gill, L.L. Cool J., and Malcolm Jamal-Warner. Me'Shell NdegeOcello performed at midnight. Prince arrived around 1:00 am. He didn't perform, but several videos were shown, including an extended remix of "Beautiful" and 30 minutes of *The Beautiful Experience* film. Prince remained in Los Angeles until April 15th.

Mid-April 1994

Prince reworks "Come" at Paisley Park, turning the song into an 11-minute number. Horns were added on April 17th. This version of the song ended up on the *Come* album.

17 April (am) 1994

Prince performs an early-morning concert at Glam Slam in Minneapolis. The set included six new songs, unidentified by the audience.

21 April 1994

A planned concert at Glam Slam, Minneapolis, is cancelled when Sonny Thompson is unable to attend. Prince and the rest of the band were there.

23 April (am) 1994

Prince plays at Glam Slam, Minneapolis. The 80-minute set included "The Most Beautiful Girl In The World," "Days Of Wild," and "Now," as well as "The Jam," "I Believe In You," and other covers.

Further unannounced early-morning appearances at Glam Slam in Minneapolis followed over the next few days. They were part of an event called "A Night In Erotic City," during which Glam Slam club goers were invited to the upstairs VIP room, where there was a food buffet, dancers and even king-size beds. Footage from *The Beautiful Experience* film was shown each night.

24 April (am) 1994

Prince shows up at Glam Slam, Minneapolis, for another concert. He was having a bit of guitar trouble, so the set was cut short to 50 minutes. Amongst the songs that were played were "The Jam," "Days Of Wild," and "The Most Beautiful Girl In The World."

26 April (am) 1994

Prince plays two songs in a brief 15-minute set at Glam Slam, Minneapolis.

27 April (am) 1994

Prince jams with his band for 45 minutes at Glam Slam. They played "Days Of Wild," a cover of Donny Hathaway's "The Ghetto," an instrumental version of "The Question Of U" that drew raves, and some instrumentals, including a possible Santana cover. Later in the day, Prince and Mayte left for Paris, France. They remained in Europe until May 6th.

27 April (am) 1994

Prince jams with his band for 45 minutes at Glam Slam. They played "Days Of Wild," a cover of Donny Hathaway's "The Ghetto," an instrumental version of "The Question Of U" that drew raves, and some instrumentals, including the premiere of the so-called "Santana medley," which is an instrumental medley of three Santana songs: "Soul Sacrifice" (from *Santana*, 1969), "Toussaint L'Overture" and "Jungle Strut" (both from *Santana III*, 1971). Later in the day, Prince and Mayte left for Paris, France. They remained in Europe until May 6th.

28 April 1994

Three Chains Of Gold, the second DC Comics/Piranha Music comic book about Prince is published in the US. Three Chains Of Gold is essentially the story of the Talbum. An interesting part is the explanation of how Prince's new symbol came to be put together: the three chains of gold each have a different pendant hanging from them; wearing all three chains at once, they look like the Taymbol.

29 April 1994

Prince and Mayte attend a George Clinton concert at Le Zénith in Paris. Prince remained backstage, but Mayte got on stage to dance a bit.

30 April 1994

Prince and Mayte open the NPG store on Chalk Farm Road in Camden Lock, London, England. The store was decorated in the same style as the NPG shop in Minneapolis, but the London shop was smaller and more modest. At night Prince went to a nightclub called Brown's

30 April 1994

Prince's video of the "Mustang Mix" of "The Most Beautiful Girl In The World" is aired on BBC's *Top Of The Pops* television show.

2 May 1994

Prince attends a welcome party at the Monaco Yacht Club for World Music Awards attendees thrown by the royal family of Monaco.

While in Monaco in May, Prince gave interviews to three publications: Q, the German magazine Max, and Vibe (whose Alan Light also had spoken to him in April 1993). The reporters wanted to know the reasons for changing his name. Prince said that he had acted on the advice of his spirit and that something "very spiritual" had happened to him when he became Prince. However, he also made it clear that his plan was to fulfil his Warner Bros. contract with "Prince" material from the vaults while continuing his career as "F" unencumbered by the record company. He had brought with him CDs of both Come and The Gold Experience, which he played for the journalists, telling one of them, "Now you have two albums from two different artists in your hands."

3 May (am) 1994

At the request of Prince Albert, Prince plays a private VIP party held at the Stars and Bars club in Monte Carlo, Monaco. The concert started at 1:00 am and Prince performed a 80-minute set for a crowd of 300 people, mostly VIPs including Patrick Swayze, Ursula Andress, Kylie Minogue, and Prince Albert. Prince's voice was in poor shape. The set was similar to the subsequent shows at Stars and Bars and Le Bataclan, featuring covers and material that would end up on *Come* and *The Gold Experience*, including "Come," "Space," "Now," "Dark," "Solo," and "Race."

4 May (am) 1994

Prince plays another afterhours set at Stars and Bars in Monte Carlo, Monaco. This time fans were able to enter and the concert was more relaxed than the first night, lasting nearly two hours. Prince began the concert with two minutes of improvised guitar-playing before sliding into "The Ride." This went directly into "Come," which had Prince spelling out the letters, "C-o-m-e, you should do that baby." "Endorphinmachine" and "Space" were next, followed by "Interactive." Prince then launched a nearly 20-minute version of "Days Of Wild." The number included a portion of Graham Central Station's "Hair." "Monte Carlo, is it funky?", Prince asked when they played "Now." A bit of Sly and The Family Stone's "Babies Makin' Babies" (from Fresh, 1973) was incorporated. "Acknowledge Me" followed. "That's a hard motherfucker to stop, but on the one, stop," Prince said as he brought "Acknowledge Me" to a halt.

The mood changed dramatically for "Dark" as Prince asked for the lights to be turned off, saying that he wanted it "lonely here right now. She won't acknowledge me, so I'm just in the dark, I want it lonely." The song lasted over 10 minutes. This was followed by a fast instrumental rock 'n' roll number featuring fast bass runs up and down the fretboard. Prince left the stage after "Race." He returned and introduced "The Jam" by saying, "Monte Carlo, before we get out of here, I want to formally introduce this group." As usual, each band member was given the chance to solo. Another Graham Central Station number followed, "I Believe In You." Ready to leave, Prince said to the crowd, "Thank you, y'all be cool." They screamed that they wanted more, prompting Prince to ask, "Don't you gotta work tomorrow?". They played the instrumental "Glam Slam Boogie," which is very loosely based on John Lee Hooker's "I'm In The Mood." Prince closed the set with the only "Prince" song of the night, "Peach," which he introduced, "I

wanna play an old song from my friend. I don't know the name of it, we'll see what happens when we get into it."

4 May 1994

Prince, with Mayte dancing, performs a slightly different version of "The Most Beautiful Girl In The World" (lip-synched) at the World Music Awards at Holly's Sporting Club, Monte Carlo, Monaco. Prince was presented with a Gold Key Award by opera singer Placido Domingo. Prince said in his short speech, "Musical excellence, like beauty, is in the eye of the beholder. For those who behold, I can only hope that my music continues to please. I thank you very much for this. Good night." The award show was broadcast in 80 countries (on May 31st in the US).

5 May 1994

Prince appears on the Canal+ television channel in Paris, France, playing "Endorphinmachine" live on a show called *Nulle Part Ailleurs*. Prince and The NPG were surrounded by 100 burning candles for the performance. Near the end of the song, Prince threw his guitar to the floor and left the stage. The rehearsal for the show included the first known live version of "Shy."

6 May (am) 1994

Prince plays at Le Bataclan in Paris. The concert was announced on a radio station (Fun Radio) shortly before it began. Around 800 people attended the show.

Starting at 3:20 am, the 105-minute concert opened with the live premiere of "Gold." At the end of the song, Prince spoke his first words to the crowd, yelling out "Paris!". He played a short guitar solo before going into "The Jam," followed by "I Believe In You" and "Interactive. "Much like the preceding nights, "Days Of Wild" (incorporating "Hair") and "Now" (with a portion of "Babies Makin' Babies") were played back-to-back. Prince concluded "Now" with a lengthy guitar solo, ending with some bluesy phrases.

Before moving on to "The Ride," Prince asked, "How many got babies? You better take care of 'em 'less they turn out like me." He asked for the house lights to be turned on during the song. "Acknowledge Me" and "Dark" were next. Prince began the latter by speaking the first lines of the song. The fast rock 'n' roll-style instrumental (also played during the May 5th Stars and Bars concert) followed. After the wildness of this number, Prince went right into a quiet a cappella delivery of "Solo." After two lines, he spoke softly, "Chill, brothers," so he might be heard. The audience identified the next number as "Race" after Prince spoke the initial lyrics. He left the stage after the song, only to return minutes later, saying, "Paris, I swear to God you're so sweet. Oh, I'm gonna hang out, don't worry!". He ended the show with "Peach," "a song a friend of mine wrote." The show concluded with a drum solo by Michael Bland, ending at 5:05 am.

7 Mau 1994

Prince's performance on Soul Train is broadcast.

7 May 1994

The fourth annual Celebrate The Soul Of American Music Awards is taped at the CBS Studios in Los Angeles. Prince received the Living Legend Award and was honoured along with artists like The Four Tops, Pointer Sisters, and Ashford & Simpson. Arsenio Hall received the Pioneer Award, while the Trailblazer Award went to Don Cornelius of *Soul Train*.

After showing excerpts from a few Prince videos, a dance troupe performed to a medley of his songs. Patti LaBelle and Arsenio Hall came onstage to announce Prince's receipt of the award, at which time Prince received a standing ovation. Prince rose from his seat, carrying a large pad of paper with him to the stage. Hall then said jokingly, "Prince is now going to make a long speech." Shocking the host and the audience, Prince did indeed have quite a lot to say. He hugged Arsenio and grasped LaBelle's hands before stepping to centrestage for his "thank you" speech. He began to speak nervously, but was soon confident, quoting from the song "Gold" from his notepad. He thanked Mo Ostin and Lenny Waronker of Warner Bros. Records for allowing him the opportunity to release "The Most Beautiful Girl In The World" independently. He concluded by expressing the hope that his record company would some day allow him to release as many recordings as he was able to, saying, "Our sources tell you there's just too much music. Well, my sources, all of you, tell me to be all I can be; and, for this, I am eternally grateful. Peace and be wild."

May 1994

Paisley Park Enterprises pays \$1 million to purchase a 13-year lease on a Miami theatre to open another Glam Slam club. Prince also sent a representative to scout locations for a club in Vancouver, but nothing came of it.

10 May (am) 1994

The "Erotic City" surprises at Glam Slam, Minneapolis, continue with another performance by Prince and The NPG. He took the stage in the VIP room, starting at 2:35 and ending at 3:15 am. The band played a 15-minute instrumental version of "The Ghetto," followed by a blues "in G" and "The Jam." Prince then joined them, and they closed with Prince's Santana medley.

11 Mau 1994

The NPG plays again at Glam Slam, Minneapolis. Prince never showed up. Sonny Thompson handled most of the vocals.

12 May 1994

Another performance at Glam Slam, Minneapolis, by The NPG, without Prince. Kirk Johnson made a cameo appearance and introduced the band.

14 May (am) 1994

Prince plays with The NPG Hornz horn section for some 70 minutes at Glam Slam, Minneapolis. Starting at 2:20 am, he opened with a horn-boosted 15-minute version of "Come." The curtain remained closed and Prince said, "There ain't nothing to see, just a dance." With the curtain still closed, he stuck out his hand and said, "You can have this ring, just gotta learn a couple of things." After about 20 minutes, the curtain finally opened and Prince launched into a jam centred around "None Of Your Business." Next was "Hide The Bone," followed by an unknown track. They continued with "The Jam" and "Acknowledge Me." They ended at 3:30 am, 30 minutes after the club was supposed to close.

14 May 1994

Prince shows up at Glam Slam, Minneapolis, staying for an hour in the DJ booth to watch people dance. The equipment had been moved to Paisley Park for the recording of new songs for an intended NPG album.

15 May 1994

Prince embarks on a new album with The NPG, Exodus at Paisley Park. Prince brought in demos of some of the songs, including "Count The Days," while other tracks were the outcome of jamming. Seven tracks were completed over a few days in May, six of which emerged on Exodus: "Get Wild," "New Power Soul," "The Exodus Has Begun," "Hallucination Rain," "Slave 2 The System," and "Count The Days."

An outtake from the initial sessions was a song called "It Takes 3." The tracks were recorded live with The NPG and The NPG Hornz horn section. David Bauder, an electric violin player with the Los Angeles Philharmonic junior ensemble, whom Prince had met in Los Angeles, was flown in to add a part to "Hallucination Rain." Additional post-production work, including the recording of a number of segues, followed before the first configuration of the album was compiled on June 19th.

17 May 1994

Release of a seven-track mini-album/maxi-single entitled *The Beautiful Experience* (NPG Records). It contains the single and a longer version of the B-side, "Beautiful," as well as five other versions of the song: "Staxowax," "Mustang Mix," "Flutestramental," "Sexy Staxophone And Guitar," and "Mustang Instrumental." The maxi-single was priced as an EP and thus charted on *Billboard's* album charts. It peaked at number 92 on the Pop Chart and number 29 on the R&B Chart.

18 May 1994

Prince drops into Glam Slam, Minneapolis, to show a video clip of "Days Of Wild"/"Hair." Carmen Electra was present at the club and she spoke with Prince.

19 May 1994

Warner Bros. receives the revamped *Come* album. Prince had added a new, longer version of "Come" and the newly written "Letitgo," but had taken out "Endorphinmachine" and "Interactive." He reasoned that those songs were written and sung by Prince, making them inappropriate for *Come*, which was going to be a "Prince" release. He refused to include "The Most Beautiful Girl In The World" on the same grounds. Still not completely satisfied with the material that Prince had submitted, Warner Bros. asked for "Shhh," as several radio programmers were aware of it from *The Beautiful Experience* video and there was a great deal of interest in the song. Prince said no, leaving Warner Bros. no other option than to accept the album as it was since released.

Prince delivered *The Gold Experience* into Warner Bros. around the same time as the new version of *Come*. The first configuration of the album included 11 tracks: "Interactive" / "Days Of Wild" / "The Most Beautiful Girl In The World" / "Now" / "Acknowledge Me" / "Ripopgodazippa" / "319" / "Shy" / "Billy Jack Bitch" / "Eye Hate U" / "Gold." Prince proposed that Warner Bros. should release *Come* by "Prince" and, a few weeks later, *The Gold Experience* by "-"." The idea didn't

meet with much enthusiasm, however. Warner Bros.' response was that they would be happy to release *The Gold Experience* but at the appropriate time.

20 May 1994

Prince again brings a new video with him to Glam Slam, Minneapolis. This time it was the debut of the video for "Love Sign," directed by Ice Cube.

21 May 1994

Prince attends Glam Slam, Minneapolis, to show the "Love Sign" video clip and play live versions of "The Jam" and "Shhh," as well as the studio version of "Billy Jack Bitch."

24 May 1994

Prince jams at Glam Slam, Minneapolis, for 30 minutes, playing two songs, "Get Wild" and Sly and The Family Stone's "I Want To Take You Higher." Electric violin player David Bauder sat in with The NPG.

25 May 1994

An exclusive preview showing of 47 black and white photographs of Prince taken by Terry Gydesen, a female Minneapolis photographer, opens at the Ambassador Galleries in New York. Gydesen accompanied Prince on the *Act II* tour in Europe in 1993. The photos were available (limited edition of 300 copies each) individually, ranging in price from \$100 to \$300, or in a \$50 book entitled *Prince Presents The Sacrifice Of Victor*.

25 May 1994

An adventure/scavenger hunt is held at Glam Slam, Minneapolis. Club-goers were asked to do such things as write out the words to the chorus of "The Most Beautiful Girl In The World," name two club members, and search the club for guitar pick stickers with symbols on them. Winners received VIP passes to Paisley Park, where Prince would perform later in the night.

26 May (am) 1994

Prince plays a few songs, this time at Paisley Park. The set included the live premiere of "Billy Jack Bitch" and several covers, Donny Hathaway's "The Ghetto," Stevie Wonder's "Superstition" (from *Talking Book*, 1972), and Sly and The Family Stone's "Thank You (Falettinme Be Mice Elf Agin)" (a non-album 1970 single, before being included on *Greatest Hits*, 1970).

For the first time, the new stage was set up. The three-part stage, entitled the Endorphinmachine, was designed to vaguely resemble the male and female genitalia with a womb in the middle. The set was conceived by Prince. His stage designer, Roy Bennett, was working with other artists, so Prince hired a person who was employed at Glam Slam, Los Angeles, to realise his ideas. However, Bennett was called in to supervise the production as it soon became clear that the designer had very little experience with stage sets, being more of an interior decorator. Bennett immediately realised that the stage set was going to be impractical and very costly to construct, and he advised Prince to abandon the project. Undeterred, Prince decided to carry on and the project continued without Bennett's input. The Endorphinmachine stage set became Prince's

most expensive stage set ever and the whole set was only used for a few concerts.

28 Mau (am) 1994

Prince plays a 50-minute concert at Glam Slam, Minneapolis. The set included "Get Wild," with Sonny Thompson singing lead, and three blues/rock numbers with an emphasis on guitar.

29 May (am) 1994

Another Glam Slam, Minneapolis, performance by Prince. Wearing a gold chain of letters around his hip that read "The Exodus Has Begun," he played five or six songs, including "Get Wild," the "Mustang Mix" of "The Most Beautiful Girl In The World," a blues number, and "Billy Jack Bitch." When asked what he wanted for his birthday, Prince said, "A symbol better than this," as he held up his symbol-shaped guitar.

1 June (am) 1994

Prince shows up at 2:20 am at Glam Slam in Minneapolis to preview a new, extended 11-minute version of "Come." This was the version of the song that ended up on *Come*.

2 June (am) 1994

Prince shows up at 1:50 am at Glam Slam, Minneapolis. A performance video of "Days Of Wild" was aired, followed by videos of "Love Sign" and "Billy Jack Bitch." Prince left for Miami later in the day.

7 June 1994

Release of the CD-ROM game ° *Interactive*. Developed by Graphix Zone in collaboration with Prince, the CD-ROM melds animation, video, and music as the user goes on a graphically stunning interactive tour of Prince's world. The game takes place in a mystical building, which contains many areas which can be explored and the user can access numerous video clips, sound bites, illustrations, biographical information, clues and puzzles.

Four full videos are included: "Gett Off," "Diamonds And Pearls," and the two previously unreleased songs "Interactive" and "Endorphinmachine." An audio track of "Interactive" was also included. There are clips from an additional 31 videos, six complete songs, and samples from 52 songs. "Endorphinmachine" was released in 1995 on *The Gold Experience*, while "Interactive," in its unedited form, was included on the *Crystal Ball* three-CD set in 1998. "*Interactive* received favourable notices and sold very well.

8 June (am) 1994

Prince celebrates his 36th birthday with a concert at the new Glam Slam club, housed in a 30,000-square-foot art-deco building on Washington Avenue in South Beach. Billed as "the first-ever interactive party," the show was broadcast via satellite to the Glam Slam clubs in Los Angeles and Minneapolis. Each club had its own host and footage from all the clubs were shown at each club. The womb section of the Endorphin-machine stage was set up in the Miami club. The Erotic City dancers performed in Minneapolis and Los Angeles in front of video screens that showed Prince's live performance via satellite. The live satellite hook-up was produced by a team from viewer-programmed music network The Box.

The birthday concert was attended by 1,500 people. Although the show was scheduled to begin at midnight, Prince didn't appear onstage until 12:30 am, thus missing the date of his actual birthday (although it was 11:45 pm in Minneapolis). He kicked off with "Endorphinmachine," before proceeding without interruption into "Space." There was a lull before the next song, "Interactive." Then they went straight into "Days Of Wild," incorporating bits from "Hair." Next was "Now." "Ain't no party like a new power party," Prince kept repeating over the "Babies Makin' Babies" groove. Following the performance of "The Most Beautiful Girl In The World" (the "Mustang Mix"), there was a short break during which the video for "Love Sign" was shown.

After the video, Prince returned to the stage and talked to Nona Gaye, who was in Los Angeles, over the video screens. "How about that?", he asked her. "Whatcha think, Nona? How's that edit?". They had trouble hearing each other, but Prince said, "I think she likes it." He emphasised that the song has a serious message, "We gotta get the guns off the street." He continued talking with someone named Kevin, "What kind of girls do you like, Kevin? You like women like Nona? Let's see if we can find someone like Nona in here." The conversation continued for awhile before Prince ripped into a fiery guitar solo that launched "The Ride." Before playing "Get Wild." he said, "The majority of this music will never be released. I'm not signed to a record contract. Prince is, I'm not." He introduced "Get Wild" as a "real slow, pretty" number. "What do you give a man who has everything?", Prince asked in response to the many gifts fans threw onstage. He spoke some of the lyrics of "Acknowledge Me" before starting the song. They proceeded with "Race."

There was break after "Race" when the club hosts interacted excitedly. After the next song, "The Jam," Mayte presented Prince with a cake adorned with one candle before spray-painting a large "1" on his white robe. He finished the concert with "Shhh," during which the audience took up "Happy Birthday." However, the crowd fell silent at the point of "happy birthday dear...," confused about what name to plug in, although a few fans held up signs with the symbol. Right after the concert, studio versions of "Billy Jack Bitch," "Days Of Wild," and "Get Wild" were played over the PA.

9 June (am) 1994

Second concert at Glam Slam, Miami. The concert was much shorter, lasting about one hour, and the club was only half full. At 2:45 am, Prince kicked off the show with a guitar solo before going into "Billy Jack Bitch." This was followed by "The Most Beautiful Girl In The World" and "Loose!". "That's someone else's shit," Prince remarked as they went into a rendition of Salt-N-Pepa's "Shoop," which on the recorded version pays homage to Prince with the phrase, "Like Prince said, "You're a sexy motherfucker." Prince's laidback, funky 12-minute version alternated between the chorus of "Shoop" and rapped lyrics from "Sexy ME," "Gett Off," and "Acknowledge Me." It evolved into a jam, with several solos on different instruments. Two Graham Central Station covers followed: "It's Alright" (from Ain't No Bout-A-Doubt It, 1975) and "I Believe In You." "All the freaks out on the floor, get ready to grab somebody," Prince instructed as they started another cover, Stevie Wonder's "Maybe Your Baby" (from Talking Book, 1972). They closed the

show with a trio of blues/rock numbers, emphasising Prince's guitar work: "Peach," "The Ride," and "Glam Slam Boogie."

10 June (am) 1994

Third concert at Glam Slam, Miami. The club was even more sparsely attended than the night before, with around 400 people in attendance. This time Prince played for about 80 minutes, starting at 2:10 am. The show opened with eerie synth sounds, sounding like a combination of music and wind, before Prince kicked off with a Santana medley. There was a lull before they continued with "319." Prince introduced the next number, "Hide The Bone," "South Beach, we're gonna play a little game tonight. It's called 'Hide The Bone.'" They played a 10-minute version of the song. Prince instructed the audience how to sing along and the song included a great deal of prompting to involve the crowd.

Following "Hide The Bone," Prince talked via the satellite feed to Danny, the host in Los Angeles, who gushed, "We're having such an in-fucking-credible good time, I can't stand it." Prince changed the subject and asked if they were ready for some reggae, "Brother Jules, you might dig this one, too. Check it out." They premiered "Ripopgodazippa." Another lull followed after the song, during which Prince spoke with Brother Jules at Glam Slam in Minneapolis. He said that the next number, "Get Wild," was a theme song for the "wild mutherfuckers" at Glam Slam in Miami. "We can't do this shit alone," Prince said, asking for more audience participation on "Get Wild." They continued with "Johnny." Prince invited the host at the Miami Glam Slam club to sing along. After a break came "Interactive," followed by "Days Of Wild"/"Hair" and the closing "Now," this time without the "Babies Makin' Babies" portion. Prince returned for an encore of "Gold."

The Glam Slam, Miami, concerts were the last time Prince worked with Roy Bennett, his set and lighting designer since 1981. Bennett felt Prince was surrounding himself with too many people who had little regard for how much money was being spent on different projects. The Endorphinmachine stage set and the Glam Slam simulcasts cost Prince several millions.

June 1994

Promotional copies of "Love Sign" are delivered to US radio stations. The track is credited to Nona Gaye and T. The CD also contained "2gether" with The NPG. Warner Bros. was very unhappy about "Love Sign" being issued as a promo single, since the record company felt they had an agreement with Prince that he would not release the song separately from the 1-800-NEW-FUNK album, in any configuration.

Several remixes of "Love Sign" had been prepared, by amongst others Teddy Riley and QD III (Quincy Jones' son). They were never released at the time, but a "Remix By Shock G." (originally titled "Shock's Silky Smooth Mix") turned up in 1998 on the *Crystal Ball* three-CD set of mostly unreleased material.

19 June 1994

The first version of The NPG's *Exodus* album is completed. At this stage, the record included six songs and a number of segues: "NPG Bum Rush The Ship" (segue) / "The Exodus Has Begun" / "NPG Operator" (segue) / "Get Wild" / "Count"

(segue) / "Count The Days" / "DJ Gets Jumped" (segue) / "New Power Soul" / "DJ Seduces Sonny" (segue) / "It Takes 3" / "Rain" (segue) / "Hallucination Rain" / "Spooky Soup" (segue). Further songs were recorded in the second half of 1994 and a new version of the album was compiled on December 2nd 1994.

20 June (am) 1994

Prince performs for a 400-strong audience at Glam Slam in Los Angeles. He played a 35-minute set, more of a rehearsal than a fully-fledged concert. With no introduction, Prince's voice came over the speakers at 3:10 am, "Vegas, A. More dirty guitar, like that." He began playing around on the guitar for awhile, addressing the crowd, before going into the Santana medley. They continued with a nearly 15-minute take on "Days Of Wild," with a bit of "Hair." Next was "Shoop," which incorporated rapped lyrics from "Sexy MF." Prince encouraged audience participation as the song turned into a jam, with solos by some of the band members. Prince announced that he would return to play at Glam Slam, "The 26th and 27th, see all y'all out here that night. That night, gonna show Garth Brooks what's up." He closed the set with a laidback "Mustang Mix" of "The Most Beautiful Girl In The World."

21 June (am) 1994

Prince turns up at midnight at House of Blues in Los Angeles for a 50-minute set on borrowed instruments, except for Prince's guitar and Sonny Thompson's bass. The club was packed to capacity, with around 2,000 people in attendance. The featured act of the evening was The Dancehall Crashers. The venue's house band, The Sacred Hearts Blues Band with Jimmy Wood Hearts, also played a set and Sheila E. guested onstage during their act for a percussion solo.

Prince's set started with some spoken words from "Acknowledge Me" before he launched into "The Ride." He followed this with a flamenco-style guitar improvisation before going into the Santana medley. They continued with Graham Central Station's "The Jam" and "I Believe In You." He said during the latter, "We could stay all night, but this ain't my house." Technical problems forced them to stop "Johnny" after only 20 seconds. Prince told the audience goodnight and left the stage. He returned after five minutes of audience insistence. Picking up a cloud guitar, he threw it down, saying, "I'm never gonna play Prince's guitar again." Instead, he strapped on a symbol-shaped guitar and went into a bluesy, mostly instrumental version of Aretha Franklin's "Mary, Don't You Weep," before finishing with "Peach."

26 June 1994

Prince is recognised for his work with Marva Collins and his contributions to Chicago's Westside Preparatory School at the first annual VH-1 Honors special at the Shrine Auditorium in Los Angeles. Prince brought the house down with "Interactive" and "Endorphinmachine," the latter of which was accompanied by dancers from the Glam Slam Ulysses troupe, before being presented the award by Kirstie Alley. In his short speech, Prince thanked Collins and the Westside Preparatory School, "Because without them there wouldn't be us."

26 June 1994

Prince performs at Glam Slam, Los Angeles, following the VH-1 Honors performance. The concert was a benefit for the Sabriya Castle of Fun Foundation, which is named after Danny Bakewell's daughter who died of leukaemia at the age of 11. The tickets were \$50 for general admission. There were also 150 VIP tickets for \$100. Doors were supposed to open at 9: 00 pm, but due to a delay in getting the equipment back from the Shrine Auditorium, the doors didn't open until 10:00 pm. About 1,000 people were in attendance.

The 100-minute show started at 11:20 pm with two Graham Central Station numbers, "The Jam" and "I Believe In You." Prince addressed the crowd before playing "Interactive," "Glam Slam, oh yeah, we're in my house tonight!". A 15-minute workout on "Days Of Wild" followed. It incorporated portions from "Hair" and "777-9311." They also quoted Graham Central Station's "Earthquake" (from their 1977 album Now Do-U-Wanta Dance). Next was a 10-minute version of "Now" with a bit of "Babies Makin' Babies." Prince continued playing guitar after halting the band. He played some funky and bluesy licks while singing "very superstitious" from Stevie Wonder's "Superstition."

They proceeded with "Mary, Don't You Weep" and "The Most Beautiful Girl In The World." At the end of "The Most Beautiful Girl In The World," Prince mentioned that Stevie Wonder was in the house, and he requested someone get Wonder onstage. He played a brief part of "Superstition" on guitar as Wonder came onstage to much applause. The band played a groove based on Wonder's "Maybe Your Baby" while Wonder gave a speech about how Prince inspired him as much as he inspired Prince, and how artists have to present people with their positive attributes. Then Prince and Wonder sang the song together.

As Wonder finished, Mavis Staples came out, and Prince started "I'll Take You There" on his guitar. Next were "Dark" and "Solo," both unreleased at the time, before Prince closed the show with "Get Wild." After shouts they came back out for an encore, which Prince introduced, "I'd like to do a cover song by a guy named Prince, called 'Peach."

27 June 1994

Prince plays a special invitation-only show for a group of kids at Glam Slam, Los Angeles. The concert was for children under the age of 18 who belonged to various youth groups and organisations throughout the Los Angeles area that work in association with the Sabriya Castle of Fun Foundation. About 200 teenagers attended the show, which started at 5:00 pm.

Prince opened the 65-minute set with "The Jam," followed by "Shhh." He asked the children, "What's my name?". When they yelled out Prince, he said "nope" and hit a sour note on his guitar. He proceeded with "Acknowledge Me," after which he brought out the female poet and rapper 99, who rapped lyrics from one of her compositions. Prince then continued with "The Most Beautiful Girl In The World" ("Mustang Mix"). Morris Hayes started playing the music to "Shoop," which caused Prince to ask, "Did I write that?". They performed "Shoop" with rapped lyrics from "Sexy MF" and "Acknowledge Me" mixed into it. The show concluded with "Race."

Prince left the building and waited outside in his lim-

ousine for Mayte to join him. Meanwhile, 99 came out and introduced the band members. Tommy Barbarella presented the foundation with a cheque in the amount of \$25,000. The band then signed autographs for the children. They were also given a promo CD of "Love Sign" and a symbol tambourine.

27 June 1994

Prince returns to Glam Slam, Los Angeles, for another benefit concert for the Sabriya Castle of Fun Foundation. The show opened at 11:20 pm with only Sonny Thompson and Michael Bland onstage with Prince. They launched the set by playing the US National Anthem à la Jimi Hendrix before continuing with "The Ride." Morris Hayes, Mayte, and Tommy Barbarella came out for "The Jam." They continued with "Shhh" and "Days Of Wild"/"Hair," which was similar to the night before, with Prince's bass solo and quotes from Graham Central Station's "Earthquake." Next followed "Now," which was much shorter than the previous night. Then came "Ripopgodazippa" and "Acknowledge Me."

"This is about a friend of mine," Prince said as he went into "Papa." They continued with "Race," "The Most Beautiful Girl In The World," and "Get Wild," which was really wild. By now everyone was exhausted, and Prince and the band left the stage. Everybody did their best to call for an encore. They returned to play the Santana medley and "Billy Jack Bitch," after which they left the stage again, seemingly for good as the DJ thanked the crowd for coming out. However, after some more cheering, Prince came back out and cut into "Johnny," which they grooved on for quite a while. Mayte tried to signal to Prince that they were running out of time. The club closed at 2:00 am, it was 1:20 am. Prince did a false exit, before departing for good.

27 June 1994

The "Love Sign" video clip premieres on BET.

Late June 1994

Celebrate The Soul Of American Music Awards is broadcast.

Julu 1994

Q and Max magazines publish interviews with Prince, conducted in Monte Carlo, Monaco, in May 1994.

July 1994

Two books published by Paisley Park Enterprises, Prince Presents The Sacrifice Of Victor and Neo Manifesto – Audentes Fortuna Juvat, are made available from the NPG store. The former is a photo book by Minneapolis photographer Terry Gydesen, who photographed Prince on the Act II tour of Europe. The latter is an A5-sized book with computer-generated graphics based on Act II tour photos and lyrics to Prince songs (most of them unreleased at the time): "Color." "Crystal Ball," "And How," "Everybody Wants What They Don't Got," "Don't Talk 2 Strangers," "Empty Room," "Old Friends 4 Sale," and "God Is Alive."

12 July 1994

Prince plays "Love Sign" live with Nona Gaye on NBC's *Today Show*, broadcast from a television studio at Rockefeller Plaza in New York. Gaye was interviewed briefly after the performance.

Earlier in the day. Prince signed records with band members and Gaye at Tower Records on Broadway.

14 July [am] 1994

Prince plays the Palladium in New York. The show was advertised as "the Love Experience" and was attended by about 2.500 people. For the first time, the complete Endorphinmachine stage set was utilised.

At 12:15 am. Prince's voice could be heard over the speakers. 'Can you hear me? Maybe you can hear me. but you can't see me. He continued, "Can't see me cause Prince is dead. Prince is dead, but I got the control of his music." He was fiddling with his guitar before starting off with "The Ride." He was having problems with the sound and went behind the curtain of the womb section of the stage set to adjust it before going into "The Jam." Things were calmed down for "Shhh." Next was "Days Of Wild," which incorporated the "777-9311" bass line played by Prince. After a while Prince cut it short, saying, "Fuck that! NPG, bring it back y'all," and they returned to "Days Of Wild." He continued with "Now," which segued into "Babies Makin' Babies." Prince said, "Do y'all got babies? Don't abuse 'em or else they'll turn out like me." The next song was the "Mustang Mix" of "The Most Beautiful Girl In The World." After the song, Prince said, "New York, take care of the women. They're all beautiful. Bitch and ho? I don't think so."

Prince then started "Race" three times, each time reciting different lyrics from the song. Prince played keyboard during the song and he seemed to get carried away with the music, saying, "New York, it must be 4 o'clock in the morning, don't stop. This shit is funky, damn!". Next came "Johnny," followed by "Acknowledge Me" and "Dark." Nona Gaye came onstage for "Love Sign." After a break, Prince returned for "Get Wild," which he introduced as a "new theme song." During the song, Prince tried on different hats, going back into the womb and returning with a new hat each time. "Let me go see if I can find some special guests," he said after "Get Wild." He called out, "Can I get my brother Lenny Kravitz up?". Kravitz came onstage and Prince said, "I can't play my shit, I'll play someone else's song." With Kravitz joining them, they closed the show just before 3:00 am with a lengthy workout on "Peach" by "Prince."

14 July 1994

Prince plays a benefit gig for the Arthur Mitchell Harlem Dance Theatre of Harlem at the Palladium in New York. The show was attended by 800 people. The concert kicked off at 4:30 pm with an organ intro that led into "The Jam." Prince continued with "Days Of Wild," "Now"/"Babies Makin' Babies," and "The Most Beautiful Girl In The World" (the "Mustang Mix"). During the latter, Prince came into the crowd, shaking hands as the band went into a jam-filled "None Of Your Business," which closed the 50-minute set.

The new 11-minute version of "Come" (from *Come*) was played over the PA immediately after the show. A few minutes later, Prince's publicist Karen Lee, Nona Gaye, and the entire band minus Prince came onstage to present the Harlem Dance Theatre with a \$25,000 cheque.

14 July 1994

Prince plays the Palladium again. his third New York concert within 30 hours. The concert was attended by 2.500 people, including several celebrities, amongst them George Lucas. Prince took the stage at 11:45 pm and kicked off with "Gold." There was a swell of approval from the crowd at the end of the song. Prince asked them, "New York, are you ready to jam?" I say, are you ready to jam?". He continued with the two Graham Central Station numbers "The Jam" and "I Believe In You." Next came a succession of songs, played almost without interruption: "Endorphinmachine," "Space," and "Days Of Wild," incorporating "Hair" and the """"-9311" bass line. They proceeded with "Now"/"Babies Makin Babies," which included a great deal of audience interaction. Prince asked them if they had babies, "We gotta take care of 'em, y'all. That's The New Power Generation, take care of your babies."

During "The Most Beautiful Girl In The World." Prince said, "This is for Arthur Mitchell and the Harlem Dance Theatre." After going into "Billy Jack Bitch," he called out, "Take care of the ladies!". Then came "Papa," after which Prince introduced Nona Gaye. She guested onstage again for "Love Sign." Following "Shhh." Prince addressed the crowd, "New York, is it alright if I bring some of my friends up and jam a little bit?". Lenny Kravitz and Living Color's Vernon Reid came onstage to play on "Mary, Don't You Weep" and a lengthy take on "None Of Your Business," which closed the set. Prince returned after a brief pause for an encore of "Get Wild," which he introduced as a tune that would "mellow out" the audience. Of course, the performance was anything but mellow.

"Billy Jack Bitch" and "Eye Hate U" were played over the PA after the concert. Prince and Gaye flew to Paris after the New York shows.

17 July 1994

Prince and Nona Gaye attend Gianni Versaci's fashion show in Paris.

25 July 1994

Prince's summer tour of clubs continues with a concert at Glam Slam in Minneapolis. "The Love Experience" shows on July 25th and 26th were benefits for the National Kidney Foundation. General admission tickets were \$50, while VIP tickets were \$100. VIP ticket holders were allowed to all-club access and were treated to a buffet, two drinks, a laminate and either the *1-800-NEW-FUNK* CD or a "The Most Beautiful Girl In The World" single. They were also in a better position to get an invitation to the after-parties that were held each night in place of the traditional "Erotic City" parties. The estimated crowd was 700, as ticket availability was cut off despite the club's capacity exceeding that number.

The concert began at 10:25 pm with a torrent of music pouring forth, with crashing chords, until the sound a guitar rose above the noise. "Minneapolis," Prince yelled distantly, barely heard above the music. The band went into "The Jam." Prince had some microphone trouble at the beginning of the concert. "Shhh" was next," after which Prince said, "I thank you, Minneapolis. You're welcome any time." Focusing on his guitar-playing, he continued with "The Ride" and "Endorphinmachine." The latter flowed seamlessly into "Space" as Prince said, "Can we smooth it out right quick?". He progressed with

"Days Of Wild"/"Hair," which featured a great deal of audience participation. This was followed by "Now," during which Mayte stage-dived twice. "Ladies and gentlemen, Miss Nona Gaye," Prince said as the "Now" jam evolved into "Babies Makin' Babies." Then Prince said, "Take care of the ladies for a long time," and without hesitation began "Love Sign," performed as a duet with Gaye. At the end, Prince said, "1-800-NEW-FUNK." He jammed some on the guitar and repeated the chorus of "Love Sign," getting the audience to follow him.

Next was "The Most Beautiful Girl In The World."

"Turn the house lights on," Prince said, preparing to introduce a recorded version of a new song, "All ladies are beautiful while under control. All women are beautiful, y'all hard to control. Pussy control, yeah." "Pussy Control" (the title was shortened to "P. Control" on The Gold Experience) was played from CD while audience members were invited onstage to dance. After the song, Prince asked, "Y'all like that?", before moving on to "Peach." Prince left the stage after "Peach," but he returned after a few minutes. "Turn the lights up, let's get busy," he said, before kicking off the encore with "Race." Mayte danced and Prince started to yell, "Go Mayte, go Mayte," with the audience following his lead. Prince wanted the stage dark for the next song, "Dark." He finished the set at 12:40 am with the Santana medley. The club closed promptly at 1:00 am.

26 July 1994

Prince plays a second "Love Experience" show at Glam Slam, Minneapolis. Prior to the concert, a cheque was presented to the National Kidney Foundation on the order of \$25,000. Tommy Barbarella did the actual presentation, but band members and Nona Gaye were beside him, although Prince wasn't. Barbarella said, "This is the real reason we're here tonight." The ensuing concert was more loose and inspired than the previous night. The club was filled to capacity and the audience was much more vocal.

The concert started around 10:30 pm with Prince's introduction, "Welcome to the Love Experience," before he started "Gold." "Glam Slam, let's get this party started," he said before kicking off "The Jam," which was followed by "I Believe In You." "Interactive" was segued into "Endorphinmachine." Without any introduction to cool down the crowd, Prince went right into the relaxed "Mustang Mix" of "The Most Beautiful Girl In The World." He added several comments to the women in the audience, saying, "Ladies, you better let no man tell you you ain't the best." He then introduced Nona Gaye for a duet on "Love Sign." "I wanna thank you all for coming out tonight, to deal with this wonderful cause that we're doing tonight," he said before the next song, "Papa." At the end of the song, he remarked, "We ain't gonna cry about that shit tonight," before continuing with "Mary, Don't You Weep." At one point, Prince told the audience to sing "Sonny, Don't You Weep." He also talked about Lenny Kravitz joining him onstage in New York and how Kravitz asked to play "Days Of Wild." Prince's response was that the song was his woman, "I don't share her with nobody, you understand."

Changing the mood, the show continued with "Acknowledge Me" and "Billy Jack Bitch." There was a pause as Prince had some technical problems. "Sorry it took me so long," he apologised, before asking the audience if they wanted to hear a new song. As he did the night before, he played "P. Control"

from CD. Before playing "Shhh." he remarked that Tevin Campbell had asked him to stop playing "his" song. "Turn the lights off," he yelled as he went into "Shhh." Then it was time for "Get Wild," followed by "Glam Slam Boogie." Prince said, "Before we go, I wanna hear everybody singing, it'll do you no harm. There ain't no words to the 'Glam Slam Boogie." The concert ended at 12:35 am. "P. Control" was played again over the PA system after the show.

29 July 1994

Prince attends Glam Slam, Los Angeles. He had the DJ play the newly recorded "P. Control."

August 1994

Vibe magazine publishes an in-depth Prince article, based on conversations with him in San Francisco, April 1993, and Monte Carlo, May 1994.

August 1994

Prince completes a new sequence of *The Gold Experience*. The 13-track configuration contained: "P. Control" / "Endorphinmachine" / "Acknowledge Me" / "We March" / "Days Of Wild" / "The Most Beautiful Girl In The World" / "Dolphin" / "Now" / "319" / "Shy" / "Billy Jack Bitch" / "Eye Hate U" / "Gold."

This version lacked "Interactive" and "Ripopgodazippa" from the May 1994 configuration of the album, instead including two recently recorded tracks, "We March" and "P. Control," and two previously existing tracks, "Endorphinmachine" and "Dolphin." The two *The Gold Experience* outtakes were later released: "Interactive" first appeared in 1994 on the "Interactive CD-ROM and it was also included (in a full-length version) on the Crystal Ball three-CD set in 1998, along with "Ripopgodazippa."

8 August 1994

Prince jams onstage with Kirk Johnson's TKO Orchestra at Glam Slam, Minneapolis.

9 August 1994

Release of the soundtrack for the film *Blankman*, which includes "Super Hero" attributed to The NPG. Originally recorded and released by Earth, Wind & Fire, the new version of "Super Hero" was taped live by The NPG, with backing vocals provided by The Steeles.

9 August 1994

"Letitgo" is released as the first single from the forthcoming *Come*. The single peaked at number 31 on the Pop Chart and 10 on the R&B Chart. The B-side was "Solo."

12 August 1994

Release of 1-800-NEW-FUNK. Titled after the toll-free phone number for ordering Prince and NPG merchandise, 1-800-NEW-FUNK was the first album on Prince's newly formed NPG Records. The only song on the album attributed to Prince, as "T," as a duet with Nona Gaye, is "I ove Sign." The rest of the 10 tracks (and one reprise) are performed by associated artists, some of them previously on Paisley Park Records. Prince is the writer or co-writer of all tracks with the exception

of George Chinton: "Hollywood" and "A Woman: Gotta Have It: "which it Nona Gayes take on Bobby Womack: "Woman! Gotta Have It:" a song written by Bobby and Linda Womack with D. Carter from Understanding, 1972.

Three of the track: Clinton: 'Hollywood.' Mavis Staples You Will Be Moved.' and The NPG: '2gethen.' had previously been released on albumi. Likewise. 'If Eye Love U 2night.' performed by Mayre on 1-800-NEW-FUNK, was released by Mica Parin in 1991: the song would appear on Mayres 1995. Child Of The Sun album. The remaining tracks. 'MPLS' by Minneapolis. 'Color' by The Steeles. 'Standing At The Altar' by Margie Cox. '17" by Madhouse, and 'A Woman's Gotta Have It' had never been released on any albums.

I-800-NEW-FUNK was distributed by Bellmark Records in the US and by Edel in Europe. Prince gave the album his full support promoting "Love Sign" by shooting a video and performing it on television. He also took out an advertisement for the album in Billboard. Regardless, the album failed to enter Billboard: Pop Chart, although it got to number 45 on the R&B Chart. Despite the moderate chart success, Prince's organisation claimed that I-800-NEW-FUNK sold gold (500,000 copies).

16 August 1994

Release of Come. Arriving over a year since the much-publicised name change, and a few months after the worldwide success of "The Most Beautiful Girl In The World" by "F," the release of Come as a "Prince" record led many to believe that he had returned to recording as Prince again. However, closer inspection of the cover artwork indicated that Come was released posthumously" as it solemnly proclaims the dates of Prince's birth and death; below "Prince" on the cover of the album are his birth and "death" dates, 1958 and 1993 respectively. The front cover also has an obvious funeral theme, depicting Prince in front of what appear to be cemetery gates (actually, he is standing outside La Sagrada Familia, a famous cathedral in Barcelona, Spain).

The reviews of *Come* were fairly negative. Many critics labelled it Prince's "sex album," picking up on the sexual contents of songs like "Come," "Pheromone," and "Orgasm," as well as Prince's whispered seductions that link many songs. They complained that the lyrics were too explicit and sexually preoccupied, while most of the music was dismissed as uninspired or lacklustre. Much like the case with the greatest hits collections in 1993, Prince's heart wasn't in the *Come* album and he made no efforts to support the record. He refused Warner Bros.' requests to make a video for "Letitgo." Instead, the record company produced a collage of previous Prince videos to act as the promotional video for "Letitgo." Prince's lack of commitment to the album in favour of the *1-800-NEW-FUNK* project infuriated many Warner Bros. top-level executives.

Without the full backing of the record label and the artist, it was inevitable that *Come* would end up as one of Prince's weakest selling albums in years. It reached number 15 on *Bill-board's* Pop Chart, which was his lowest position for an album of new music since *Controversy* in 1981. The record peaked at number 2 on the R&B Chart. It sold around 345,000 copies in the US, making it the poorest selling album of Prince's career up until then. It didn't take long after the release of *Come* before Prince began a campaign to have Warner Bros. release *The*

Gold Experience, which would get him closer to the fulfilment of his contract.

16 August 1694

3 Chain: O Gold is released as a home video by Warner Bros. A LaserDisc release followed a week later. Telling the story of the Talbum. 3 Chain: O Gold is a 50-minute compilation of music videos and linked scenes.

16 August 1994

Prince's father. John L. Nelson, releases an EP called Father: Song on his daughter Sharon's independent Vive Records. The record has no Prince involvement.

16 Rugust 1994

Prince attends a party at Glam Slam, Minneapolis.

September 1994

Prince drops into Glam Slam, Minneapolis. numerous times during September. On one occasion, he sat in with Kirk Johnson's TKO band. The DJ played several new tracks: "Eye Hate U," "Mad," "P. Control," "Billy Jack Bitch," as well as remixes of "Letitgo" and "Come."

September 1994

Prince and Warner Bros. tentatively agree that *The Gold Experience* is going to be released about a week before Christmas 1994. The plan was to release it on the Tommy Boy label in the US and East West in other territories. Both labels are wholly owned by Warner Bros. The arrangement would allow Prince to work with a smaller label and enable him to get the album out without letting Warner Bros. handle the marketing and promotion.

The verbal agreement about the release of *The Gold Experience* was never formalised into writing, however, and, in the end, Prince decided that he didn't want to go ahead with the plans, one reason being that the record would not count towards the four albums he still owed Warner Bros.

27 September 1994

Release of a "Letitgo" maxi-single. It features seven versions of the song in addition to the album version: "Caviar Radio Edit," "Cavi's Street Edit," "Instrumental," "On The Cool-Out Tip Radio Edit," "Sherm Stick Edit," "(-) Sherm Stick Edit," "Original Radio Edit," and "Original Album Version."

29 September 1994

Prince flies to London to launch the premiere broadcast of the music video channel VH-1.

30 September 1994

Prince attends the kick-off party for VH-1 at the Roundhouse club in London. He was introduced by Tommy Vance, one of the VJs. Prince walked onstage and stood by a large remote control on a stand that had been brought on and watched the video countdown, pressing the button to premiere the video of "Dolphin." Prince has "slave" written backwards across his cheek in the video. After the video had finished, Prince spotted his fans in the front and came over and shook some hands, then left the stage. He was later seen at Brown's nightclub.

1 October (am) 1994

Prince pays an early-morning visit to the London NPG store. Later that day, he was interviewed by a reporter from the Spanish paper *El Pais*.

October 1994

Prince disassociates himself from Glam Slam in Minneapolis. All of his memorabilia, including his guitars, clothing and other items that were on display at the Glam Slam shop, were removed. Prince wasn't welcome at the club any longer.

Prince fell out with Gilbert Davison, arguably his closest confidante. They had clashed repeatedly over Glam Slam. The club and the trademark to its name was solely owned by Davison after co-owner Ruth Bowe had left in 1993. Davison eventually decided that he had had enough of trying to run Prince's increasingly disorganised business operations and resigned as Vice President of Paisley Park Enterprises.

Prince appointed his step-brother Duane Nelson to head a five-member committee that would downsize the company. Firings occurred seemingly arbitrarily and without warning. Key figures like Soundstage director Mark White and chief financial officer Jennifer Carr were forced out. In many cases, the cuts were ill-advised and only exacerbated the chaos at Paisley Park. When the purge was complete, left in charge were Duane Nelson and two of Prince's longtime assistants, Therese Stoulil and Juli Knapp-Winge.

Early October 1994

Prince spend some time in Paris, France, and Ibiza. He met Diana Ross on Ibiza.

13 October 1994

Prince completes a third configuration of *The Gold Experience*. It contained the same tracks as the August 1994 version with the exception of "Shhh" replacing "Acknowledge Me." The track listing was: "P. Control" / "Endorphinmachine" / "Shhh" / "We March" / "Days Of Wild" / "The Most Beautiful Girl In The World" / "Dolphin" / "Now" / "319" / "Shy" / "Billy Jack Bitch" / "Eye Hate U" / "Gold."

"Acknowledge Me" was later released on the Crystal Ball three-CD set. The only further change Prince made to The Gold Experience was to remove "Days Of Wild." A live version of "Days Of Wild" surfaced on Crystal Ball three-CD set in 1998, but the original The Gold Experience studio version has never seen the light of day.

13 October 1994

A press release by Prince's PR company states that Prince has reached the point of no return with Warner Bros. and that due to the conflict the audience may never get to hear *The Gold Experience*. The press statement said that Prince was anxious to turn in the four albums left on his contract and walk away from a situation that was causing him considerable stress. Soon after the press release, NPG Records began passing out flyers and posting messages on the Internet with the release date of "never" for *The Gold Experience*, asking fans to continue to petition Warner Bros. to release the album.

14 October 1994

Prince throws a small party at Paisley Park where "Get Wild" and "Come" remixes were played from CD. There was no performance. Prince also gave a CD of "Get Wild" to the Minneapolis radio station KDWB-FM.

15 October 1994

Prince goes to Los Angeles. He attended Glam Slam.

23 October 1994

The Spanish publication *El Pais* publishes an interview with Prince conducted in London on October 1st. The interview touched on his name change, the music industry, and his relationship with Warner Bros. He believed that *The Gold Experience* would never be released.

25 October 1994

Prince signs an agreement with Warner Bros. to release the Black Album. The release was instigated by the record label. whose publicist Bob Merlis said that they had "wanted to put it out for years." The initial deal proposed to Prince provided for Warner Bros. to pay Prince \$4 million upfront for the release of the Black Album in November 1994 and The Gold Experience in early 1995. The deal further stipulated that Prince would record a soundtrack to a to-be-determined Warner Bros. film. The three-album deal would count as two albums toward the remaining four albums of Prince's contract. Prince's attorney was en route to the record company to pick up the cheque and sign off on the papers when Prince had a last-minute change of mind about the deal, ostensibly about wanting more money. The attorney advised him that it was a very good deal and that he would not be able to get more money from the label. The deal was subsequently cancelled and Prince's attorney quit a week later. As a replacement, Prince hired a 28-year-old New York attorney named L. Londell McMillan, whom has remained with him ever since. He was the sixth attorney he had used since he signed with Warner Bros.

The discussions coincided with a turnover in Warner Bros.' top management, with Lenny Waronker and Mo Ostin leaving the record company, which restricted their power to make deals. Still, they were able to rescue the *Black Album* from the original three-album deal. Prince received approximately \$1 million. However, discussions about the release of *The Gold Experience* had to be postponed until early 1995 when the new Warner Bros. regime had moved in.

November 1994

Guitar World magazine publishes an extensive article about Prince, based on conversations with him and some of his band and crew members. Most of the questions to Prince were guitar-related. He named Sonny Thompson as one of his most important guitar influences.

November 1994

The NPG store starts playing "Snow Man," sung by Nona-Gaye, and two NPG tracks intended for the *Exodus* album, "Mad" and "The Funky Design."

1 November 1994

Release of "Space," the second single from the *Come* album. The song didn't enter the *Billboard* Pop Chart and reached only number 71 on the R&B Chart. The B-side featured the album version of "Space," while the A-side was a new version called "Universal Love Remix."

1 November 1994

Release of a maxi-single of "Space." It includes five versions of the song: "Universal Love Remix," "Funky Stuff Remix," "Funky Stuff Dub," "Acoustic Remix," and "Album Version."

8 November 1994

Prince shoots a video at Paisley Park for a song called "The Same December." Around the same time, a video was shot for "18 And Over."

11 November 1994

Prince and The NPG, augmented by Eric Leeds on saxophone, stage a concert in Paisley Park's courtyard. The concert was filmed by a camera team. Songs performed included "Space," Marvin Gaye's classic "Let's Get It On" (from Let's Get It On, 1973), and "P. Control."

12 November 1994

Prince throws a 21st birthday party for Mayte at Paisley Park. A large cake was brought out for Mayte. Prince gave a short concert, performing amongst others "P. Control," "Race," "Mad," and a 10-minute rendition of "Happy Birthday." He also played two R&B chart toppers from 1978: Rick James' "You And I" (from his 1978 solo debut, Come And Get It) and Parliament's "Flash Light" (from Funkentelechy Vs. The Placebo Syndrome, 1977).

22 November 1994

Taking many by surprise, the notorious *Black Album* is released seven years after its cancellation. Still, a release had been in the cards many times since 1987. There were discussions in 1991, when Warner Bros. wanted to release some type of greatest hits compilation to avoid over-saturating the market with an album of new music after the disappointment of *Graffiti Bridge*. The *Black Album* was to have been one CD of a two-CD set. The 1994 release was instigated by Warner Bros. Prince's primary motivation was monetary, as he received approximately \$1 million. Prince still had mixed feelings about the release, as his publicist, Karen Lee, said that he was "spiritually against" the album.

The 1994 release of the *Black Album* was fairly low-key. No singles were released, but Warner Bros. assembled an all black video for "When 2 R In Love," featuring only the lyrics to the song. In their tongue-in-cheek advertisement for the album, the record company made an "amnesty offer" to bootleg owners: the first 1,000 people who send in their bootleg copies of the album would receive new copies of the album. Warner employees in Burbank honoured the release date by dressing in black and cutting the lights for a 15-minute "blackout."

The critical and commercial response to the *Black Album* in 1994 showed that its time had passed and that legend somehow had made it more profound that it really is. The lyrical content was considered racy and provocative in 1987; seven years later, the record seemed very tame in the wake of the

angry and aggressive grunge, hardcore punk, death metal, and gangsta rap, musical styles which had grown from cult following to broad popularity in the early '90s.

The album reached number 47 on the Pop Chart and 18 on the R&B Chart. It has yet to achieve gold album status, having sold around 295,000 copies since its release, which was considerably less than expected but perhaps understandable in light of how many fans already had the album, in one form or another.

22 November 1994

Prince flies to Berlin, Germany, to take part in the first ever MTV European Music Awards.

23 November 1994

The first rehearsal on the MTV stage at the Brandeburg Gate takes place. Prince spent half an hour rehearsing his performance. He worked with The NPG on "Peach" and an instrumental intro that resembled The Chambers Brothers' "Funky" (from *New Generation*, 1970), which would be played during the awards show. They also played an instrumental version of "Race," with Prince jamming on his new golden portable keyboard (the "Goldaxxe"). A few horn samples from "Girls And Boys" were included in "Race." The final dress rehearsal was held the next day, when the entire awards show was run through the way it would be performed.

Later in the evening, Prince and band members attended the Tränenpalast concert by Lyn Collins featuring Marva Whitney, previously backing singer with James Brown. Prince and his group sat in a closed upstairs section of the club. Prince left after 40 minutes, but not before booking the club for the next evening.

24 November 1994

Prince performs at the end of the MTV European Music Awards. To make his entrance as impressive as possible, MTV hired 13 people to escort him onto the stage. They took some fans and guys from the local crew and dressed them up in black clothes. Before playing "Peach," Prince said, "Peace to George Michael, peace to Aerosmith, peace to MTV, death to Prince." He had "slave" written on his cheek. Mayte stagedived into the crowd, but her landing was a bit unfortunate and she injured her back slightly. At the end of the song, Prince threw his guitar away.

25 November (am) 1994

A few hours after his appearance on MTV European Music Awards, Prince plays an aftershow at Tränenpalast ("Palace of Tears"), situated in the former East Berlin, Germany. The doors opened at 2:00 am, although the announcement said it would be at 11:00 pm.

At 2:50 am, Michael Bland and Sonny Thompson entered the stage and began a loose and relaxed instrumental jam loosely based on The Parliaments' "Mothership Connection (Star Child)" (from *Mothership Connection*, 1976). This gave the sound technicians (including Kirk Johnson at the sound-board) an opportunity to get the sound right. A few minutes later, Prince strolled onto the stage, playing guitar. After 10 minutes of jamming, the musicians left the stage. Prince's microphone didn't work properly, so the technicians worked

on this before the gig restarted, this time with a guitar solo followed by an abbreviated version of "Endorphinmachine." Before playing "The Ride." Prince called out to the audience, "Can you hear me out there?". Everyone yelled "yes," but Prince replied, "You're lying through your teeth." "The Ride" was followed by "The Jam," "Shhh," and "Days Of Wild," the latter including a portion of "Hair." "I wanna give much props to George Michael, it's about that freedom brother," Prince said during "Days Of Wild."

Mayte brought 10 people onstage for "Now," which incorporated a part of "Babies Makin' Babies." After the number. a bodyguard asked everybody to leave the stage and Prince continued with "The Most Beautiful Girl In The World," letting the crowd take over part of the vocals. After playing "P. Control," Prince shouted, "Berlin! Prince is dead, long live The New Power Generation." He followed it with a jam on semi-acoustic guitar before kicking off Creedence Clearwater Revival's "Proud Mary" (written by John Fogerty and released on Creedence Clearwater Revival's Bayou Country, 1969). The song ended abruptly and someone said, "We blew up the system." Everyone laughed and screamed, and Prince said, "It's broken, kaputt!". The crowd reacted wildly to his use of the German word. As they worked to regain the sound system. Prince played a little bit of "Girls And Boys" on the Goldaxxe. Several times, as Prince came and went from the stage during this interval, he was holding the German magazine Max. pretending to be more interested in reading than in returning to his performance.

The encore started with a jam on the Goldaxxe, which went into "Race" (incorporating samples from "Girls And Boys"). At the end of the song, Prince yelled out, "Berlin! Are you ready?". Then came an instrumental version of "Super Hero" with bits of Billy Preston's 19"2 hit "Outa-Space" (from I Wrote A Simple Song, 19"1). After an organ solo, they went directly into "Dark" as Prince said, "Berlin, we wanna thank y'all for coming out tonight. Raggedy system and all, this beats stayin' in a hotel, ain't that right?". "Dark" included sampled snatches from "Letitgo." "Billy Jack Bitch" followed immediately after another organ solo. After a five-minute break, the final encore began with Prince on bass, playing a part of """-9311" before going into "We March," which closed the two-hour set.

25 November 1994

Prince and Mayte leave for Paris, staying there until November 27th when they returned to Minneapolis.

Late November 1994

Levi Seacer Jr., President of NPG Records, and Prince's publicist, Karen Lee, both resign. When Prince and The NPG returned from Berlin and the MTV European Awards, Seacer and Lee had already gone, having cleaned out their offices at Paisley Park, not saying a word to anyone that they were going to leave. Prince was very upset when he received their letter of resignation.

Lee and Seacer were a couple at the time. They have never spoken about their reasons for their sudden departure, but it is known that they were demoralised as the wave of firings in Prince's organisation occurred. Seacer had little interest in running a record label, particularly one so plagued with problems as NPG Records.

2 December 1994

record now featured 12 tracks (two of which were joined together) and a number of segues: "Operator Segue" (segue) / "Get Wild" / "Slave" - "Acknowledge Me" / "Super Hero" / "Count Segue" (segue) / "Count The Days" / "Sonny Segue" (segue) / "DJ Gets Jumped Segue" (segue) / "New Power Soul" / "Mad" / "Love... Thy Will Be Done" / "Funky" / "Proud Mary" / "NPG Bumrush The Ship Segue" (segue) / "The Exodus Has Begun" / "The Funky Design." "Super Hero" was a re-recording of the song Prince had given to Earth, Wind & Fire, while "Love... Thy Will Be Done" was a remake of the Martika song. "Funky" is a song by The Chambers Brothers (from New Generation, 1970), while "Proud Mary" was written by John Fogerty for his group Creedence Clearwater Revival (released on Bayou Country, 1969) and covered famously by Ike and Tina Turner. The track featured lead vocals by Sonny Thompson and Derek Hughes, who was a friend of Levi Seacer Jr. Also recorded during the sessions were "Somebody's Somebody." with vocals by Hughes, and an instrumental version of Billy Preston's "Outa-Space" (from I Wrote A Simple Song, 1971).

A new version of The NPG Exodus album is assembled. The

Only four of the tracks from this configuration of Exodus made the final album: "Get Wild," "Count The Days," "New Power Soul," and "The Exodus Has Begun." Further tracks were recorded in December 1994 and January 1995: "The Good Life," "Big Fun," "Return Of The Bump Squad," and 'Cherry Cherry." Prince added "Hallucination Rain" from the initial Exodus sessions in May 1994 before the album was completed in early 1995.

3 December 1994

Prince begins shooting videos of five songs: "18 And Over" / "The Same December" / "I Like It There" / "Zannalee" / "Empty Room." The shooting continued until December 22nd 1994. A single, loosely-knit story takes place in "18 And Over." "Zannalee," and "Empty Room." The purpose of the project is unclear, but it is quite possible that the videos were for songs slated for an early version of *Chaos And Disorder*, which Prince was already planning despite the fact that it would not be released until 1996. Three of the songs, "The Same December." "I Like It There" and "Zannalee," did end up on *Chaos And Disorder*, "18 And Over" was released on *Crystal Ball* in 1998, while "Empty Room" remains in the vault although a live rendition was made available by NPG Music Club on January 3rd 2003.

S December 1994

Prince goes to Los Angeles. He returned to Minneapolis on December 8th.

6 December 1994

Release of *Ready To Wear*, the soundtrack album to the film *Pret-A-Porter* (also known as *Ready To Wear*). The album includes "Get Wild" (Prince/Sonny Thompson), performed by The NPG and with the production credited to Prince.

10 December 1994

Another party at Paisley Park is held. "Billy Jack Bitch." "Pheromone," and "P. Control" were played from CD.

12 December 1994

Prince performs at the Roseland Ballroom in New York. The occasion was a cast party to benefit the Rivington House Village Center for Care following the premiere of Robert Altman's new film, *Ready To Wear*, formerly known as *Pret-A-Porter*, a title which was thought unpronounceable for American audiences (it means "ready to wear" in French). The party was attended by celebrities such as Kim Basinger and husband Alec Baldwin, Sophia Loren, and Grace Jones.

Prince arrived at Roseland at 6:00 pm for a soundcheck, then returned at 10:00 pm and hit the stage at midnight. The 90-minute set kicked off with "Endorphinmachine," followed by "The Jam." "Shhh," and "Days Of Wild," incorporating "Hair" as usual. The rapper/poet 99 guested onstage for "Now" to deliver a rap over the "Babies Makin' Babies" groove. Prince continued with "The Most Beautiful Girl In The World," "P. Control," "Letitgo," and "Pink Cashmere." They then played a short version of "Dolphin" before Prince went into "The Ride." He started off "Race" with some a cappella lines. They closed the set at 1:35 am with "Super Hero" and "Get Wild." After the show, Prince's road crew were setting up equipment at Limelight, but the expected aftershow never materialised. Reportedly, Prince enjoyed a party at Kafka's in Soho so much that he decided not to perform.

13 December 1994

Prince performs "Dolphin" on CBS's *The Late Show With David Letterman*. He had "slave" written on his cheek.

Late December 1994

Minneapolis television's channel 9 broadcast a clip of the "Get Wild" fragrance commercial.

1 January (am) 1995

Prince turns up for a New Year's Eve party at Paisley Park. Several new songs were played by the DJ, including "Big Fun," "18 And Over," and a remix of "Get Wild." The party started at 1:30 am and lasted until 4:00 am. Prince stayed for an hour, mostly watching people dance.

January 1995

Prince begins work on his next album, *Emancipation*. From the outset, he was simply recording songs on an ongoing basis, but the concept of the album began to take shape during 1995. According to Prince, "Right Back Here In My Arms" was the first song written specifically for *Emancipation*. An early, nine-track configuration of *Emancipation* was assembled in the summer of 1995. Work continued until October 1996.

S Januaru 1995

An "NPG artist sampler" tape is compiled, featuring songs and segues primarily from The NPG's *Exodus* and the projected Madhouse 24 album. The 34-minute cassette also included excerpts from other songs and projects in the works: "Somebody's Somebody" (with vocals by Derek Hughes), "Kamasutra," and a revamped version of "Loose!" entitled "Loose Dub," which was later retitled "(Lemme See Your Body) Get Loose!". A slightly revamped version of "Loose Dub" was later released on the *Crystal Ball* three-CD set, while "Somebody's Somebody" was reclaimed by Prince and released on *Emancipation*.

14 Januaru 1995

Prince plays a fund raiser at Paisley Park for the Mayor of Minneapolis, Sharon Sayles Belton. Tickets were \$100 and available to the public. The audience was estimated at 500 to 600, most of whom were business people in formal wear or suits.

Dressed in a purple suit, Belton came onstage at 9:30 pm. She said, "I want to thank everybody who helped organise this super bad event. We're here tonight to enjoy a rehearsal by the greatest musician in the world, a man who put Minnesota on the map." To introduce Prince, she held up a golden "A" cardboard cut-out. Prince used the occasion to rehearse a major portion of the repertoire that would be played on the European tour. The 90-minute set included "7," "Shhh", "Days Of Wild"/"Hair," "Love... Thy Will Be Done," "Funky," "I Love U In Me," "Proud Mary," "The Ride," "Race," "Super Hero," and "The Most Beautiful Girl In The World." "1994 was a strange one," Prince said at one point. "Are we glad it's gone? Yeah. There was one nice thing that happened last year. I made one friend. She goes by the name of Sharon Sayles Belton."

15 Januaru (am) 1995

Prince plays an open rehearsal at Paisley Park only a few hours after the fund-raising concert. Some 150 people who hung around were able to attend the concert, which began at 3:00 pm. This hour-long set included "Letitgo," "Pink Cashmere," "18 And Over," "Days Of Wild," "I Love U In Me," "Race," "Super Hero," "Billy Jack Bitch," and "Eye Hate U." Before playing "Billy Jack Bitch," Prince said something like, "I have enough money to make it. Don't believe everything you read in the papers. If you want to know something, ask me." He was obviously referring to the article about his financial problems

in St. Paul Pioneer Press, which had hit the streets just prior to the concert.

15 Januaru 1995

St. Paul Pioneer Press reports that Prince's multi-million dollar empire is in financial disarray. According to the article by Bruce Orwall, which drew on interviews with nearly 30 former employees and business associates, Paisley Park Enterprises, the company that oversees most of Prince's business interests, didn't pay its bills on time or sometimes not at all. Some Twin Cities companies had stopped working with Paisley Park Enterprises, while others demanded payment upfront for services.

The interviewees blamed Prince's habits of spending lavishly on his creative projects, with a cavalier disregard for budgets and professional advice. They pointed to his penchant for investing large sums in projects of little or no commercial value. Prince declined to discuss the article, but he issued a brief statement through his publicist, "There were management changes in 1994, and we look forward to a happy and prosperous 1995."

20 January 1995

Prince hosts a party at Paisley Park. He invited everyone to come back the next night at 1:00 am for another open rehearsal.

22 January (am) 1995

Prince plays at Paisley Park. With a day's notice, 400 to 500 fans were able to make it out to Chanhassen in time for the event. Prince took the stage around 3:20 am. This time the set contained more instrumental jams than previously, and Prince said several times, "We're just jamming tonight." The set included: "Loose!", "The Jam," "Shhh," "Days Of Wild"/"Hair," "Now"/"Babies Makin' Babies," "Mary, Don't You Weep," "Glam Slam Boogie," "The Ride," "Now's The Time," and "P. Control." As he closed, Prince repeated "In 1995, you're all welcome back to my house."

25 January 1995

A photo shoot is held at Paisley Park. The next day Prince flew to Los Angeles

30 January 1995

The 22nd American Music Awards ceremony is held at the Shrine Auditorium in Los Angeles and broadcast live to 120 countries. Prince was up for an award in the category of Favourite Male R&B Artist. He didn't win this award, but he was presented the American Music Award of Merit, which has been presented for 22 years to "a member of the music community in recognition of contributions to the musical entertainment of the American public." He received the award for his body of work from 1978 to 1993.

Nona Gaye read the inscription on the award and introduced a performance by 25 dancers, including the so-called ErotiCity dancers from Glam Slam, Los Angeles, among them Carmen Electra. They danced to "Purple Medley," shown on a video screen. Prince appeared to lip-synch to a medley of abbreviated versions of three songs, "Billy Jack Bitch," "Eye Hate U," and "319," at the end of which Mayte said "Prince esta muerte" (Prince is dead). Gaye then returned to the stage and

handed Prince his award. His acceptance speech mentioned people who had inspired him. The list included many former band members and people like Muhammad Ali, Martin Luther King, James Brown, Carlos Santana, Joni Mitchell, Sly Stone, Jimi Hendrix, and Miles Davis.

The ceremony closed with a 10th-year anniversary performance of "We Are The World." This time, Prince joined the celebrity group that was gathered onstage, including Sheila E. and Wendy and Lisa, but he didn't sing, instead sucking his lollipop. He stood next to Quincy Jones, the producer of the song, and after some time he held his microphone toward Prince's mouth to sing with them. He responded by holding his lollipop up to Jones' mouth for him to get in a few licks, but when he went for it, Prince quickly pulled it back. Many people took offence at his refusal to sing, and Jones was quoted as having told Prince afterwards that "as far as I'm concerned you're still a prick."

31 Januaru (am) 1995

Prince performs at Glam Slam, Los Angeles, after the American Music Awards. He played an 80-minute set with The NPG, minus Mayte, in front of a star-studded crowd, including Arsenio Hall, Seal, Sheila E., Wendy and Susannah Melvoin. Lisa Coleman, Boyz II Men, and Cat Glover. The video for "18 And Over" was shown before the concert.

The concert began at 2:15 am with the band doing a five-minute soundcheck. Prince remarked, "I don't know whose shit this is, but we're gonna do this shit right." They started with "The Jam," which went into "I Believe In You." Prince picked up his bass and jammed a bit before starting "Days Of Wild." "Oh, oh, by the way. I play bass guitar," he said, as he played all the way through "Days Of Wild"/"Hair," including several fiery bass breaks. He cued the band to start "The Ride" on bass, but then switched back to his guitar while the band did a long instrumental intro. He mimed getting a drink over by Morris Hayes, then walked to Tommy Barbarella and played a bit on the organ before finally starting the vocals. He dumped the black symbol guitar for a Hohner-style guitar, which gave a more jazzy, delicate tone to the notes when he soloed throughout "The Ride."

Prince began the next song, "P. Control," by saying, "Can I teach you a new song?". Prince invited up the ErotiCity dancer named "P. Control" onstage to take Mayte's place. She did a passable imitation of Mayte. Then came "Letitgo" and "Pink Cashmere." For the encore, they did "Get Wild," which segued into "18 And Over," and Prince went back and forth between the two songs. Near the end, Prince invited the ErotiCity dancers "Irresistible Bitch," "P. Control," "Shockadelica," and "Darling Nikki" onstage to dance with him. He also invited any other musicians in the house to come on up, but no one dared take him up on it. They concluded at 3:30, and strangely enough, the audience didn't even begin to beg for another encore. The technicians started breaking down the stage right away, and the band came out to mingle.

1 February 1995

Prince holds a private party at midnight at Glam Slam in Los Angeles. It was a small gathering of about 30 people, mostly close associates, ErotiCity dancers, and some women. Prince danced the night away. Whenever he wasn't dancing or socialis ing, he was in the booth with DJ James Reese spinning records. The party ended at 4:00 am.

Prince remained in Los Angeles the two weeks after the American Music Awards, hosting private parties called "The Wild Experience" at Glam Slam between the hours of midnight and dawn. He attended every party, arriving around 3:00 am, and did a great deal of dancing but no performing.

3 February 1995

Prince films a video for "P. Control" at Glam Slam, Los Angeles. Crowd scenes were shot when the club opened later that night.

7 February 1995

Release of an NPG Records single of "Standing At The Altar" by Margie Cox. The song was coupled with the previously unreleased "Whistlin' Kenny," which was penned by Prince. The tracks were released on a cassette-only single in the US and on a vinyl 7-inch record in Europe and Australia. A UK cassette single as well as a vinyl 7-inch record and CD single released in Europe and Australia contained Madhouse's "17" as B-side.

12 Februaru 1995

Prince puts in an appearance at Arsenio Hall's 37th birthday party at the House of Blues, Los Angeles. He brought out the cake and sang "Happy Birthday" for Hall.

12 February 1995

It is confirmed that there will be Prince songs in the Paul Verhoeven-directed film *Showgirls*, due for release by MGM/ United Artists in September 1995. It was reported that he had contributed four songs to the project. However, in the end, only two Prince compositions, "319" and "Ripopgodazippa," appeared in the film, but not on the soundtrack album since Warner Bros. only granted a licence to use the songs in the film.

18 February (am) 1995

Back in Minneapolis, Prince throws an early-morning party at Paisley Park. He arrived at 2:45 am and hung around the DJ booth, selecting records.

19 February (am) 1995

Another Paisley Park party, billed as the last one for some time, is held in the main foyer of Paisley Park. Prince arrived at 3: 15 am and hung out with the DJ. "Purple Medley" was played along with several tracks from *The Gold Experience*. Later the same day, he left for London, England.

20 Februaru 1995

Prince receives the Brit Award for Best International Artist, Male, presented to him at the Alexander Palace in London. In acceptance of the award, he said, rather cryptically, "Prince? Best? Gold Experience, better. In concert, perfectly free. On record, slave. Get wild. Come! Peace, thank you." Prince remained in London after the award show to rehearse for the upcoming tour.

March 1995

Symbolic Beginning, an album attributed to 94 East featuring Prince, is released in England and parts of Europe. It was released in the US on May 16th 1995. It includes one track with Prince's compositional input, "Just Another Sucker," co-penned with Pepé Willie. Several of the tracks also appeared on Minneapolis Genius (attributed to 94 East). However, the versions of the songs appearing on both records are different because many of the parts were re-recorded for Minneapolis Genius. The album was masterminded by Willie and released on Charly Records.

1 March 1995

Prince gives interviews to several newspapers and music and entertainment publications while in London. Explaining that he wanted to break the silence to give his view of the situation with Warner Bros., the interviews primarily concerned Prince's strained relationship with his record company. The big issue was his contract. "I'll just give them one album every year for the next four years," he said, adding, "I'm not going to take them to court." He lamented the label's reluctance to promote his records and complained that he felt like a slave to the record company. His disdain for the music business was evident, as he said, "Record companies are run by men who think they run America. They think they're the smartest in the world, but they're not."

3 March 1995

Prince launches a 20-date tour of Europe, advertised as "The Ultimate Live Experience," at the Wembley Arena in London, England. The initial concert featured a rare performance of "Dolphin."

The tour was Prince's seventh European tour since 1986 and only took in five countries: England, Scotland, Ireland, The Netherlands, and Belgium. Ticket sales were slow and many concerts never sold out. Prince appeared with "slave" scrawled across his cheek; he donned the word for all public appearances until the release of *Emancipation*, November 1996. The tour didn't have an official title, but the concerts were often advertised as "The Ultimate Live Experience." Many fans referred to it as *The Gold Experience* tour as Prince previewed many songs from the as-yet unreleased album.

Many people weren't familiar with the new material Prince played and the crowd response wasn't as enthusiastic as in earlier years. In fact, many felt cheated by the absence of familiarity and several concerts saw audience members leaving early; some even requested their money back. While many critics applauded Prince's brave decision to stick to new and untested material, most seemed to think that the show lacked really strong songs and suffered from too much jamming. Indeed, the show received a great deal of criticism and was probably his least favourably received tour ever in Europe.

The Endorphinmachine stage set caused a great deal of trouble on the tour. It was oddly shaped, with no square angles, making it very difficult to pack and transport on the road. It was becoming very costly and impractical, so Prince decided to leave behind a part of the set in London after the initial concerts there. For the venues outside of London, only the centre section was set up. There were also many technical and mechanical problems with the show itself. Prince went through

several sound engineers on the tour before he took charge himself, mixing the sound from the womb of the stage set, where the soundboard was positioned. Some of the props, including the conveyor belt that brought Prince out from the womb to the centre of the stage, malfunctioned from time to time.

The tour featured a pared-down NPG line-up: Sonny Thompson (bass); Tommy Barbarella and Morris Hayes (keyboard); Michael Bland (drums); Mayte (dancing). With only four musicians besides himself, it was the smallest band Prince had ever toured with. Despite all the technical problems and the lacklustre critical and audience response, the band was excited to play the new material, for which they felt much pride as they had been very involved in the recording of many of the songs. The band had become a close-knit unit and there was a familiar atmosphere, with Prince being less remote than he had in the past. Prince's relationship with Mayte passed from a platonic courtship into a full-blown romance.

The set list contained mostly new or recent material and covers. Graham Central Station's "The Jam" (from Ain't No Bout-A-Doubt It, 1975) was played throughout the tour. "Days Of Wild" normally included a portion of another Graham Central Station song, "Hair" (from the group's self-titled 1974 debut album). Similarly, "Now" flowed into Sly and The Family Stone's "Babies Makin' Babies" (from Fresh, 1973). Another cover was James Brown's "Get Up (I Feel Like Being A) Sex Machine" (from Sex Machine, 1970). The biggest hit performed on the tour was "The Most Beautiful Girl In The World." Nothing from Prince's '80s albums was played.

The concerts usually lasted between 100 and 120 minutes. The basic set list was as follows: "Endorphinmachine" / "The Jam" / "Shhh" / "Days Of Wild" / "Hair" / "Now" / "Babies Makin' Babies" / "Get Up (I Feel Like Being A) Sex Machine" / "The Most Beautiful Girl In The World" / "P. Control" / "Letitgo" / "Pink Cashmere" / "(Lemme See Your Body) Get Loose!" / "I Love U In Me" / "Peach" / "Egyptian Intro" / "7" / "Get Wild" / "Billy Jack Bitch" / "Eye Hate U" / "319" / "Gold."

The "Egyptian Intro" was different from that of the Act I and Act II tours, being less percussive and focusing more on a repeated sitar-sounding line. The opening section of the concert, from "Endorphinmachine" to "Now"/"Babies Makin' Babies," remained the same throughout the tour. On a few occasions, Prince added the chorus of "It Takes Two" by Rob Base & D.J. E-Z Rock (from It Takes Two, 1988) to the "Babies Makin' Babies" groove, while the "Hair" portion of "Days Of Wild" was omitted a few times. Prince's "Glam Slam Boogie" was played once, while Kool & The Gang's hit "Funky Stuff" (from Wild And Peaceful, 1973) and "Johnny" were added several times in the early part of the show.

There were a few changes in the mid-section of the set, beginning with "The Most Beautiful Girl In The World." "Peach" was added to the set eight concerts into the tour, while "Orgasm," played over the speakers prior to "I Love U In Me," was inserted halfway through the tour. Joni Mitchell's "A Case Of You" (from *Blue*, 1971) was played before "I Love U In Me" a few times.

A few songs made rare one-off appearances in the midsection of the set: "The Ride," "Dolphin," and "Mary Don't You Weep," a song made famous by Aretha Franklin (from Amazing Grace, 1972). In addition, the first five concerts of the tour included a medley of Otis Redding's "I Can't Turn You Loose" (from *Live In Europe*, 1967) and Creedence Clearwater Revival's "Proud Mary" (from *Bayou Country*, 1969), during which James "Magoo" McGregor, Prince's technician, made an appearance as a flying Devil.

Several concerts saw the addition of "Race" (sometimes with instrumental "Girls And Boys" snatches) and "Super Hero," incorporating bits from Billy Preston's "Outa-Space" (from *I Wrote A Simple Song*, 1971), played in the encore section in between "Get Wild" and the so-called *The Gold Experience* medley, consisting of abbreviated versions of "Billy Jack Bitch," "Eye Hate U," and "319." One of the shows featured an entirely different encore section, with "Love... Thy Will Be Done," The Chambers Brothers' "Funky" (from *New Generation*, 1970), James Brown's "Get Up (I Feel Like Being A) Sex Machine" (from *Sex Machine*, 1970), and "Johnny" following "Get Wild."

4 March 1995

Prince plays the second of seven concerts at the Wembley Arena, London. The set included "The Ride," which was only played twice on the tour. A planned autographing session at the NPG store in Camden Lock was cancelled.

S March 1995

Prince is interviewed at the Wembley Arena by Veronica Webb for BBC television's *The Sunday Show*. He appeared with his face veiled by a black cloth and whispered his replies to Mayte, who then spoke for him. A recording of "Billy Jack Bitch" took place in an empty Wembley Arena for a later edition of *The Sunday Show*.

5 March 1995

Third concert at the Wembley Arena, London. The concert included a one-off performance of "Mary. Don't You Weep."

6 March 1995

The Sacrifice Of Victor and The Undertaker home videos are released. Both were released as VHS home videos, with Laser-Disc releases following later. The Sacrifice Of Victor is a 50-minute film of the Bagley's Warehouse concert, September 8th (am) 1993, featuring Prince, Mavis Staples, and The Steeles. Meanwhile, The Undertaker is a 45-minute film based around a Paisley Park performance on June 14th 1993 by the so-called Paisley Park Power Trio: Prince on guitar. Sonny Thompson on bass, and Michael Bland on drums. It also features limited acting by Vanessa Marcil. The film includes the previously unavailable songs "Poorgoo" and "The Ride" as well as Prince's renditions of "The Undertaker," which he wrote for Mavis Staples, and The Rolling Stones' "Honky Tonk Women."

7 March 1995

Fourth concert at the Wembley Arena, London. The concert featured rare performances of "Dolphin," "Love... Thy Will Be Done," and "Funky."

8 March 1995

Fifth concert at the Wembley Arena, London. The medley of "I Can't Turn You Loose" and "Proud Mary" was dropped after this show.

9 March (am) 1995

Prince plays an aftershow at the Astoria Theatre in London. He had turned up with NPG members at the nightclub each night after the Wembley Arena shows. By Wednesday night, March 8th, people still didn't know whether to expect an aftershow or not, but when Prince's crew showed up at about 1:00 am, they began setting up equipment.

Surrounded by his bodyguards, Prince and Mayte danced on the dancefloor to a "Get Wild" remix. When the record finished, he disappeared, only to emerge onstage a few minutes later, kicking off the concert at 3:30 am. The opening number was "Glam Slam Boogie" with George Benson and Chaka Khan guesting onstage. Benson and Prince noodled along on a jazzy guitar jam, while Khan indulged in some scat-singing that had Prince looking on in delighted awe. Khan then performed two Rufus classics from her time with the group, "Sweet Thing" (from Rags To Rufus, 1974) and "You Got The Love" (from Rufus Featuring Chaka Khan, 1975), before the two guests left the stage. The concert proceeded with "Love... Thy Will Be Done," followed by "Funky," at the end of which Prince stagedived while still playing his guitar. He was returned almost immediately, fully intact.

For "18 And Over," Prince ordered the house lights to be turned down and the audience was asked to help out on the vocals. Next followed "I Believe In You" and "The Ride." Prince had problems with his guitar pedals during the latter song and it took him quite a while to get the proper sound. "Get Wild" closed the set. As during the normal shows, each member of the band was asked to prove his ability to get wild. On this occasion, it seemed that Mayte won hands down, as she played havoc with the security guards, stage diving a total of five times, causing Prince to shout, "Mayte, that's a little too wild!' and pleading, "Somebody save my baby, somebody save my baby!". Lasting 70 minutes, the concert was over at 4:40 am.

10 March 1995

First concert at the G-Mex in Manchester, England.

11 March 1995

Second concert at the G-Mex in Manchester.

12 March 1995

Broadcast of The Sunday Show interview with Prince.

13 March 1995

First concert at SECC, Glasgow, Scotland. "Peach" was introduced into the set; it was played at all remaining shows of the tour.

14 March 1995

Second concert at SECC, Glasgow. "Love... Thy Will Be Done" was played.

14 March 1995

Release of "Purple Medley" as a single. The single had little chart impact, reaching number 84 on the Pop Chart and number 74 on the R&B Chart. The B-side, "Kirk J.'s B Sides Remix," is a medley of Prince songs remixed by Kirk Johnson.

14 March 1995

A maxi-single of "Purple Medley" is released. In addition to the single versions of "Purple Medley" and "Kirk J's B Sides Remix," it includes an 11:03-minute version of "Purple Medley."

15 March (am) 1995

An aftershow is held at The Garage in Glasgow, Scotland. The club holds about 400 people. Prince took the stage at 1: 50 am, playing a one-hour set. He started off with "Funky," before moving on to "Funky Stuff" which included some phrases from "It Takes Two." Next followed "Race"/"Super Hero," "Dark," "The Ride," and "Days Of Wild"/"Hair," during which Prince called out, "Oh, oh, by the way, I play bass guitar." Then he played "Babies Makin' Babies," with instructions to the crowd to go home and have safe sex and to all guys to "look after your women." The final song was "The Funky Design." The show ended at 2:50 am. Prince and the band flew to London after the concert to tape a performance for *Top Of The Pops*.

15 March 1995

The NPG tapes a performance in London of "Get Wild" for BBC's long-running television show *Top Of The Pops*. Prince appeared in the role of band member Tora Tora. To remain inconspicuous, he stayed near the back of the stage. His face was covered with a veil on which were printed the words "The Exodus Has Begun." Mayte danced up front with the band, and even did a stage dive.

16 March 1995

The *Top Of The Pops* performance of "Get Wild" is broadcast by BBC television in England.

16 March 1995

First concert at the Arena, Sheffield, England. "Funky Stuff" was played for the first time on the tour. It was included in most subsequent shows.

17 March 1995

Second concert at the Arena, Sheffield.

18 March 1995

First concert at NEC, Birmingham, England.

19 March 1995

Second concert at NEC, Birmingham.

21 March 1995

The new album by Stevie Wonder, Conversation Peace, includes Prince in the thank-you section. He had contributed guitar to a different version of one of the album tracks, "Cold Chill." It was supposed to be released on the single, but it never appeared.

21 March 1995

Prince returns to the Wembley Arena in London, England. Eric Leeds showed up as a surprise guest.

22 March (am) 1995

Prince plays an aftershow at the Emporium in London. The concert was announced after the last Wembley Arena concert. There was a guest list at the NPG shop in London and the idea was that fans had to be on the list to get into the Emporium. It didn't work out that way since many people went directly to Emporium, from Wembley Arena, and they were allowed in as well. The stage was very low and small, resembling a cordoned-off section of the dance floor, with Prince and The NPG surrounded on three sides by the audience.

"You know we'd rather do this show than be at the hotel, so we're just gonna jam until they kick us out, cool?". Prince said, hitting the stage at 2:45 am. He had a plastic bag with lollipops and a copy of the Exodus CD. He handed out some lollipops to fans close to the stage before he started reading the titles on the CD, "Wait a minute, Michael B., you better cue up 'Big Fun.' It's all good. Check it out, it'll be out next Monday." The pre-recorded drum beat of "Big Fun" started, "Turn that loop up, sample left and right, turn it up." Prince started to sing the first verse live to the loop, then the band came in, including Eric Leeds on saxophone, who received cheers of recognition as he came onstage. Leeds did an extended solo and then the whole band jammed for a long time, while Prince was backstage. The band went into "Race," which included a bit of "Controversy" before Prince called out "the roof is on fire" chant, "We don't need no water, let the motherfucker burn! What the fuck is happening? Sax solo in the house." Leeds and band included some snatches from "Girls and Boys." Next was "Super Hero," which developed into a jam session. Prince cut it short by calling out, "NPG!". Then Morris Hayes began his organ intro to "Dark." Prince velled, "Bring the lights up, sexy!". Leeds contributed another saxophone solo.

Stacy Francis guested onstage to sing on Rufus' "Sweet Thing." Few identified her and she wasn't announced. Francis has performed in many Broadway productions and was in London to participate in a play called Mama I Want To Sing. She has performed with Chaka Khan (but she isn't Khan's niece, as was rumoured). Without a word she was gone, and the band went right into a cover of Instant Funk's "I Got My Mind Made Up." Without stopping for breath, Prince launched into "Skin Tight," which was followed by "Funky Stuff." After a short break, Prince was back for an encore. "I'd like to do a medley of one of my heroes, Carlos Santana," he announced before starting the Santana medley. He left the stage after the song, but returned after a short time for "Get Wild." Mayte jumped into the crowd, which caused Prince to shout, "Save the baby! Save the baby!". The "Get Wild" jam included the 'Get Satisfied" chant and excerpts from "The Funky Design." The band continued jamming until Prince said, "We wanna thank y'all for coming out tonight. Same time, same funky place, same, same nasty house, the Emporium Glam Slam. Tomorrow night we'll be here and it'll be all good, it'll be all nice." The band started the previously unheard "Feel Good." The audience chanted the "N-P-G, in the motherfuckin' house" line many times until Prince finally called out, "Shit, on the one!" and it was over at 4:15 am.

22 March 1995

Prince plays the seventh and final Wembley Arena show of the tour. Eric Leeds guested again onstage.

23 March (am) 1995

Prince returns to Emporium for another aftershow. Many celebrities, including Kate Bush, attended the concert. Prince, Sonny Thompson, Morris Hayes, and Michael Bland strolled onstage at 2:15 am. The concert started with a drum solo by Bland that led into "The Ride." They continued with a blues/rock mini-set, starting with "Poorgoo" and "Honky Tonk Women," after which Prince said, "One time I opened for The Rolling Stones. I got booed off the stage. Perhaps I should have played that shit." They continued with "Bambi" before Tommy Barbarella joined them for "Zannalee." Eric Leeds came onstage for "The Undertaker," during which Prince talked about how he didn't know how much people in Britain understood about the struggles of his people in America. He added that there was a very bad gun problem in the US. Next was a funky uptempo jam that spotlighted Leeds on saxophone. The tempo was slowed down for "Johnny," which had everyone taking part in the "N-P-G, in the motherfuckin' house" chant. Then followed another fast funk jam, which became "Get Up (I Feel Like Being A) Sex Machine" when Prince added his scratchy guitar part and began singing.

"Don't you move Eric. We wanna show you off right now! Give me that C Vegas, fellas," Prince said before Leeds was showcased on saxophone, performing an instrumental mini-set consisting of "Asswoop" and "17." Then Prince asked, "Can I get Eric to do one for the female persuasion in the house? Eric, for the girls, could you play 'The Most Beautiful Girl In The World'?". With Leeds playing saxophone, the audience took over most of the vocals, causing Prince to say. "London. you're too sweet." "I Believe In You" followed and then came a slow version of "Days Of Wild" (including "Hair") which was stretched out to 15 minutes and featured a great deal of audience participation. After a five-minute break, Bland started the drum intro for "Funky." At one point during the song. Prince's microphone was snatched by someone in the VIP section. A girl from the crowd was invited up onstage during the next song, "Glam Slam Boogie," and she did a really wild dance. which probably inspired the impromptu version of "Sexy MF" that followed. "P. Control" was next. Four girls danced onstage during the song. A jam centred around "The Funky Design" followed. Towards the end, Prince said, "Now, next Monday, in your favourite record store. The New Power Generation is dropping a new CD on va. Check it out! The CD is a little different than the others. We put this one out, d'va understand? We're runnin' this shit!". Leeds included some saxophone lines from "11" into the jam, which closed the concert at 4:25 am.

24 March 1999

First concert at Brabanthallen, Den Bosch, The Netherlands.

25 March 1995

Second concert at Brabanthallen, Den Bosch. The concert included the rarely played "Glam Slam Boogie" and "The Ride."

26 March (am) 1995

Prince plays an aftershow at Paradiso in Amsterdam. The Netherlands, the club where he had made his Furopean premiere in 1981. The concert was announced during the first Den Bosch show and on Dutch radio. The 1,000 tickets were sold out within 10 minutes. Dick Dale played at the club before Prince's

performance.

Prince and The NPG hit the stage at 2:50 am. The band members came onstage one by one. Michael Bland kicked off the set with the loud, pounding drum intro to "Funky." 18 And Over" followed, with the audience taking part in the chorus of the song. Prince took over the bass and started "Now." during which Mayte did two stage dives. It went into "Babies Makin" Babies" and Prince also included some lyrics from "Feel Good." Next was "I Believe In You." "We would like to do another song by some people that we really dig. It goes something like this." Prince said as he played a guitar intro to "I Can't Turn You Loose" "Proud Mary." Before starting "The Ride." Prince went to the golden guitar and then to the black one, then turning to the audience, uncertain which to choose. The audience chose the black guitar for him. There was a 15-minute break after "Glam Slam Boogie."

Returning to the stage. Prince. now on bass, started the second set with "Days Of Wild." which developed into a slow, bluesy jam with the audience singing the "na-na-na" chant and the "these are the days, these are the days" line. Prince included some lyrics from Sly and The Family Stone's "Poet" 'from There's A Riot Goin' On. 19"1) and a portion of "Hair." The tempo was increased for a speeded-up version of "Get Wild." As usual, the band members got wild on their respective instruments and Mayte threw herself into the audience several times. The song featured all kinds of audience participation, including chants of "The roof is on fire." The jam continued without interruption into a fast, mostly instrumental "Get Up (I Feel Like Being A) Sex Machine." which closed the set at 4:20 am.

27 March (am) 1995

Prince plays a second aftershow at Paradiso in Amsterdam. Even more fans showed up for this concert, which had been arranged during the first Paradiso concert. The Prince fans had to wait until the regularly scheduled concert at the club by Tyketto was over. Even after their audience had left, the doors remained closed for quite a while.

The concert started at 2:10 am when Prince came onstage, sat down on the carpet on the floor, pretending to eat from an imaginary plate and cleaning his mouth with an invisible handkerchief before starting sedately with a small portion of Curtis Mayfield's "People Get Ready" (released 1965 by his group The Impressions), which was quickly followed by "The Jam." Mayte did a stage dive during "Get Wild." Prince used his semi-acoustic Gibson guitar for the next three songs, "Jailhouse Rock," "Zannalee," and "The Undertaker." He talked about violence and weapons during the latter song, saying that "to control the violence we have to control the weapons." "The Funky Design" including snatches from the """ lyrics closed the first set at 2.50 am.

Prince and Mayte came back onstage five minutes later. They were dancing to the music that was played over the PA. The second set started with the drum beat to "P. Control" as Prince instructed the ladies to sing along to the song. After playing a bit, he stopped it and teased the audience, "That song is too nasty for ya," before continuing. "Funky Stuff" followed. Prince had the audience singing along to the chorus, while the band members took extended solos. The crowd immediately recognised the "Johnny" groove and started chanting "N-P-G, in the motherfuckin house." After the song, Prince

said. "You look so happy! I'm happy too. This is what we do to have fun. This week our new album is coming out. It's called Exodu:. Prince isn't performing on it, because Prince is dead. The only people who think that Prince is alive is the record company." The audience started booing before taking up a chant of "Fuck Warner Brothers!". "Listen, in about a week the President of Warner Brothers is coming out." Prince continued. "Can I bring him here and y'all do that? That would be some funny shit, right there!". Prince finished the show with two high-energy rockers. "Endorphinmachine" and "Peach." Prince chose two girls and two guys from the front rows to come up onstage to dance during "Peach." At the end of the song, he threw his black guitar to the floor. His crew was able to fix it with black adhesive tape, which was visible during the next concert, in Ghent. The concert was over at 3:45 am.

27 March 1995

Concert at Flanders Expo. Ghent. Belgium.

27 March 1995

Exodus: the second NPG album, is released on NPG Records. Much like Goldnigga, it was turned down by Warner Bros, and never received a worldwide release. It was distributed in England, Australia, and parts of Europe through licensing agreements with small record labels. Consequently, the album sold modestly, mainly attracting interest from Prince converts.

Although no songwriters are listed in the album booklet. Prince was responsible for all songs with the exception of "Get Wild." on which Sonny Thompson gets a co-credit. Prince's involvement in the project is much more obvious than on Goldnigga. Most lead vocals on the album are by Thompson. but Prince sings lead on a few tracks in the disguise of Tora Tora, who is credited for "double bass, vox and other shit" in the sleeve credits. He uses an electronically distorted voice on some tracks, but he is easily recognisable.

Apart from Tora Tora, the musicians listed on *Exodus* are: Thompson (bass, lead and background vocals). Michael Bland (drums and vocals). Tommy Barbarella (keyboard and vocals). Morris Hayes (keyboard and vocals), and Mayte (background vocals as well as "Spanish vibe and hallucination"). The NPG Hornz provide horns on many tracks. In addition, David Bauder, a violin player with the Los Angeles Philharmonic junior ensemble, plays electric violin on "Hallucination Rain." The first songs for *Exodus* were recorded at Paisley Park in May 1994. Further sessions followed later in 1994 before the album was completed in early 1995.

Coached and trained by Prince about what to say, several NPG members promoted the album by giving interviews in Europe and Australia. Despite Prince's instructions, however, they were hesitant to denounce record companies, fearing that it would restrict their chances of having a post-Prince career in the music business. Sonny explained that the album title referred to "an exodus from the old way of dealing with the ways things are done musically, in the business. The NPG control all their music, they control their masters." Prince said that Exodus was about "freedom, musical and spiritual freedom," making the album a thematic precursor of Emancipation.

28 March 1995

Prince plays a hastily arranged concert at Vorst Nationaal in Brussels. Belgium. Besides being announced during the Ghent concert, the show was announced on Belgian radio and in most major newspapers. Prince was late because he had to travel all the way from Amsterdam, where he was staying: the two-hour ride took longer due to unexpected bad weather. Most of the band's gear had been shipped to Dublin, so the band played without a stage set and used mostly rented instruments. PA and lighting were also hired. Originally 2,000 tickets were going to be sold, but due to overwhelming demand, around 4,000 tickets went on sale.

Michael Bland came onstage at 11:35 pm, although the concert was originally announced for 9:30 pm. Bland checked his drums with some rolls, then Mayte appeared, and finally Prince strolled onstage, holding his walking cane high and triumphant in the air. They started with a brief excerpt from "People Get Ready" before launching into "The Jam," which was followed by "I Believe In You." Prince played two verses of the song, jamming on guitar. before switching to a bass guitar amidst cheers from the crowd. He turned to the band to start "Days Of Wild," a very different version of the song which began with Prince scat-singing the part he used to rap. He said, "Thank you for coming to our party. I'll choose the music at this party. I don't play Prince music. Prince is dead!". Next followed brief excerpts of songs that were really just excuses for Prince to play guitar, "I Can't Turn You Loose"/"Proud Mary," "Jailhouse Rock," and "Funky." Then Prince began playing a more familiar song, "The Ride," and the fans took up the verse immediately upon recognising it, Prince holding up his microphone stand toward them to catch their voices. It was followed by Sly and The Family Stone's "Sing A Simple Song," before everyone erupted with joy as they heard a familiar song intro, "The Most Beautiful Girl In The World," which had Prince playing the verses on the guitar and the audience singing the chorus. At the end of the song, Prince said, "Hold onto your beautiful girls, brothers."

There was a pause as Prince changed guitars for "The Undertaker." He said after the first verse, "America, home of the brave, home of the free. But there's a couple of problems in America we need to work on: guns, violence, disease." Prince put down his guitar and took up the bass again for "(Lemme See Your Body) Get Loose!". During the song, Prince instructed each band member to "get loose." Mayte did a stage dive into the crowd. More wildness ensued during "Get Wild," which had Sonny Thompson singing the lead vocals and Prince providing backing vocals. At the end of the number, Prince asked, "That feel good? It feels just like sex?". They left the stage but returned after a 10-minute break to close out the night with "Gold." After the last verse, Prince said, "Hey, y'all, thanks for comin' to our party tonight. You're now a part of the New Power Generation. Peace."

29 March 1995

First concert at Point Depot, Dublin, Ireland.

30 March 1995

The second concert at Point Depot, Dublin, is the last regularly scheduled show of "The Ultimate Live Experience" tour.

31 March (am) 1995

Prince plays an aftershow at The Pod in Dublin. A special fashion charity event was held at the club in conjunction with the Dublin launch of the *Pret-A-Porter* movie. Ticket prices were high and many VIPs were in attendance, but arrangements were changed to accommodate the real Prince fans outside. The club was cleared and the faithful were let in.

Prince and The NPG entered the stage at around 3:00 am. Prince started playing the opening guitar phrase to "The Cross" when Bono of U2 suddenly came from behind and started singing the words. The next three songs, "The Jam," "I Believe In You," and "Glam Slam Boogie," were basically instrumentals. Stopping abruptly. Prince launched into "Get Up (I Feel Like Being A) Sex Machine." "Y'all like funky music? You're gonna have to prove it to me tonight." Prince said before instructing the crowd how to sing along to the James Brown number. A 10-minute version of "The Funky Design" featured many instrumental improvisations. Prince included snippets from "Bustin' Loose," a song by Chuck Brown & The Soul Searchers (from Bustin' Loose, 1979), pioneers of the Go Go music from Washington DC. The audience continued singing the chorus long after Prince stopped the song. Things were calmed down for a slow, bluesy "Johnny." After a while, Michael Bland increased the tempo and "Johnny" went seamlessly into a brief "Feel Good."

"New Power Generation. We own that song, y'all." Prince said after playing "The Most Beautiful Girl In The World." He continued. "There are no youngsters in the house, are there? This one's called '18 And Over.'" The song developed into an extended jam with a great deal of audience participation. "(Lemme See Your Body) Get Loose!" was next, with Magoo helping out on percussion. The song merged with the Santana medley. "Wasn't that cool of Bono to come up and sing that for ya?", Prince asked before playing the last song, "Get Wild." "You're pretty lucky to have him. I'll tell you that. He was telling me how special Dublin is, the scenery, the backdoors, the people." As usual, each band member got their chance to get wild in the spotlight. Sonny Thompson went overboard at his turn, knocking over his microphone stand in the process. "I'd like to have some of what he's having," Prince remarked. "Must be some of that Guinness I've heard about." The last notes were played at around 4:30 am, and Prince and Mayte rushed straight out the doors on the other side of the stage to a waiting

1 April 1995

BBC broadcasts a 20-minute special edition of *The Sunday Show* called "Formerly Known As Prince. They aired "Get Wild" (both the video and parts from a Wembley soundcheck), the "Dolphin" video, "Days Of Wild," and "The Jam" from one of the Wembley shows, as well as a soundcheck version of "Billy Jack Bitch." The show also included some unused footage from *The Sunday Show* interview.

S April 1995

Remaining in London after the tour, Prince and The NPG sign autographs at Virgin Megastore. Later in the day, The NPG (including Prince as Tora Tora) taped a performance at the Channel 4 Studios in London for *The White Room*, a new British television show. They recorded "The Jam," "Get Wild,"

"Hide The Bone." "Count The Days." and "Big Fun." A member of the group Fishbone guested with the band and did a rapion "Hide The Bone." Prince left for the US later in the day.

6 April 1955

The NPG members sign autographs at the NPG store in London.

5 April 1995

Remaining in London after the tour. Prince and The NPG sign autographs at Virgin Megastore. Later in the day. The NPG including Prince as Tora Tora taped a performance at the Channel 4 Studios in London for *The White Poom* a new British television show. They recorded "The Jam." "Get Wild." "Hide The Bone." "Count The Days." and "Big Fun." A member of the group Fishbone guested with the band and did a rap on "Hide The Bone."

Later the same day. Prince attended a party in London thrown by Janet Jackson. Prince left for the US on April 6th.

7 April 1995

British BBC Radio One broadcasts a 30-minute NPG special called *Radio WNPG* with the DJ Tora Tora Prince with electronically altered voice. He interviewed the other band members and played tracks from *Exodu:*, remixes of "Get Wild." and "Now" from *The Gold Experience*.

8 April 1995

The White Room airs two of the songs The NPG had taped.

"Get Wild" and "Count The Days." Prince was announced as band member Tora Tora.

9 April 1995

Prince attends the opening of the Fashion Café during the Fashion Week in New York. The new Rockefeller Center restaurant was owned by top models Naomi Campbell, Elle MacPherson and Claudia Schiffer. Celebrity guests included Veronica Webb, who recently interviewed Prince for *The Sunday Show* in England.

10 April 1995

Prince is seen at the Tunnel Club, New York. While in New York, Prince dropped by designer Isaac Mizrahi's show to visit Webb. He also sat for a photo shoot with photographer Richard Avedon, wearing Versace clothes.

15 April (am) 1995

Prince holds a late-night party called the "Get Wild Experience" at Glam Slam in Los Angeles.

16 April (am) 1995

A second "Get Wild Experience" party is held at Glam Slam, Los Angeles.

17 April 1995

A Warner Bros. press release states that The NPG's *Exodus* album is going to be distributed in the US by the label's Black Music Division and is due to hit the streets on June 27th 1995. A single of "The Good Life" was slated for June 13th. The plans were later changed.

23 825 [27] 1555

A small party is held at Palsley Park, attended by Prince. It began at 1:30 am. DJ Brother Jules played some tracks from Tee Gold Expenente and Excelus.

24 Fpril [am] 1995

Prince throws a Paisley Park party, starting at 2:60 am.

27 Ppril [am] 1995

Prince shows up at Paisley Park for an early-morning party.

28 April (am) 1995

Another Paisley Park party with Prince in attendance.

28 April 1995

Prince turns up at Glam Slam in Miami. He also visited Club Amnesia.

29 April 1995

Prince hangs out at Glam Slam in Miami from midnight to 4:00 am. He spent most of his time in a cordoned off VIP section. Designer Gianni Versaci's sister Donatella was present.

5 May 1995

An early mix of Mayte's Child Of The Sun album is documented as a work in progress. Although this version features the same songs and sequence as the final album, most tracks are quite different from the released ones. The Rhythm Of Your Heart included a rap by Prince that was later removed. Perhaps most dramatically different is If Eye Love U 2night; the track features completely different music and backing yocals not found on the final version.

6 May (am) 1995

Prince attends an afterhours party at Glam Slam. Los Angeles.

12 May (am) 1995

Hosted by DJ Richard Blade of KROQ-FM radio, a party called ⁻⁵ Foot 10-Pak Glam Slam is held at Glam Slam in Los Angeles by Sirius Publishing, who create CD-ROM packages, to entertain industry people in Los Angeles for the Electronic Entertainment Exposition. The Ramones, Sam Ellis, and Dreadnek performed during the party, which was planned to run from 8:00 pm to 1:00 am. It was advertised to include a performance by Prince.

Due to technical difficulties, mostly with the sound system, Prince didn't hit the stage until around 3:50 am. As things started very late, Prince and the band only played for 65 minutes. Although Prince made no apologies for the late start, he didn't seem too happy about it. The line-up was the basic NPG band augmented by Kirk Johnson and Magoo on percussion and Eric Leeds on saxophone. They opened with the Santana medley, with Leeds taking over most of the solos as Prince was unable to get a proper sound level on his guitar. After adjusting some microphone problems, he introduced the band before launching into "Glam Slam Boogie." Next came "Johnny," with Prince helping Tommy Barbarella on the keyboard, before picking up the bass for "Days Of Wild," which was very long and heavy on the bass. The last song was "18

And Over." After the last verse. Prince left the stage while the band finished up the song. The show was over at 4:55 am.

12 May 1995

Prince meets with Warner Bros. new top management. The record company had undergone a massive corporate restructuring since late 1994. Mo Ostin had more or less been forced to retire, which prompted Lenny Waronker to resign in protest. Both were big Prince supporters who had been with him since his label signing in 19⁻⁷. Prince took an almost immediate disliking to the new corporate honchos, led by new head Danny Goldberg, whom he felt didn't understand him or his music. The meeting led Prince and Warner Bros, to settle their differences, at least for the time being. They reached an agreement that he would stop disparaging the company in public and they would release The NPG's Exodus later in the year. A release date for The Gold Experience was also set. September 12th 1995.

13 May [am] 1995

Prince plays a concert at Glam Slam. Los Angeles, for Warner Bros, executives. Although the show was open to the public, tickets went on sale at such short notice that only about 300 people found out in time to attend. None Gaye and the rapper/poet 99 were in attendance. A VIP buffet was set up in the restaurant before the concert. The concert was basically an abbreviated version of the March 1995 "Ultimate Live Experience" show.

The show started at 1:30 am with "Endorphinmachine." "The Jam," and "Shhh." Before the next number. "Davs Of Wild," Prince said to Mavte, "Hev Mavte, I hear Warner Bros. is in the house. I may have 'slave' on my face, but I have peace in my heart. Here's to a new beginning." Following the March tour set list structure, Prince proceeded with "Now," which went into "Babies Makin' Babies," after which Eric Leeds joined the band for a Madhouse-style jam. "Johnny" and "The Most Beautiful Girl In The World" came next. To introduce "P. Control," Prince said that there were some folks in the house from Warner Bros., and that the company has a great deal of women in high positions, "You know what kind of control they call that, don't you? How many of you ladies have control? How many of you ladies have pussy control?". The concert continued with "Letitgo," "Pink Cashmere," and "18 And Over," before Prince concluded with two Exodus tracks, "Get Wild" and "Big Fun."

After the concert, there was a private party held in the restaurant for invited guests from Prince's organisation and Warner Bros., as well as a few lucky fans. The DJ played tracks from *The Gold Experience* and *Exodus*, including "Eye Hate U," "Billy Jack Bitch," "319," and "The Good Life," for people to dance to. MTV filmed at the party.

19 May (am) 1995

A small party is held at Paisley Park. Prince arrived at around 3:00 am and gave the DJ several *The Gold Experience* tracks to play from CD and a new song referred to as "Good Dick And A Job."

22 May (am) 1995

A party is held at Paisley Park with Prince in attendance.

22 May 1995

Prince and The NPG (minus Tommy Barbarella) watch Dr. Mambo's Combo, including Michael Bland on drums, play a concert at Bunker's in Minneapolis. Sheila E. was also in attendance. The NPG took over the stage and played a set from *Exodus*, including "Get Wild." Prince was expected to perform, but left abruptly.

25 May 1995

Tickets go on sale to a Japanese tour in June and July. However, the tour was abruptly cancelled a few days before the first concert date. June 28th. It was subsequently announced that the tour was rescheduled for early 1996.

26 May (am) 1995

A party is held at Paisley Park.

29 May (am) 1995

Another Paisley Park party is held.

June 1995

Prince works on some tracks with Stacy Francis in June. He had befriended her on the European tour earlier in the year. She remained in Minneapolis a couple of days and did some recordings with Prince at Paisley Park. She recorded her voice on "Journey 2 The Center Of Your Heart." a track that was later released on Chaka Khan's *Come 2 M*₁. *House* album.

Another planned recording project in the summer 1995 was with Sandra St. Victor. She had left The Family Stand and had recorded a solo album for Elektra Records, which was shelved (after over \$700,000 had been spent on the recording sessions) when her deal with the label was prematurely cancelled. Prince and St. Victor met in Los Angeles to discuss a collaboration. A very loose agreement was made to forge ahead. Subsequently, St. Victor sent five of the songs from the aborted Elektra album: "Sanctuary"; "Nothing Left To Give"; "How We Livin'"; "I'll Never Open My Legs Again"; "Love Is."

However, instead of working together with St. Victor on music. Prince reworked her songs, changing some of the music and lyrics. Without informing her, Prince used "Sanctuary," which he reworked as "Soul Sanctuary," on *Emancipation*. "I'll Never Open My Legs Again" became "Eye'll Never B Another Fool" in Prince's version, surfacing on Chaka Khan's *Come 2 My House*. "Love Is" was turned into "Van Gogh" by Prince, who submitted it to the group Van Gogh; they re-recorded the song and released it in 1998 on their self-titled fourth album. Prince's versions of "How We Livin" and "Nothing Left To Give" remain unreleased.

St. Victor was taken aback by Prince's actions. She did receive a cheque for "Sanctuary," but Prince failed to credit T. Hammer, who had co-written the track with St. Victor. Similarly, Hammer and Vince Reid were left out of the credits on "Eye'll Never B Another Fool," which was attributed to Prince. Chaka Khan, and St. Victor on Khan's Come 2 My House album. "Van Gogh," meanwhile, was listed as a Prince composition. St. Victor was prepared to take Prince to court for having appropriated her songs, but, in the end, decided against it. She later released a solo album, but it had no involvement by Prince.

2 June (am) 1995

Prince plays a 60-minute "open rehearsal" set at Paisley Park. The show didn't begin until about 3:30 am, delayed because the band was waiting for Sonny Thompson to arrive. The bass player never made it, so Prince told the crowd, "Sorry, Sonny didn't show up. I'll have to play the bass tonight."

The concert started with "Big Fun," which went into a bit of "Return Of The Bump Squad." Then Prince asked the crowd if O.J. (Simpson) and Timothy McVeigh (held suspect in the bombing of the Oklahoma City Federal building) were innocent or guilty. When people said "guilty" concerning McVeigh, Prince replied, "So do you believe everything you see on television, the hellavision?". The concert continued with "Mad," "P. Control," and an instrumental version of "Race" which had Prince and Tommy Barbarella improvising a great deal. Next was a version of Adina Howard's hit, "Freak Like Me" (from her debut, *Do You Wanna Ride*, 1995), before "Get Wild" closed the set. Prince invited everyone back the next night when he said, "We'll do it again."

3 June [am] 1995

Prince plays another Paisley Park concert. Mostly females were admitted, which caused quite a stir amongst the men who were hoping to attend, and led to Paisley Park issuing a public apology on one of the local radio stations. The only men who were let in were friends of the bodyguards. Many felt it was discriminatory to have a party and not warn people that only ladies will be let in. Both the June 2nd and 3rd concerts were held in the atrium section of Paisley Park and there were between 100 and 150 people in attendance at each show.

The 100-minute concert started at 3:00 am with "The Jam." Eric Leeds was part of the band the entire night and took extended solos during many songs. The concert continued with "Count The Days," "Days Of Wild," and "Race" (incorporating excerpts from "Girls And Boys" and a bit of the "Ethereal" mix of "Cream"). "P. Control" was next, followed by The Ohio Players' "Skin Tight" and The Commodores' "Brick House" (from Zoom, 1977). Then came "Billy Jack Bitch" and more covers: Parliaments' "Flash Light" and Aretha Franklin's "Mary, Don't You Weep." They proceeded with "The Ride" and "Mad." Prince played a bit of "Johnny" before deciding to go to "Glam Slam Boogie" instead. The set finished with "Return Of The Bump Squad." Following a break, Stacy Francis came out and sang a cover of Rufus' "Sweet Thing." The concert was over at 4:45 am. A party followed until 5:30 am. The band's equipment was shipped off to Miami after the performance.

6 June 1995

Prince joins Carlos Santana onstage at the Sunrise Musical Theatre in Fort Lauderdale. He hopped onstage to play guitar on a Santana medley that had the song "Soul Sacrifice" as its core. He then left the stage as quickly as he had appeared, his ever-present lollipop still firmly between his teeth. "Let's hear it for, ah... whatever it is he calls himself these days," Santana said to a round of cheers and raised cigarette lighters.

7 June 1995

Footage for a video of "Count The Days" is shot in the morning at Glam Slam in Miami. The club was empty for the video shoot.

7 June 1995

The NPG store in London plays a new Prince song called "Poom Poom." It was later released on the *Crystal Ball* three-CD set in 1998.

8 June (am) 1995

Prince celebrates his second "birthday" as the symbol (his 37th year birthday as Prince) with a performance at Glam Slam, Miami. Supported by seven dancers, Mayte first performed a 12-minute show, lip-synching and dancing to three songs from her forthcoming *Child Of The Sun* album, "Children Of The Sun," "The Rhythm Of Your Heart," and "Baby Don't Care."

Prince hit the stage at 1:30 am, kicking off with "Endorphinmachine," which was followed by "The Jam," "Shhh," "Days Of Wild" (no "Hair" this time), and "Now" (without "Babies Makin' Babies"). Next was a jam that included parts from "Funky Stuff," for which Eric Leeds joined the band to play some inspired saxophone. The show continued with "The Most Beautiful Girl In The World" and "P. Control." The show was professionally filmed by eight or more cameras until "P. Control," while the rest of the set was filmed by only four cameras. After "Letitgo," Leeds joined the band again for "Pink Cashmere." Mayte's dancers joined in for "(Lemme See Your Body) Get Loose!". The concert continued with "Count The Days," "Return Of The Bump Squad," and the Oriental-sounding intro and "7."

After a 10-minute break, the band plus Leeds came back for a nearly 20-minute long version of "Get Wild." A jam based around the "Johnny" groove was next. Prince introduced the band and closed the show with "Billy Jack Bitch" and "Gold." It was over at 3:35 pm.

8 June 1995

A video of "The Good Life" is filmed at Glam Slam in Miami. Additional footage for the "P. Control" video was also shot. Around 150 people were hired for the shoot, which began at around 6:00 pm. The complete song was filmed two times. During the video shoot, the band jammed a little bit on Sly and The Family Stone's "Don't Call Me Nigger, Whitey" (from *Stand!*, 1969). Earlier in the day, Prince gave an interview to a journalist from *Esquire Gentlemen*.

9 June (am) 1995

Prince plays a second concert at Glam Slam, Miami. The show started at 2:30 am with the Santana medley, followed by "I Love U In Me," "Peach," "The Ride," and "Oriental intro" and "7." Eric Leeds joined the band for "Get Wild," which was followed by "Big Fun." Two other NPG numbers from Exodus followed, "Count The Days" and "Return Of The Bump Squad." After a five-minute break, the show continued with "P. Control." Leeds took the centre stage for the Madhouse number "Asswoop." Four covers followed, "Mary, Don't You Weep," "Skin Tight," "Brick House," and "Get Up (I Feel Like Being A) Sex Machine," which went into a jam. "Glam Slam Boogie" and "The Most Beautiful Girl In The World" closed the main set, but Prince and band returned after five minutes for a final encore of "Race" and "Flash Light." The concert ended at 4:45 pm.

12 June 1995

Prince joins Dr. Mambo's Combo concert at Bunker's, Minneapolis, to celebrate the group's eighth anniversary. For the occasion, the band included Billy Franze, Margie Cox, former Time and Family member Jellybean Johnson, Michael Bland, and a few others. Prince guested with the band for 15 minutes. He had slave written on his cheek and borrowed Billy Franze's guitar to take part in a jam centred around Sly and The Family Stone's "Everyday People" (from *Stand!*, 1969). He didn't sing and took only a few solos on guitar.

13 June 1995

The NPG's "The Good Life" single is released in the US by Warner Bros. It had no chart impact. The B-side was "Get Wild (Money Maker Remix)." A maxi-single was also released by Warner Bros. in the US: "The Good Life (Album Version)" / "The Good Life (Bullets Go Bang Remix)" / "The Good Life (Big City Remix)" / "Free The Music" / "Get Wild (In The House Remix)" / "Get Wild (Club Mix)." The track "Free The Music" is an album sampler with snippets from Exodus.

13 June 1995

Release of Rosie Gaines' Closer Than Close on Motown Records. Although she had released an album in 1986 on a small Sony subsidiary label, followed by some single releases on About Time Records, Closer Than Close can be considered Gaines' full-blown debut as a solo artist. Having joined Prince's band in 1990, her album had been in the works for many years. Prince and Gaines had worked on several tracks, including "Hit U In The Socket," for the shelved Concrete Jungle Paisley Park Records album in 1994.

In the end, only two songs with Prince input surfaced on Closer Than Close, "I Want U (Purple Version)" and "My Tender Heart" (both co-credited to Prince and Gaines). The former was originally titled "I Want U" and was actually the first song Gaines sang on after arriving in Minneapolis in December 1989. The song was initially intended for The Pointer Sisters.

15 June (am) 1995

A party is held at Paisley Park. The door opened at 2:00 am. A little buffet was served and DJ Brother Jules played some music. Prince arrived around 4:00 am, staying for 40 minutes. Two new mixes of "P. Control" were played. Next was a new version of "Eye Hate U," featuring some new lyrics. They also played an extended version of "Mad."

18 June (am) 1995

After announcing that he is opening Paisley Park to the public as a "community recreation centre," Prince inaugurates the new project with another early-morning performance. The doors opened around 8:00 pm, but fans had to wait for several hours for Prince to return from Los Angeles. While they waited, however, several special things happened. A mini-NPG store was set up in one room and in another the videos for "Empty Room," "The Same December," "Zannalee," "18 And Over," and "Get Wild" were played in a continuous loop. Drinks and food were served near the main entrance.

The concert started at 3:40 am with a sampled intro of "Days Of Wild" before Prince came onstage, announcing, "Welcome to the dawn, motherfuckers! This is love for one

another." He joked around with the crowd for a little while, asking if they wanted to hear new or old stuff. He ripped into "Billy Jack Bitch." He did a stage dive during the song, but he was caught by his bodyguards at the right hand of the stage. "18 And Over" was next. There were some problems with his bass, so he handed it over to one of his technicians, picking up a guitar instead. He continued with the guitar for "Return Of The Bump Squad," which was followed by "Count The Days." Prince said after the latter song, "A man from Mars, a woman from Venus. Would you feel like a star if I let you see my... house?". A version of "Brick House" followed, during which Prince played a little bass solo, finally getting the bass guitar to function properly.

Before playing "Get Wild," Prince taught the crowd how to do the "Wild Sign." He invited some people up onstage. One of the guys did a weird dance, which Mayte and Prince seemed to really like. "Big Fun" came next. Prince started "The Jam" on the bass, but switched to guitar. Michael Bland played two drum solos during "The Jam," which was followed by "I Believe In You." Prince asked if there were any musicians in the house who would like to join him onstage. Many people from the crowd came onstage for "Glam Slam Boogie." Prince played a blues tune that started a bit like "Mary, Don't You Weep," but contained improvised lyrics like, "I gave you seven children, now you wanna give them back." Another jam followed before the Santana medley closed the set at 5:20 am.

July 1995

An early configuration of *Emancipation* is assembled. At this stage, the album included only nine tracks: "Right Back Here In My Arms" / "Slave (2 The System)" / "Slave" / "New World" / "2020" / "Feel Good" / "Journey 2 The Center Of Your Heart" / "I Am The DJ" / "Emancipation." Four of the songs, "Slave (2 The System)," "20/20," "Feel Good," and "I Am The DJ," were shelved as work progressed on the project. "Journey 2 The Center Of Your Heart" was later used for Chaka Khan's 1998 *Come 2 My House* album. The album underwent many changes before it was released in 1996 as a 36-track three-CD set.

1 July 1995

A party at Paisley Park is attended by Prince. He was in the company of Chili, one of the girls from TLC.

8 July 1995

The showing of the Versace collection during Paris Fashion Days (July 8th, 9th and 10th), at Le Ritz in Paris, features music by Prince. Tapes called *The Versace Experience (Prelude 2 Gold)* were passed out to all the spectators, including Madonna. The tracks included samplers of the following: "P. Control (Club Mix)" / "Shhh" (from *The Gold Experience*) / "Get Wild (In The House Mix)" (from "Get Wild" maxi-single) / "Fye Hate U (Quiet Night Mix)" (from "Fye Hate U" maxi-single) / "319" (from *The Gold Experience*) / "Shy" (from *The Gold Experience*) / "Sonny T." (from Madhouse 24) / "Rootie Kazootie" (from Madhouse 24) / "Chatounette Controle" / "P. Control (Control Tempo)" / "Kamasutra Overture #5" (from *Kamasutra*) / "Free The Music" (from "The Good Life" US maxi-single) / Segue / "Gold" (from *The Gold Experience*).

20 Julu 1995

Prince goes to Los Angeles.

1 August 1995

The Paisley Park studio complex opens to the public on a regular basis for a \$5 admission fee on Tuesdays to Saturdays from 8:00 pm to 1:00 am. Admission when Prince was scheduled to perform was raised to \$20 and entrance was limited to the first 500 people. The new project was called Love 4 One Another. A song called "New World" was played on several radio stations in the background in advertisement spots for the events; the track was later released on Emancipation. A mini-NPG Store was set up where Prince merchandise could be bought. Juices and waters were available for purchase as refreshments. The centre was strictly non-alcoholic and open to all ages but therefore also subject to the town's 1:00 am closing time. Video clips (including "The Same December" and "18 And Over") were shown and music was played by local DJs until performance time. Local bands performed from around midnight to 1: 00 am.

Prince performed no less than 16 full-fledged concerts for the Love 4 One Another audience between August and December of 1995. The set mixed covers with more recent Prince/NPG material from Come, The Gold Experience, and Exodus. Many tracks that were unreleased at the time were played, including "Glam Slam Boogie," "The Ride," "Zannalee," "Days Of Wild," "Funky," and "Mad." The final Love 4 One Another concerts during the period of October to December 1995 introduced several Prince "covers" not played previously in the year: "Do Me, Baby," "Starfish And Coffee," "If I Was Your Girlfriend," "The Ballad Of Dorothy Parker," "Vicki Waiting," and "Sexy MF." Prince let the band members choose some of the Prince songs.

1 August 1995

Prince attends a Victoria's Secret fashion show in New York. Veronica Webb was one of the models.

2 August 1995

Prince takes in a concert by Graham Central Station at Tramps in New York.

5 August 1995

Prince performs at Paisley Park. Doors opened at 8:00 pm, but due to technical problems with his guitar effects pedals and the computer equipment responsible for generating samples, Prince didn't take the stage until 11:45 pm. The original plan for the concert was for the entire *Gold Experience* album to be played live as well as a few tracks from *Exodus*, but that idea changed in light of the technical problems and a Chanhassen fire ordinance that says public events must be finished by 1:00 am. Instead, a shortened version of the March 1995 European tour set was played. DJ Brother Jules was playing music and asked if the crowd was ready for *The Gold Experience*, so he played "Eye Hate U" over the PA.

The concert started with the intro used on the Act II tour for "1999" and it went straight into "Endorphinmachine." However, Prince left out most of the lyrics and cut the song very short. "Shhh" followed, also short since they stopped it right after "candle light..." "Days Of Wild" and "The Most

Beautiful Girl In The World" followed. Prince then started "P. Control" with the words, "Minneapolis! How many ladies know about control? I need you to sing this right here. Morris show them what to do." After the song, he said, "Don't go chasing waterfalls. y'all like TLC? Don't go chasing ... if it ain't good to ya, let it go," before going into "Letitgo" and "Pink Cashmere." Prince started "7" with the words, "Thank you so much. Welcome to Love 4 One Another." Mavte did her sword dance. The tape intro that was used on the March 1995 tour for "Dolphin" (and/or "Get Wild") was heard next, but Prince decided to play "Now" with "Babies Makin' Babies." A jam, ending in "Funky Stuff," followed. Sonny Thompson played a bass solo during the jam. Prince improvised a little bit on a semi-acoustic guitar before going into "Skin Tight." Before "Johnny," he said, "You've been entertained by Sgt. Pepper's Lonely Hearts Club Band. You've been entertained by Little Richard. You've been entertained by TLC. You've been entertained by The Ohio Plavers, Santana, Graham Central Station, Jimi Hendrix, Miles Davis, and Chaka Khan." "The Cross" closed the one-hour set. The Paisley Park security asked the crowd to leave quickly, since they had to close at 1:00 am.

12 August 1995

Prince plays at Paisley Park again. Before the performance, several video clips were screened for the audience: Mayte's "If Eye Love U 2night" and The NPG's "Get Wild," "Count The Days," and "The Good Life." They also showed a video tape of Prince's appearance on *The White Room* television show.

At 11:30 pm, Prince came onstage as Tora Tora with his face behind a red veil. The set opened with "Return Of The Bump Squad." DJ Brother Jules announced over the PA during the song that "Tora Tora's in the house." When Prince spoke in between songs, his voice was electronically altered and sounded like it does on "The Exodus Has Begun" on Exodus. "Count The Days" followed. Then they started playing the normal version of "The Good Life" with the same musical background as "Return Of The Bump Squad." Prince started rapping the lyrics of the "Big City" remix of "The Good Life" and the band joined him for a complete version which included a little bit of Goldaxxe jamming. Prince spoke a few lines from "The Exodus Has Begun" before starting "Cherry, Cherry." A fairly long take on "Get Wild," with a Prince bass solo, closed the Exodus set. DJ Brother Jules played a few songs during a break, before Prince returned as "himself." He kicked off the second set with the live premiere of the complete 11-minute version of "Purple Medley." During the medley, Prince said, "Prince is dead. Long live The New Power Generation." The Santana medley and "The Ride" closed the 55-minute set shortly before 1:00 am.

18 August 1995

TC Jammers performs at Paisley Park. The line-up included Tommy Barbarella, The Hornheads, Jellybean Johnson, Ricky Peterson, and Paul Peterson. Prince sat in for a short time, performing "High Fashion" and "Mutiny" on guitar while he was strolling through the audience. He also played a bit on keyboard to a song called "There's Only So Much Oil."

19 August 1995

Prince plays at Paisley Park. Fans began lining up early in the day as the show had been announced the day before on local

Minneapolis radio. At various times throughout the evening, the videos for "Get Wild," "Count The Days," and "The Good Life" were shown. The concert was professionally filmed.

Prince took to the stage at around 11:25 pm, during the screening of "The Good Life." As soon as the video finished, The NPG began playing something very reminiscent of the beginning of "Funky," but Prince suddenly went into "We March." "Love... Thy Will Be Done" followed. Mayte came out onstage for "Funky" and promptly did a stagedive. The two Graham Central Station numbers were next, "The Jam," and "I Believe In You." Things slowed down a bit for a long version of "18 And Over," which featured Prince and Mayte climbing all over the speakers in a playful manner. The performance continued with a surprise, a three-song medley of Little Richard's "The Girl Can't Help It," Doris Day's "Que Sera, Sera," (based on Sly and The Family Stone's version of the song on Fresh, 1973), and Aretha Franklin's 1968 hit "Think" (from Aretha Now, 1968) utilising the "Glam Slam Boogie" as segue music. The first set closed with "The Cross."

After a 10-minute break, Prince returned to the stage to begin an encore of "Race," which featured Prince on the Goldaxxe until the strap broke. At one point, he went over and played Barbarella's keyboard for a little while. Several people were brought up on the stage to dance during a lengthy take on "Johnny." Prince and Mayte seemed to get a kick out of one rather large woman who was really shaking her body for the audience. Another woman danced right next to Prince's microphone set-up, causing him to ask "Can you cook?". "Get Wild" closed the first encore, with Mayte stagediving again. They left the stage and the audience thought the show was over, as it was now almost closing time, 1:00 am. However, the band and Prince ran back to their instruments and began "Billy Jack Bitch." "I hate you, I hate you, because I love you," said Prince as he kicked off "Eye Hate U," followed by "319," and, finally, "Gold," which closed the set at about 1:15 am. Lasting around 90 minutes, it was the longest Paisley Park concert thus far into 1995.

20 August 1995

Prince's Los Angeles Glam Slam nightclub permanently closes. He issued a press release the next day that announced he would be selling both the club and his suburban Bel Air home to reside full time in Minneapolis because he was "basically a happier, healthier person, able to be more creative when he is surrounded by positive influences."

21 August (am) 1995

Prince unexpectedly takes the stage at the Chaz & Wilson Grill in New York. The Sunday night house band spotted him and as is the tradition at the club, they invited him up on the stage. Prince borrowed the guitar from the band's guitarist and performed "I Wanna Be Your Lover." He continued playing guitar for about half-an-hour, stupefying the owners and audience alike.

22 August 1995

Prince previews *The Gold Experience* for 20 staff members from MTV and VH-1 (co-owned). An MTV executive welcomed the "big star" to the room, and they started to play the entire CD from start to end. Prince sat concentrated during the

whole listening, but the assembled staff was jamming in the seats. At the end of the album, Prince said, "Thanks for enduring the madness," and there was a loud applause. No one really knew what to say, when an MTV person asked, "Next time, can we bring a dance floor? I couldn't sit still!". Prince smiled and said, "Sure."

23 August 1995

The Gold Experience is previewed by Prince for BET executives in Washington DC.

27 August (am) 1995

Prince plays another concert at Paisley Park. He didn't take the stage until just after midnight, so the audience was entertained for several hours by the screening of *The Beautiful Experience* video and three dancers who performed to recorded music.

Prince started playing a Flamenco-style guitar instrumental behind the video screen while the technicians were still working on removing the screen. When he finally appeared onstage, he began "Sometimes It Snows In April," followed by Joni Mitchell's "A Case Of You." The band got onstage during the latter and with the words "One, two, Vegas" they joined Prince for "Peach." The Oriental intro for "7" and the song itself followed. "Dolphin" was next, followed by a blues/rock mini-set: "Zannalee," "Bambi," and the Jimi Hendrix instrumental "Villanova Junction." Then Prince played a 30-second bit of the Santana medley but went into "The Ride" instead. He changed the lyrics somewhat, reciting John Lee Hooker's "I'm In The Mood" a couple of times. "Mary, Don't You Weep" was next. Prince started "Race" on the guitar, but took the Goldaxxe portable keyboard and jammed a little bit, including bits and pieces from "Girls And Boys" and "Super Hero." He continued with "Dark" and did a little organ solo at the end of the song. The medley of "Billy Jack Bitch," "Eye Hate U," and "319" followed. They used The NPG Operator intro for "Gold" but played a short version of "Mad" instead. Then followed a slow, bluesy version of "Days Of Wild." The last song of the 80-minute set was "Time," a Sly and The Family Stone cover (from There's A Riot Goin' On, 1971). The show concluded at about 1:25 am, the latest Prince had performed since being licensed by the town to open to the public.

30 August (am) 1995

Prince plays at Paisley Park to a small audience of around 100 fans. The NPG with Tora Tora were the announced performers, but when Prince took the stage at 12:20 am, he wasn't wearing the traditional Tora Tora veil over his face. The band played a 55-minute set.

They began with a cover of Sly and The Family Stone's "M'lady" (from Life, 1968) followed by "Glam Slam Boogie." Prince asked, "Is it alright if we just jam a little bit?". They proceeded to play three Exodus tracks: "Count The Days," "Big Fun," and "The Good Life." The intro to "Big Fun" was very long. The song included a great deal of bass-playing by Prince. "The Good Life," meanwhile, featured the "Big City" remix rap by Prince and some jamming on the Goldaxxe. Next was the medley of "The Girl Can't Help It," "Que Sera, Sera," and "Think." Before singing "The Girl Can't Help It," Prince said, "Why is it that the ladies get a little bit deeper into things than men do? Can anybody answer this question?". They followed

the medley with "I Love U In Me," before closing the concert with two *Exodus* numbers, "Return Of The Bump Squad" and "Get Wild."

30 August 1995

The NPG's "Count The Days" video premieres on BET.

September 1995

Release of *Drum Fever*, the instrumental debut album by drummer Jacob Armen, in Europe by NPG Records in conjunction with Edel Records. The album had no musical involvement by Prince.

September 1995

Prince is the cover story in the Special Autumn issue of Esquire Gentlemen. The article was based on an interview with Prince. He bemoaned his recording contract with Warner Bros., and said that he was working on an album entitled Emancipation, the first project he was planning to release after his contract expired. He speculated that it was going to be a 50-song collection. Warner Bros.' top-level management was upset by the article since they felt that Prince had breached the agreement from that he would not disparage the label in public. As a direct result, they decided to cancel the release of The NPG's Exodus.

2 September 1995

Prince plays again at Paisley Park. The concert was attended by an audience of around 200 people. Prince said at one point, "This isn't Cleveland, this is the party we're at," which was a reference to the Concert for the Rock 'n' Roll Hall of Fame, held in Cleveland on the same day. Although he had announced his withdrawal from the event, many fans had gone to Cleveland, hoping that Prince would appear at an aftershow at the Aragon Ballroom (later moved to the Agora to accommodate more people).

Starting at midnight with the taped intro, "And now a word from our sponsor," Prince kicked off the concert with "(Lemme See Your Body) Get Loose!". It was followed by "P. Control" and "Days Of Wild," the latter with jamming by Prince on the bass. They went into "We March" after a little drum solo. This version was close to the album version, but had a little jam towards the end. Prince dedicated the next song, "Love... Thy Will Be Done," to Mayte's parents who were in the audience. The set continued with "Funky." Prince played a little bit on the guitar, before the band started "Honky Tonk Women," which he said was "in honour of the party we missed tonight." Next was "Jailhouse Rock," which went directly into "The Ride." A guitar intro by Prince led into "M'lady." "Now" with "Babies Makin' Babies" followed. Next was a jam which included portions from "Get Up (I Feel Like Being A) Sex Machine" and "Funky Stuff." "The Cross" closed the 70-minute show.

9 September (am) 1995

Prince performs another Paisley Park concert. Around 200 people were in attendance. Videos for "Get Wild," "Count The Days," and "The Good Life" were screened before the show. Pink sheets of paper with a lyric entitled "Emancipation" were handed out to the crowd. The lyrics were completely different

from those of the song "Emancipation."

Prince hit the stage at 12:10 am, starting with the live debut of "Shy." Kirk Johnson guested with the band, playing percussion. It was followed by a cover of "People Get Ready." He sang most of the lyrics and went straight into "The Jam." It was followed by a version of Rufus' "You Got The Love," which ended with something that sounded like the guitar part in "Orgasm." Prince then played a brief instrumental, before continuing with another Rufus classic, "Sweet Thing." Prince inserted a bit of "Heaven Must Be Near" into the song. An extended version of "Hide The Bone" followed with Prince on bass. A musician named Fidious J. Whoopy III guested onstage to add some saxophone. He remained onstage for "The Funky Design" which also featured Prince on bass.

Following a 10-minute break, Prince returned for the Santana medley. Right after the number, he went over to Morris Hayes' organ, playing an intro for "The Undertaker" before the band joined him (including Whoopy) for a long version of the song. Prince jammed on the Goldaxxe and played Tommy Barbarella's keyboard. Prince and the band then left, but Prince came onstage again and sat down at the piano. He was playing around a little bit until his technician finally managed to fix his microphone. He closed the 65-minute concert by playing "Sometimes It Snows In April" at the piano, letting the crowd take over much of the singing.

9 September 1995

Prince returns to Paisley Park for a longer performance than the night before. Around 250 people attended the show. The concert was preceded by videos with Carmen Electra, Mavis Staples, and George Clinton, and a brief performance by three dancers.

Prince came onstage at 11:45 pm and started with the 11-minute "Purple Medley." He mixed up some of the lyrics for "Little Red Corvette" and sang parts of "Raspberry Beret" instead. Announcing, "Prince is dead, long live The New Power Generation," he went into a brief "Endorphinmachine" preceded by the "1999" lick. This was followed by an equally short "Shhh." Prince had some microphone problem during the next number, "Now." He jammed a little bit on Tommy Barbarella's keyboard. The "Babies Makin' Babies" portion was included as usual. A long jam followed, giving Morris Hayes and Barbarella the opportunity to solo. Prince jammed a little bit on the semi-acoustic guitar before playing "Funky Stuff." He let the audience sing the first verse of "The Most Beautiful Girl In The World" before saying that he wasn't in the mood to play a ballad. Instead, he held a speech, telling the audience that he was going to appear on Saturday Night Live later in September (which didn't turn out to be the case) and that he considered the forthcoming The Gold Experience to be old, "Now, the system is going to promote that as our new music, but for us it's a year and a half old. For y'all it's a year and a half old. Am I correct? We'll keep kicking it, because that's the way the system works. We didn't build it, so it goes that way." He said that he had 24 months left with Warner Bros., "and then I'm gonna run the show." He went into "Days Of Wild" with the words, "These are the days of wild." The number featured Prince jamming on the bass. Following the format of the March 1995 tour, he then played "P. Control" followed by "Letitgo" and "Pink Cashmere."

Prince said that Tora Tora was in Chicago so he was going to play some of his songs. As he reached for his bass guitar, he asked Michael Bland if Tora Tora was around. He began reciting the first and the third verse to "Return Of The Bump Squad" but changed the lyrics a little bit, adding, "Stuck it up in Warner Bros. face." "Return Of The Bump Squad" featured a great deal of bass jamming by Prince. He did "777-9311" and the band joined him. Before playing "Get Wild," he poked fun at Sting's bass-playing ability, "One day we were gigging with Sting [referring to when Sting and Ron Wood joined Prince and The Revolution for "Miss You" during a London show of the Parade tour, August 14th 1986]. He came up onstage, picked up the bass, did a little solo, and I said 'Huh,' and I said 'Wendy, should I take it from him?' She said 'no, no, don't do that." He mentioned Lenny Kravitz's new single, "Rock And Roll Is Dead," asking the crowd what they thought of the song, "I don't think rock 'n roll is dead. What you think? I think it's alive and well and living in Minneapolis. Kiss my ass. Lenny Kravitz! You're my homie, but damn, rock 'n roll is alive!". The 90-minute show closed with an instrumental "Race," which included a great deal of Goldaxxe jamming, including parts of "Girls And Boys" and a chant of "I don't care what you do as long as you get loose." Prince said "Rock 'n roll is alive and it lives in Minneapolis" and let the crowd chant this a couple of times.

12 September 1995

Prince records "Rock 'N' Roll Is Alive (And It Lives In Minneapolis)," incorporating the audience chant from the September 9th show at Paisley Park.

12 September 1995

"Eye Hate U" is released as a single. It peaked at number 12 on *Billboard* Pop Chart and number 3 on the R&B Chart. The B-side was a "Quiet Night Mix" version of "Eye Hate U."

13 September 1995

Prince's newly recorded "Rock 'N' Roll Is Alive (And It Lives In Minneapolis)" is debuted over KDWB-FM radio in Minneapolis. An instrumental mix of the song was played on September 15th, containing samples of the crowd's chant from September 9th and samples of the DJ from his program of September 13th.

14 September 1995

BET premieres "The Good Life" video.

16 September 1995

Prince plays at Paisley Park. Not more than 250 people attended the show. Fans were kept in the dark about a performance until the moment Prince walked onstage. He kicked off with "Zannalee." After this song, Tommy Barbarella joined the rest of the band, which caused Prince to comment, "We got one more band member of The NPG, so we could do a little bit more. When they aren't here we should play guitar solos. I gotta play this one, 'cause I like to." He then played "The Ride," after which he said, "Sorry, I had to do that. What would I do without you? Masturbate!". Continuing in the blues/rock vein of the opening numbers, Jimi Hendrix's "Voodoo Chile" (first released on *Electric Ladyland*, 1968) was next. This led straight

into "Honky Tonk Woman." Prince started off "The Girl Can't Help It" with a guitar solo. "Que Sera, Sera" followed but there was no "Think" this time. Graham Central Station's "The Jam" and "I Believe In You" were next, before they embarked on an instrumental jam. "Johnny." The Ohio Players' "Skin Tight" and Rufus' "Sweet Thing" closed out the 45-minute set.

18 September 1995

A combined listening party and concert is held at Paisley Park. Around 150 people were invited, including Prince's first manager Owen Husney, former band members Bobby Z. and Kirk Johnson, as well as numerous music business executives. A longer version of "Rock 'N' Roll Is Alive (And It Lives In Minneapolis)" was played over the PA and pink sheets of paper with the lyrics to the song were handed out (the sheet ends with the credit "Thanx Lenny, call me in Minneapolis"). It was followed by *The Gold Experience* album.

Prince appeared onstage at 10:55 pm, kicking off with "The Jam." It was followed by "I Believe In You," "The Cross," "The Ride," and a jam of "Now," including "Babies Makin' Babies," with Prince on bass, which he finished by saying. "I can't stand myself." He started another jam and let the crowd do the "Rock 'N' Roll Is Alive (And It Lives In Minneapolis)" chant, before continuing with a little bit of "Get Up (I Feel Like Being A) Sex Machine." They continued with the groove to "Johnny." No lyrics were sung but Prince led the crowd participate in the "NPG, in the motherfuckin' house" chant. Having played both the black symbol guitar and the semi-acoustic guitar earlier in the gig, Prince now picked up the bass and started "Return Of The Bump Squad." The show ended with "Get Wild," which also included the "Rock 'N' Roll Is Alive..." chant, as well as a jam towards the end.

19 September 1995

Release of a maxi-single of "Eye Hate U." The CD-format includes four versions of the song: "Album Edit" / "Extended Remix" / "Quiet Night Mix" / "Album Version." The 12-inch vinyl release features three tracks: "Extended Remix" / "Quiet Night Mix" / "Album Version."

20 September (am) 1995

Prince plays another Paisley Park concert. He came onstage at 12:15 am and said, "I'm feeling a little bit under the weather tonight. I think I'm catching the flu. And Mayte is gone, that makes it worse. If y'all dance for me, I'll play for you." He played "Sometimes It Snows In April" and "I Love U In Me" accompanying himself on guitar. The band came onstage during the latter and joined him for "Sweet Thing" and "Dolphin." A little bit of "Orgasm" was played after "Dolphin." Prince left the stage during "Return Of The Bump Squad," leaving the vocals to Sonny Thompson. He returned to play some bass at the end of the song. Prince left the stage again during "Days Of Wild." The band extended the number with a great deal of jamming. He returned to sing the song but exited again while the band continued jamming. Back onstage, Prince went up to Tommy Barbarella's keyboard and played a little bit. He said, "We got LA Reid in the house tonight. Do y'all like TI C? We got Dallas Austin in the house tonight. Do y'all like TIC?". He left once again and the band played a mostly instrumental version "The Most Beautiful Girl In The World" (only Prince's

background vocals were used .

Prince returned to the stage and said. Here's the latest. The record company won't release Exodul for six months. That's the latest. Gets harder and harder to deal with these people. We made the record eight months ago. By the time they release it, it will be out of style. When I asked for a little compassion they said. You signed the paper, and I said. Well. am I a piece of paper? What shall we do?". Audience members wanted to hear "Eve Hate U" when Prince said that they would be a lukebox. "Who do we dedicate "Eye Hate U" to." he asked the crowd. The response was "Warner Brothers." He played *Eye Hate U" but sang only the first verse. It was followed by a lengthy "The Ride" before Prince left the stage again while the band continued to play. He came back with a cup of tea and asked the crowd. Do you all like the song 'Creep'? Who wrote it?". The audience didn't know the answer so Prince told them that it was Dallas Austin, who came onstage and played a little bit on Barbarella's keyboard. Prince said that he and Austin would co-produce his next album. It's called Emancipation: 52 songs. 80 dollars. Save your money?". Prince jammed a bit on the Goldaxxe, then went into "Flash Light" which closed the 65-minute show.

22 September 1995

The Paul Verhoeven-directed film Shougirl: opens in the US. Two Prince compositions. "319" and "Ripopgodazippa," are heard in the movie but don't appear on the soundtrack album since Warner Bros. only granted a licence to use the songs in the film. According to Verhoeven. Prince was initially going to write more music for the film, but disagreements with Warner Bros. made it impossible. Dave Stewart eventually took over.

26 September 1995

Release of The Gold Experience. It was the first full album attributed to "T" despite the fact that he had changed his name more than two years prior. Originally presented to Warner Bros. in the spring of 1994, most of the material was over two years old when the record finally came out. Prince had campaigned for a year to get the album out, causing many fans and casual observers to wonder whether it would ever see the light of day. Tentative plans were hatched to release the album before Christmas 1994, but Prince decided that he wasn't happy with the deal proposed to him. Later. Warners' plans to release the project in the first quarter of 1995 were thwarted by a restructuring of top management at the label. Finally, an accord was reached between Prince and the new bosses in May 1995, paving the way for the record's release.

Critics generally approved of *The Gold Experience*, which was described as Prince's most considered and commercially minded album since *Diamonds And Pearls*. Many writers noted that there was a tunefulness and focus that they felt had been lacking for years. The album did better than *Come* and reached number six on the *Billboard* Pop Chart and two on the R&B Chart. It sold 530,000 copies in the US and was certified gold. However, the impact of the album was diluted by its much-delayed release. Having had to wait two years, Prince showed little interest in the project and his promotional efforts were minimal; in retrospect, the primary reason for his efforts to have it released seems to have been simply to get one album closer to the termination of his contract.

10 October 1995

Frotage for videos of "Rock 'N' Roll Is Alive. And It Lives In Minneapolis." "Days Of Wild." and "Gold" is shot during a Paisley Park party. Prince played a short concert after the shooting, starting off with "We March." He dedicated the next song. "Love... Thy Will Be Done." to Warner Bros. for releasing The Gold Experience. He said that he would love them even more if they could release Excdus. The brief set concluded with "Starfish And Coffee."

22 October [am] 1995

Prince plays a concert at Paisley Park. Doors opened at around 1:30. The set started out with "Starfish And Coffee" and continued with "The Cross." "We March." "Love... Thy Will Be Done. Defore it was time for another Sign O'Tre Time: classic. "The Ballad Of Dorothy Parker." Prince said that Mayte was in Europe promoting her new album and that they would have to have a great deal of shows to keep their spirits up while Mayte is gone. He asked if the crowd had seen the latest issue of Polling Stone with Alanis Morrisette on the cover . He noted how the name "Prince" was on the cover and said something to the affect of "don't motherfuckers realise that I have changed my name?". More Prince material followed: "Sexy ME. "If I Was Your Girlfriend." and "Vicki Waiting." The rest of the concert featured more well-known numbers. Eve Hate U. P. Control. Letitgo. The Ride. The Jam. Days Of Wild," and "Return Of The Bump Squad," Towards the end of the show. Prince said that they had to get out of there so he could go to church in the morning. "Rock And Rol! Is Alive! And It Lives In Minneapolis T closed the concert.

22 October 1995

Scenes intended for a video for "Eye Hate U" are filmed at the Paisley Park Soundstage.

23 October 1995

After watching a show by Terence Trent D'Arby at First Avenue in Minneapolis. Prince gives a 90-minute concert at Paisley Park. He started by playing a little bit on the guitar before kicking off "Glam Slam Boogie." He went straight into the intro for "The Ride." but changed his mind and played "Count The Days instead. Prince said goodness gracious before trying to sound like a saxophone as he embarked on a 12-minute version of "18 And Over." They had some problems with the sound during the song. Kirk Johnson did a little percussion solo during a short break, before they got back into "18 And Over." Prince stopped the song again and asked. "Brother Jules. hit nigga." but nothing happened so Prince continued. He added the chorus from "Big Fun" get freaky, let your head bob") and asked Michael Bland, "Michael B., do you think we can hide that bone tonight? Can we hide that bone tonight?". The pre-taped background for "Hide The Bone" started. They jammed. including saxophone player Fidious J. Whoopy III for the first seven minutes of "Hide The Bone." Sonny Thompson did a vocal improvisation, sounding like the background samples from Arrested Development's song "Mr. Wendal."

Prince joked around and said, "We got aliens in here. Michael, put that fast groove on 'em, they wanna break dance." A really fast drum groove followed, and Prince asked. "Is that fast enough? Y'all groove with that 1-2-3," and they turned

into the jam that they usually play during "Funky Stuff." Prince invited a few people onstage and repeated "Minneapolis in the house" while Thompson did a bass solo. "Everybody is a star tonight." Prince said, referring to the people onstage, Next, Prince went into the Santana medley but he played only the "Jungle Strut" portion. He started iamming on the guitar before going into "Zannalee." but he cut it short with the words "ain't in a rock and roll mood." Instead, he started "P. Control" but stopped after the first verse. Prince started playing the song again, from the beginning, "Letitgo" and "Starfish And Coffee" were next, followed by "Days Of Wild" with Prince on bass. He invited Jellybean Johnson onstage and he played the guitar while Prince was jamming on the Gold-Axxe. He included "Girls And Boys" samples and said. "I'm going backstage and wanna see y'all dancing. Grab somebody, we gotta dance." A mostly instrumental "Race" followed. Whoopy played saxophone and Prince asked. "Wait a minute, is Flyte Tyme funky? Is Flyte Tyme funky?". "Johnny" closed the gig with Prince still iamming on the GoldAxxe and Whoopy on the saxophone.

28 October 1995

Prince plays a brief four-song concert at Paisley Park after a video shoot for Nona Gayes "Inner City Blues. Make Me Wanna Holler", "a track on *Inner City Blues*, a tribute album to Marvin Gaye. The song was co-produced by Me Shell NdegeOcello and Wendy Melvoin, and featured guitar by Wendy and keyboard by Lisa Coleman. The recording of "The Ride" from this concert ended up on the *Crystal Ball* three-CD set in 1998. A portion of the concert was later aired as part of Prince's VH-1 special, January 27th 1996.

David Chapelle did a comedy routine for the crowd after the video shoot before Prince took the stage with Michael Bland. Morris Hayes. Tommy Barbarella, and Sonny Thompson. They launched into "Return Of The Bump Squad" with Prince on the bass. Next came "The Jam." during which everyone took extended solos. The only band member who didn't get to solo was Thompson, as Prince played an additional guitar solo instead of Thompson's bass solo. "The Ride" and "Bambi" both featured inspired guitar work by Prince. He only sang the first verse to "Bambi" before letting his guitar completely take over the song. After the song was over. Prince threw down his guitar, said "thank you" to the crowd for coming out, and walked off the stage with the band following him.

9 November 1995

Prince takes in a show by Biork at First Avenue. Minneapolis.

11 November 1995

Another Paisley Park performance by Prince. The "Gold" video was premiered and DJ Brother Jules previewed an Emancipation track. "Betcha By Golly Wow!", Prince's cover version of The Stylistics "Betcha By Golly Wow! from Betcha By Golly Wow. 1971. It was subsequently played on Minneapolis radio.

Tommy Barbarella was late coming in, but once he got there, they started up the performance with The NPG onstage and Prince behind everyone at the soundboard before hitting the stage. "Hide The Bone" opened a 85-minute set. The song featured a bass solo by Sonny Thompson and a drum solo by Michael Bland. Prince asked. "Should we put the DJ back on? Are you ready for 'The Jam?" before they played "The Jam."

He was jamming on the Gold-Axxe during the song, so Thompson didn't get the chance to do his solo. Next was an instrumental that sounded a little bit like a mixture of "Papa" and "Johnny." Prince played the Gold-Axxe and had it sounding like a harp. He then picked up a guitar and jammed a bit before going into "Zannalee." He thanked the crowd for attending the video shoot the other night and started playing "The Cross." This song went straight into "We March." Mayte appeared onstage and the crowd started singing "Happy Birthday" and Prince said. "Yes, it's your birthday. Shall we dedicate one to Mayte? Cool! This is it." They played "Love... Thy Will Be Done." Prince jammed a bit on the guitar before they started playing "Funky."

The NPG Operator intro for "Days Of Wild" was played from tape and the drum beat was already on, but Prince was still iamming on his guitar. However, he slowed things down and took over the bass. Then followed "If I Was Your Girlfriend," for which Prince changed some of the lyrics, "Vicki Waiting" was next and Hayes and Barbarella got the chance to solo during the song. This was followed by "Eye Hate U." Something went wrong with the computer intro for "Gold," so Prince started iamming a bit on the guitar before deciding to go into "The Ride." He said, "Thanks for coming out. Since it's her birthday we gotta go outta here and party some more." An unusually short version of "Glam Slam Boogie" closed the gig.

16 November 1995

DJ Brother Jules plays a track from the forthcoming *Emancipation* called "Right Back Here In My Arms" on his KMOJ radio show in Minneapolis.

17 November 1995

The video for "Rock And Roll Is Alive! And It Lives In Minneapolis" is debuted at a Paisley Park party. The "Gold" video was also screened. Prince was in attendance and watched the crowd's reaction to the videos intently from the DI booth.

18 November 1995

Another Paisley Park party, with Prince in attendance. The videos for "Gold" and "Rock And Roll Is Alive! And It Lives In Minneapolis "were screened.

21 November 1995

The "Gold" video premieres on BET.

25 November 1995

The video for "Eye Hate U" is premiered at another Paisley Park party. The video was never released to the general public. Prince was present, speaking to some fans. DI Brother Iules played the song "New World," later on Fmanegari m. It was also aired on KMOI radio the same week.

27 November 1995

Release of Child Of The Sun by Mayte on NPG Records. The album was essentially another Prince side project, with nearly all the songs being written by him and featuring major contributions by him as a musician and producer. Kirk Johnson was also involved, both as a producer and drum programmer, on many of the tracks. Kirk is co-credited with Prince as the

composer of "Mo' Better," while Mayte is attributed as cowriter of "Children Of The Sun" and "Ain't No Place Like U." The other songs are by Prince with the exception of the cover of The Commodores' classic hit "Brick House" (from *Zoom*, 1977), retitled "House Of Brick."

Much like the case with The NPG's Exodus, Mayte's album was turned down by Warner Bros. and was never released in the US. It was distributed in parts of Europe through a licensing agreement with Edel Records. As a result, the album reached an even smaller audience than The NPG's Exodus, ending up very much as a collectors' item for the Prince hardcore fans.

Mayte promoted the album by undertaking an extensive tour of Europe in October and November 1995. However, many reporters seemed more interested in her relationship with Prince and the large diamond ring she was wearing than discussing her album or career. She denied all rumours of engagement and marriage, emphasising that Prince was just a friend.

30 November 1995

Release of "Gold" as a single. It reached only number 88 on the Pop Chart and 92 on the R&B Chart. The B-side was "Rock And Roll Is Alive! (And It Lives In Minneapolis)."

3 December 1995

Prince appears on VH-1's Fashion And Music Awards, held at Lexington Avenue Armory in New York. He lip-synched to the "House Mix" of "P. Control." A tape was handed out to the VIPs, containing the "House Mix" and a version called "Club Mix" of "P. Control." Parts of the latter mix are included in the French version of "P. Control" included on the promo tape The Versace Experience (Prelude 2 Gold).

9 December 1995

Prince plays his last Paisley Park concert of 1995. A cassette single was given out, containing "New World" and "Slave," both later included on *Emancipation*. Another *Emancipation* track was played over the PA after the concert, Prince's version of Joan Osborne's song "One Of Us" (from her album *Relish*, 1995). Three videos were screened before the concert, "Eye Hate U," "Rock And Roll Is Alive! (And It Lives In Minneapolis)," and "Purple Medley" (11-minute version). The recording of "Days Of Wild" from this concert was edited down for inclusion on the *Crystal Ball* three-CD set in 1998.

After hitting the stage at 11:40 pm, Prince asked, "What's my name? Well, you can call me 'slave' until I'm free." He played shortened versions of "Endorphinmachine" and "Shhh," before taking his time for "Days Of Wild" (incorporating "Hair"). Prince asked the audience to chant "free the slave." Then followed "Now," going into "Babies Makin' Babies," and "The Most Beautiful Girl In The World." Next was "P. Control," which included the "Get Wild" rap. Prince said he was going to play some covers by a "favourite artist" and proceeded to play the Prince songs "Letitgo," "Starfish And Coffee," and "The Cross." After a "T" song, "We March," he continued with even more Prince songs, "Love... Thy Will Be Done," "Do Me, Baby," "Sexy MF," "If I Was Your Girlfriend," and "Vicki Waiting." The gig ended with "Eye Hate U," "7," which was preceded by the Oriental-sounding intro, an instrumental jam on "Funky Stuff," and "Glam Slam Boogie."

15 December 1995

Prince attends a Paisley Park party. Miscellaneous crowd shots of people coming in and out of Paisley Park were filmed for use in Prince's upcoming VH-1 special.

16 December (am) 1995

Mayte performs at Glam Slam in Miami. Her brief 20-minute set included "Children Of The Sun," "In Your Gracious Name," "Ain't No Place Like U," and abbreviated versions of "Mo' Better" and "If Eye Love U 2Night."

17 December (am) 1995

Another performance by Mayte at Glam Slam in Miami.

22 December 1995

Paisley Park issues a press statement announcing that Prince has officially given notice to Warner Bros. of his desire to terminate his recording contract with the company because of irreconcilable differences. It stated that the unstable and everchanging management structure within the record company had made it impossible to effectively market and promote its flagship artists. Warner Bros. responded by saying that the press release was only one in a long line of public relations salvos designed to sway the populace in Prince's favour.

30 December 1995

Prince attends another Paisley Park party. A scheduled NPG performance earlier in the day at The NPG Store was cancelled. 31 December 1995

A New Year's Eve party is held at Paisley Park. More crowd scenes for Prince's VH-1 special were shot.

6 January (am) 1996

At 2:15 a.m. the police raids and shuts down the Glam Slam nightclub in Miami. An undercover investigation had revealed drug-related activities and the club's liquor licence was suspended. Fire inspectors also found seven fire code violations. Pyrotechnics were used and three marked emergency exits were blocked and chained.

Early January 1996

The NPG store in Minneapolis closes.

4 January 1996

Prince leaves for a brief tour of Japan.

8 January 1996

Prince begins a seven-date Japanese tour with a show at the Budokan in Tokyo. It was his fifth tour of Japan since 1986. Most of the concerts were held in fairly large venues, with seating capacities between 7,000 and 18,000, and they were 80 to 90 per cent full.

Focusing on the music rather than theatrics, the Japanese concerts closely resembled the European tour of March 1995. The main difference was the addition of several Prince "covers," most of which were very well received by the audiences. The inclusion of a certain number of Prince songs was actually stipulated in the contract with the Japanese concert promoter, who wanted to avoid the disappointing audience reaction of the European tour.

The NPG line-up was the same as on 1995 tour: Sonny Thompson (bass); Tommy Barbarella and Morris Hayes (keyboard); Michael Bland (drums); Mayte (dancing). The overall production, including lighting and special effects, closely resembled the 1995 European tour. Only the middle part of the Endorphinmachine stage was set up. The stage set was very basic, with two golden statues on either side. The backdrop displayed the symbol and the entire stage was covered by a scrim.

Much like the 1995 "The Ultimate Live Experience" show, the set list on the Japanese tour focused on new and recent Prince material and covers: Sly and The Family Stone's 'Babies Makin' Babies" (from Fresh, 1973), James Brown's "Get Up (I Feel Like Being A) Sex Machine" (from Sex Machine, 1970), and Joan Osborne's "One Of Us" (from Relish, 1995). This time, however, Prince also played a few of his more well-known songs from his back catalogue although he steered clear of the biggest smash hits, instead opting for slightly less obvious songs like "Starfish And Coffee," "The Cross," "If I Was Your Girlfriend," "Vicki Waiting," "7," and "Sexy ME."

The concerts lasted between 100 and 120 minutes and the set list was usually as follows: "1999" / "Endorphinmachine" / "Shhh" / "Days Of Wild" / "Now" / "Babies Makin' Babies" / "Get Up (I Feel Like Being A) Sex Machine" / "The Most Beautiful Girl In The World" / "P. Control" / "Letitgo" / "Starfish And Coffee" / "The Cross" / "The Jam" / "One Of Us" / "Do Me, Baby" / "Sexy MF" / "If I Was Your Girlfriend" / "Vicki Waiting" / "Purple Medley" / "7" / "Billy Jack Bitch" / "Eye Hate U" / "319" / "Gold."

Much like in Europe, Kool & The Gang's "Funky Stuff" (from *Wild And Peaceful*, 1973) sometimes replaced "Get Up (I Feel Like Being A) Sex Machine." "Johnny," "Glam Slam

Boogie," Aretha Franklin's "Mary Don't You Weep" (from *Amazing Grace*, 1972), and "Girls And Boys"/"Race" made rare appearances in the early part of the set.

The first two concerts included "We March" and "Love... Thy Will Be Done" after "The Cross." The first show also featured The Chambers Brothers' "Funky" (from New Generation, 1970) and "The Ride" played before "The Jam." The first three concerts included an Arabian-flavoured "Egyptian Intro" (leading into "7") that was similar to the instrumental played on the 1995 "The Ultimate Live Experience" tour although the '96 version featured a fuller arrangement as well as being faster and more driving.

"Days Of Wild" included the "777-9311" bass line on a couple of occasions. The "Babies Makin' Babies" portion of "Now" was omitted one time. Similarly, "The Jam," "Do Me, Baby," and "7" were left out once, while "One Of Us" and "Purple Medley" were excluded twice. The first two concerts included a full-length version of "Eye Hate U" instead of the "Eye Hate U"/"319" medley. The second show added a brief instrumental version of "Eye Hate U" before the medley was introduced during the third show.

The tour became the last for three NPG members, Michael Bland, Sonny Thompson, and Tommy Barbarella. The tour marked a breakdown in the relationship between Prince and his bandmates. Offstage contact between him and the band became minimal. Having previously prayed together with his band members prior to concerts, a bodyguard informed the band that Prince now wanted to pray alone. Prince treated them caustically, even threatening to dock them hundreds of dollars in pay for any mistake during a show. Later in the tour, Prince did an about-face and became friendly again.

9 January 1996

Second concert at the Budokan, Tokyo, Japan. "Do Me, Baby" was introduced into the set. A brief instrumental version of "Eye Hate U" was played.

11 January 1996

Concert at Osaka-jo Hall, Osaka, Japan. "The Jam," "One Of Us," and "Purple Medley" were introduced into the set

13 January 1996

Concert at Kokusai Center, Fukuoka, Japan.

16 Januaru 1996

Third concert at the Budokan, Tokyo, Japan. The show included a one-off performance of "Glam Slam Boogie."

17 January 1996

Fourth concert at the Budokan, Tokyo, Japan. "Mary, Don't You Weep" was played.

20 Januaru 1996

The Japanese tour concludes with a concert at the Arena, Yokohama. A medley of "Girls And Boys" and "Race" was played.

Late January 1996

Back in Minneapolis, Prince sets about assembling tracks for what would become his two final albums for Warner Bros., Chaos And Disorder and The Vault... Old Friends 4 Sale. Most songs for the records were pulled from the vault, but he also recorded some new material at Paisley Park in February and March, including "Into The Light," "I Will," "Sarah," "I Rock, Therefore I Am," "Had U," and "Dinner With Delores."

27 January 1996

VH-1 broadcasts two programmes celebrating Prince as their artist of the month. The first was *Video Break*, a video show consisting of video clips interrupted by a loose storyline about Prince taking control over the television channel to show his own video favourites, including "Dolphin," The NPG's "The Good Life" and "Count The Days," and Mayte's "If Eye Love U 2night."

The second show was called Love 4 One Another and is a film about a girl coming to Paisley Park to find her soul mate, Prince. Resembling The Beautiful Experience television film, the dramatic scenes are interspersed between live performances. The film introduces Cory Dana as Nikki, the girl who pursues Prince. It also stars some Prince friends such as Nona Gave, Veronica Webb, and Minneapolis stand-up comedian David Chapelle. The film finds Nikki attempting to locate Prince in the Paisley Park studio complex. He is trying to avoid her and confronts her with the true meaning of certain words (soul mate, fanatic, and friend). At the end, Prince gets fed up with her and tells her that he has already found his soul mate. He says that she is dressed in gold and it becomes evident that he is referring to Mayte as the "Gold" video starts, showing Mayte in a gold-coloured outfit. The film caused quite a stir amongst Prince's fans, who were disappointed in the implicit criticism of his fans as obsessive "fanatics."

2 February 1996

Prince and Mayte attend a concert by Lenny Kravitz at the Aragon Ballroom in Chicago. Kravitz then accompanied them to a concert at Park West by The Time. Prince spent the entire Time show up in the lighting booth and he never got onstage. Morris Day asked the audience to acknowledge him, saying, "I don't know what to call him, but we wouldn't be here without him."

S February 1996

Tower Of Power plays at First Avenue in Minneapolis. Although Prince wasn't spotted, two of his security guards were there so it is likely that he was in attendance.

6 February 1996

Prince, Mayte, and several NPG members attend The Time's show at First Avenue, Minneapolis. Following the concert, Prince threw an afterparty at Paisley Park.

7 February 1996

Prince goes to Los Angeles for a couple of days.

14 February 1996

Prince marries Mayte Garcia at the Park Avenue United Methodist Church, Minneapolis. The private ceremony was attended by a small group of family members and guests, including Mavis Staples, Michael Bland, Morris Hayes, Bernadette Anderson (André Cymone's mother), Prince's mother Mattie and her husband (Prince's father, John L. Nelson, wasn't invited).

The bride's mother, Mrs. Nelle Garcia, preceded seven

flower girls down the aisle. Kirk Johnson served as the best man and the bride's sister, Janice Garcia, served as the maid of honour. Music from *Kamasutra* was played as the guests were welcomed into the ceremony. The bride was escorted down the aisle by her father, Ret. Major John Garcia. A new song, "Friend, Lover, Sister, Mother/Wife" (later on *Emancipation*), was played twice during the ceremony as they recited their own yows to each other.

After the 35-minute ceremony, Prince and Mayte avoided being seen by the crowd of some 300 fans and reporters by hustling from the church through a tunnel formed by white fabric directly into their waiting limousine. At the private reception immediately following the ceremony at Paisley Park (in a small private room with only four tables) they cut the cake and fed it to each other and then danced to the new song once again.

14 February 1996

Prince's official website on the Internet, *The Dawn*, opens. The eight-page wedding programme was published on the site. Entitled "Coincidence or Fate?", the programme tells the story of Prince and Mayte, his "true soul mate," in quasi-mythological terms. Prince plays with names, initials, and dates to prove that they were destined to meet and fall in love. The text also explains the name change. Prince claims to have had a vision during a visit to Puerto Rico and while contemplating the title of the symbol album, a voice said to him, "It's your name."

15 February 1996

Prince leaves for Hawaii and a combined mini-tour and honeymoon with Mayte.

16 February 1996

Prince and The NPG show up at the Eurasia club in Honolulu to perform an impromptu set. They started the night off with "The Jam," but due to technical problems with the club's equipment, the band stopped playing and left.

17 February 1996

First of three shows at the 8,000-seat Neil S. Blaisdell Center, Honolulu, Hawaii. Earlier in the day, The NPG (minus Mayte) held an autograph session at the Hard Rock Café in Honolulu.

The set in Hawaii was very similar to the Japanese tour. "Take Me With U" was added and played all three nights. "Sometimes It Snows In April," "Johnny," "The Ride," and a medley of "Girls And Boys" and "Race" were included in the last show. In the second and third shows, Prince extended "Purple Rain," played as part of the "Purple Medley," by singing some of the lyrics and playing a lengthy guitar solo.

18 February 1996

Second show at Neil S. Blaisdell Center. "Friend, Lover, Sister, Mother/Wife," later released on *Emancipation*, was aired after an interview with NPG members on local Honolulu radio station KQMQ.

19 February 1996

Third show at Neil S. Blaisdell Center. This was the last concert as NPG members for Michael Bland, Sonny Thompson, and Tommy Barbarella.

19 Februaru 1996

Prince wins the Best International Male Artist category at the Brit Awards (previously known as the BPI Awards) in the UK. He wasn't present at the award ceremony in London.

27 Februaru 1996

Prince and Mayte attend Alanis Morisette's concert at the Roy Wilkins Auditorium in the St. Paul Civic Center.

8 March 1996

The NPG band members are taken off the payroll. The band's support technicians had been removed from payroll the week before.

10 March 1996

Prince and Mayte attend the New York Knicks versus Chicago Bulls basketball game at Madison Square Garden, New York, as guests of Spike Lee. NBC television showed them briefly.

18 March 1996

Prince and Mayte attend the premiere of Spike Lee's *Girl* 6 at the Ziegfeld Theatre in New York. The film is the story of a struggling young actress who works for a phone sex company to hone her craft and earn enough money to go to Hollywood to pursue her dreams.

19 March 1996

The soundtrack to Spike Lee's film *Girl* 6 is released by Warner Bros. The cover of the album said that it included songs by Prince, which made many jump to the conclusion that "‡" had changed his name back to "Prince." In fact, it became so confused that Prince's organisation was forced to put out a press release, clarifying that this wasn't the case and that the songs for *Girl* 6 were recorded prior to the name change. The only new song, "Girl 6," was attributed to The New Power Generation. The album peaked at number 75 on the *Billboard* Pop Chart and at number 15 on the R&B Chart.

The album includes 13 tracks by Prince and protégés Vanity 6, The Family, and The NPG. Three of the tracks were previously unissued: The NPG's "Girl 6," "Don't Talk 2 Strangers" (attributed to Prince), and "She Spoke 2 Me" (also attributed to Prince). A longer, less edited version of "She Spoke 2 Me" was later released on *The Vault... Old Friends 4 Sale*, while "Don't Talk 2 Strangers" was revised slightly for use by Chaka Khan on her 1998 album *Come 2 My House*.

22 March 1996

Prince is in the audience at a James Brown show at Mystic Lake Casino in Prior Lake, Minnesota.

25 March 1996

Prince attends two parties following the Academy Awards ceremony in Los Angeles. He went to the Planet Hollywood's inaugural event, chatting with Whoopi Goldberg. He later attended Elton John's annual Oscar-night AIDS charity bash at the Maple Drive restaurant, which attracted the likes of Jim Carrey, Emma Thompson, Nicholas Cage, and Patricia Arquette.

26 March 1996

Release of "Girl 6" as a single, credited to The New Power Generation. It had very limited chart success, its peak position being number 78 on the R&B Chart (it didn't make the Pop Chart). The B-side was Vanity 6's "Nasty Girl."

27 March 1996

Prince flies to Miami to join Mayte. He spent several days in late March and early April working at South Beach Studios, wrapping up work on *Chaos And Disorder*. Sonny Thompson and Michael Bland took part in some of the sessions.

1 April 1996

It is announced in an official press release that Mayte is pregnant. The child was expected in November. Prince's enthusiasm about becoming a father was made very public. He and Mayte began work on multimedia package of children's stories: a read-along cassette, book, and CD. Eight songs and three short stories, all featuring multi-racial characters, were said to be in the works.

Prince and Mayte were very excited about becoming parents. Prince was ready to be part of a real family, something he hadn't really known since he was 10 years old, when his parents split up. Close associates noted a change in Prince's attitude and behaviour when Mayte became pregnant. Making a genuine effort to treat band members and Paisley Park staffers more humanely, associates remarked that Prince became more gracious and easier to work with. He made a dietary shift, becoming a vegan and avoiding all animal products, including milk and eggs; soymilk and tofu became his primary sources of protein. Turning into something of an evangelist for the vegetarian lifestyle, Prince attempted to convince associates that this was a healthier and more moral course.

19 April 1996

A Paisley Park press release announces that the studio complex closes as a rental facility. Most of the studio staff was laid off earlier in April and clients were called to cancel booked studio time. Prince's payroll was pared down to a receptionist, the two people who ran his day-to-day business, his personal recording engineer, and an outside team of accountants.

21 Anril 1996

Prince is rushed to the Fairview Southdale Hospital in Edina. Minnesota. He had experienced chest palpitations and occasional sharp pains. Having popped several aspirins and drunk wine to numb the pain, he became violently ill. He was taken to the emergency room.

26 April 1996

Prince attends a meeting with Warner Bros, executives in Los Angeles. A termination agreement had been worked out whereby Prince would be free to leave the label after delivering two more albums, instead of the three that he owed them. To get out of the deal, Prince agreed to a reduction of his advances on royalties. His reconfigured 1992 contract had called for him to deliver six albums, of which *Prince*, *Come*, and *The Gold Experience* were the first three. The soundtrack to Spike Lee's *Girl* 6 film didn't count towards the fulfilment of the contract (neither did the *Black Album*, released in 1994).

Although the precise circumstances surrounding the label's decision to waive the third album have never been made public, it is clear that Russ Thyret, one of the few remaining top-level executives at Warner Bros. who had been there since Prince signed with them, was instrumental in getting Prince out of the deal. Thyret concluded that the public relations fall-out from bringing a suit against Prince would be catastrophic. L. Londell McMillan handled the negotiations on Prince's behalf.

Prince presented Warner Bros. with two albums at the meeting, Chaos And Disorder and The Vault... Old Friends 4 Sale. Both albums came complete with the artwork design and the record company had no influence whatsoever over the contents of either album. It was a "take it or leave it, fuck you" situation, according to a Warner Bros. executive. Several top-level executives were upset about what was perceived as some of Prince's most mediocre work in ages. The general feeling at Warner Bros. was that Prince dumped garbage on them and fulfilled his contract in a half-hearted manner.

10 May 1996

Prince and Mayte attend the Broadway musical *Rent* in New York. While in New York, they also took in the musical *Bring In Da Noise, Bring In Da Funk*.

10 Mau 1996

Prince and Mayte attend the Broadway musical *Rent* at the Nederlander Theatre in New York. While in New York, they also took in the musical *Bring In Da Noise, Bring In Da Funk* at the Ambassador Theatre.

11 May 1996

Prince and Mayte visit the Boston Comedy club in New York, to see a show by comedian Dave Chapelle. Later they went to The Tunnel club. According to New York papers, Mayte didn't want to get out of the car because the club would be too smokefilled for a pregnant lady.

18 May 1996

Prince's Miami Glam Slam club opens after having been closed since a police raid in January 1996. However, a week later it was closed again and it became known that Prince wanted to sell the club.

20 Mau 1996

Prince films a video for "Dinner With Delores" in Los Angeles. He remained in the city until May 27th.

June 1996

Prince restructures The NPG and begins rehearsals with a partially new line-up. Retaining Morris Hayes on keyboard, he brought in Kirk Johnson to replace Michael Bland on drums. Eric Leeds, who had been a band member from late 1985 to early 1989, returned to the fold to play saxophone and flute. Tommy Barbarella was asked to continue but he declined.

The group's guitarist, Kathleen (Kat) Dyson, and bassist, Rhonda Smith, were recommended to Prince by Sheila E. They were hired after jamming with Prince and Johnson at Paisley Park. Dyson had previously worked with many artists, including Dave Stewart, Sly and Robbie, Cyndi Lauper, and Paul Schaffer of the CBS Orchestra. Smith had played with Canadian artists Johanne Blouin and Claude Dubois, and won a Juno Award, Canada's Grammy, for her work with fusion group Jim Jillman and the Merlin Factor. Both hail from Montreal, Canada.

7 June 1996

Prince and Mayte attend the second game of the NBA basketball finals, Chicago Bulls versus Seattle Supersonics, at the United Center in Chicago. They were sent complimentary tickets by the Bulls as a birthday gift for Prince. At night they were guests at a party thrown by the Bulls.

7 June 1996

Warner Bros. premieres "Dinner With Delores" on their Internet website.

10 June 1996

Prince shoots video footage in Los Angeles during the week of June 10th.

12 June 1996

Release of "Dinner With Delores" to US radio. The single wasn't released to stores and didn't chart. The B-side was "Right The Wrong."

21 June 1996

The "Dinner With Delores" video premieres in Europe on MTV's *Hangin' Loose*.

2 July 1996

Prince gives interviews to the Los Angeles Times and the British The Times in his hotel suite in New York. They were the only interviews he committed to in support of Chaos And Disorder. He seemed genuinely torn about his future in the music business, "If I knew the things I know now before, I wouldn't be in the music industry." The majority of the conversation was about his struggles with Warner Bros. His main complaint was that they didn't allow him to release albums as frequently as he wanted to.

2 Julu 1996

Prince tapes a performance of "Dinner With Delores" for CBS television's *The Late Show With David Letterman*. His appearance didn't include any interaction with the show's host. He was backed by his new band. After playing the song, Prince said out loud, "Free TLC!". The female group TLC was encountering difficulties in their fight against their record company and the unfair deal they seemed to be trapped in.

3 July 1996

Prince jams and records with Me'Shell NdegeOcello at Battery Studios in New York. In addition to Prince and his band, Eric Leeds' friend, trumpet player Brian Lynch, also participated. The session yielded two untitled tracks, one of which became "Emale" on *Emancipation* when Prince re-recorded it at Paisley Park. Despite being the outcome of a collective jam session, "Emale" is credited on *Emancipation* as a solo composition by Prince. A note on the album states, "Re-recorded in Minneapolis after New York paved the way."

8 Julu 1996

Broadcast of Prince's performance of "Dinner With Delores" on *The Late Show With David Letterman*.

9 July 1996

Prince's appearance on the *Today Show* is broadcast live from outside of NBC's studio on the Rockefeller Center Plaza early in the morning. He performed two numbers, "Dinner With Delores" and "Zannalee." Sonny Thompson played guitar instead of Kat Dyson, whom was missing. Prince shook hands with the *Today Show* host Bryant Grumbel after "Dinner With Delores." At the very end, he threw his guitar on the floor in a quite violent fashion after poor sound made his solo nearly inaudible. He bowed to the crowd before leaving quite quickly for the NBC studios building where he disappeared.

9 Julu 1996

Release of Chaos And Disorder. Attributed to "F," the album became Prince's last for Warner Bros. until the 1999 release of The Vault... Old Friends 4 Sale (and a greatest hits compilation in 2001). Despite being touted as an album of freshly recorded music, half of the tracks were in fact vault items. Prince was already well into the Emancipation album project when he assembled Chaos And Disorder and he had no intentions of giving Warner Bros. any of his stronger new material. Consequently, Chaos And Disorder can be seen as a quickly pasted together filler designed primarily to satisfy Prince's contractual obligation. The album clocks in at a mere 39 minutes. His ongoing feud with the record company is also reflected in the photos adorning the pages of the accompanying booklet, such as a svringe with a dollar bill rolled up inside and a toilet with a heart floating in the water. Prince later described the album as "dark and unhappy," comparing its mood to that of the Black Album.

Most critics lambasted *Chaos And Disorder*, complaining that the bulk of the material qualified as uninspired fillers. Most felt the fluctuating quality suggested a hastily assembled grab-bag of leftovers to see out the Warner Bros. contract. Prince supported the album by giving two press interviews, shooting a video for "Dinner With Delores" and performing it on two television shows. Still, it made little difference as it became the poorest selling Prince album of new music since early in his career. It reached only number 26 on the *Billboard* Album Chart (it didn't enter the R&B Chart). The album sold 140,000 copies in the US, making it Prince's poorest selling album thus far into his career.

12 July 1996

Wendy and Susannah Melvoin's brother Jonathan Melvoin is found dead in his New York City hotel room from a heroin overdose. He was Smashing Pumpkins touring keyboardist. He had appeared on both *Around The World In A Day* and *Parade*, and played keyboard in the live line-up of The Family.

13 July 1996

Prince attends a new club called South Beach in Minneapolis.

21 July (am) 1996

Prince resumes hosting parties at Paisley Park with a small gathering, the first since his wedding. The party was held in an area that leads into the Soundstage. The studio complex

had been remodelled with colours and carpets to be more child-friendly.

8 August 1996

Prince attends a Fine Line, Minneapolis, concert by Dr. Mambo's Combo. Borrowing Billy Franze's guitar, he jammed a bit with the group on The Isley Brothers "It's Your Thing" (from It's Our Thing, 1969).

24 August (am) 1996

The renovated Paisley Park studio is officially opened for parties again. The party was announced on KMOJ Minneapolis radio, but only about 150 people made it to the studio. They were allowed entrance at about 1:15 am. Michael Bolton and Morris Hayes attended the party. Prince arrived at 2:30 am. only staying a short time. The Sign O'The Times film was shown and music was provided by DJ Brother Jules, including the Emancipation tracks "Mr. Happy," "Sex In The Summer," and "La, La, La Means Eye Love U."

25 August (am) 1996

A Paisley Park party is held, beginning at 1:20 am. This time around 200 fans were in attendance. Jellybean Johnson and new band members Kat Dyson and Rhonda Smith were spotted in the crowd. Prince came onto Brother Jules' DJ platform at about 3:00 am. Several *Emancipation* tracks were played, including "Mr. Happy," "Get Yo Groove On," and "Betcha By Golly Wow!".

31 August (am) 1996

A party is thrown at Paisley Park. Unlike the previous week's parties, this wasn't announced on Minneapolis radio so there were only about 50 to 75 people attending. Doors opened at 1: 15 am. Prince came down from the VIP room at 2:30 am and gave the DJ a CD. Prince watched the audience reactions as the *Emancipation* tracks "Somebody's Somebody" and "Mr. Happy" were played.

7 September (am) 1996

Another party takes place at Paisley Park. There were only about 50 people present.

13 September 1996

Mayte, seven months pregnant, is rushed to a hospital after experiencing sharp pains. At the hospital, the doctors checked her and ran tests. By then, her pains had subsided and the doctors gave her the good news that she had just been in false labour. However, later in the month, Prince and Mayte were advised by physicians that her pregnancy was not proceeding as expected and that their baby was likely to have birth defects.

14 September (am) 1996

A sparsely attended Paisley Park party is held. Doors opened at 1:15 am and there were only 20 people in line. Prince went up to the DJ booth at 1:45 am to have DJ Brother Jules play "18 And Over." However, few people danced so Prince soon left.

17 September 1996

George Clinton appears at First Avenue. Prince wasn't spotted, but it is believed that he was present. A Paisley Park afterparty

was held for Clinton's entourage. Prince was in attendance and had the DJ play some songs, including "18 And Over" and new mixes of "Head," "Pop Life," and "The Continental."

18 September 1996

Representatives for EMI-Capitol Music Group meet with Prince and his attorney, L. Londell McMillan, at Paisley Park to discuss a deal for *Emancipation*. Negotiations with two other labels were also underway.

21 September (am) 1996

Another party is arranged at Paisley Park. Prince was present for a short while but no new music was played.

23 September 1996

An interview with Prince is published in the *Forbes* magazine. He spoke about his ideas for alternative marketing and distribution plans, and praised independent artist Ani DiFranco, who sells her records directly to her audience at concerts and via mail order.

28 September (am) 1996

A Paisley Park party is thrown. Doors opened at 1:20 am. Many expected a late-night jam by Prince since the stage that previously held just a drum set now included instruments for a full band. Prince made a brief appearance at the party at 3: 15 am.

5 October (am) 1996

Another Paisley Park party is held. Around 100 people attended. Prince emerged at 3:15 am and had DJ Brother Jules play three *Emancipation* tracks as he watched the crowd dance: "Mr. Happy," "Betcha By Golly Wow!" and "The Human Body."

10 October 1996

Prince previews *Emancipation* for EMI-Capitol's top-level executives at a meeting in New York. Within 24 hours, a deal was hammered out.

Later in the evening, Prince attended the premiere of Spike Lee's new film, *Get On The Bus*, held at Sony Astor Plaza, New York. After the film, he dropped into the Spy Bar and the Supper Club, where one of his bodyguards had the DJ play a track from *Emancipation*.

15 October 1996

Prince and EMI Music Group Chairman Charles Koppelman host an *Emancipation* listening party at Paisley Park for an audience of 35 people, including a few Minneapolis journalists, EMI executives, and representatives from several retailers.

16 October 1996

Prince's and Mayte's son is born at Northwestern Hospital in central Minneapolis with severe birth defects due to a rare skull disease called Pfeiffer's Syndrome. The child was in pain and unlikely to survive. He was operated upon twice in his first week of life. Medical studies have found that the disease is caused by genetic mutation and occurs largely as a fluke. Although the genes of the parents play a role, a couple that has a child with Pfeiffer's Syndrome is not necessarily at risk with respect for later children.

17 October 1996

An interview with Prince is published in *Rolling Stone*. He discussed the forthcoming *Emancipation* album and said that he was looking forward to being free. At the time of the interview, Prince had not reached an agreement as how the album would be distributed. He also mentioned that he had just written a song for *The Dawn*.

17 October 1996

EMI-Capitol Music Group, a division of EMD, announces the company's alliance with Prince in a press release. The record company's Chairman, Charles Koppelman, said that he was "thrilled and deeply honoured" to begin a relationship with Prince. Koppelman's son, Michael Koppelman, had worked with Prince as a recording engineer and mixer from mid-1989 to late 1991. EMD (EMI Music Distribution) was the smallest of the major record companies in the US, with approximately eight per cent of the market. EMI had a larger share in Europe.

Prince linked with EMI to distribute and promote *Emancipation*, using the record company's distribution network and their marketing, publicity, and promotion staff. The deal was structured on an album-by-album basis, which meant that Prince was free to negotiate with another label after the release of *Emancipation* if he so chose. He retained ownership of the master tapes. His agreement was a so-called "P&D deal" (production and distribution), which means that the artist pays for the manufacturing, distribution, and marketing of the record. In return, the artist receives the lion's share of profits, paying a percentage fee to the record label. Compared to a conventional royalty agreement, a P&D deal essentially turns the tables by switching the economics of who pays for what and who stands to make the biggest profits.

The agreement called for EMI to make an upfront payment to Prince, who in his turn paid the record company a fee, in the form of a percentage of the \$22.80 price that retailers paid for *Emancipation*. Although the specific details were never made public, Prince's attorney, L. Londell McMillan, confirmed that the agreement was within the range of typical P&D deals, in which record companies normally are paid 10 to 30 per cent of the wholesale price. Once the artist recoups the money he is spending, he will be able to earn 70 to 90 per cent of each sale.

18 October 1996

The UK NPG Store in London closes. The whole stock of items was bought by Madhouse Music.

18 October 1996

Emancipation is previewed for European press and local branch EMI representatives at Abbey Road Studios in London. Prince was supposed to host the session via a satellite connection, but due to obligations concerning his newborn child it was instead hosted from New York by EMI Music Group Chairman Charles Koppelman. Six songs from Emancipation were previewed: "Betcha By Golly Wow!," "The Holy River," "Sleep Around," "My Computer," "Sex In The Summer," "One Of Us," and "The Love We Make." The remaining time of the half-hour satellite connection was used for asking questions. A party at Paisley Park planned for that night was cancelled.

23 October 1996

Prince's and Mayte's son dies from complications caused by Pfeiffer' Syndrome. After medical interventions were unsuccessful, the baby was taken off his life-support machine and allowed to die. With the baby unable to breathe on his own, and facing an extremely difficult and compromised future, removing him from life support was a choice that was arguably compassionate. The body was cremated the same day.

Prince had planned to release *Emancipation* to roughly coincide with the baby's birth. When the baby died, he was faced with the decision to postpone *Emancipation* when the promotional machinery had already started. Prince decided to go on as planned while attempting to hide the truth by asking people not to interfere with his and Mayte's private life.

Many close Prince associates believed that the death of his child would cause a trauma that would have a dramatic impact on Prince, forever changing his outlook on life. This has seemingly proved to be the case, although the precise impact of the event remains obscure and shrouded in mystery. Prince himself has made very few public comments about the death of his first-born, and those that have been made were for the most part inaccurate. Prince was asked about the child's status when he taped an interview on November 4th 1996 with Oprah Winfrey for the *Oprah* show. At that point, stories had appeared suggesting that the child had been born with birth defects and was struggling to survive. Prince debunked the reports, stating that "it's all good" despite the fact that the child was already dead.

After it was reported in the media that the child in fact had died, Prince kept his silence and refused to confirm the baby's passing. In contrast to Prince's open discussion of his problems related to his career and personal relationships, he has never written openly about his son's death or expressed his emotions about the tragic experience in his songs.

Despite the lack of concrete evidence, it is certainly possible to conclude from Prince's actions following the child's death that he attempted to expel the tragedy from his mind and turn back to his music for solace. By contrast, there is no evidence that Prince engaged in any sustained period of grieving or processing of the emotional issues surrounding the tragedy. Indeed, just weeks following the death, Prince embarked on the Love 4 One Another Charities tour, followed by the Jam Of The Year tour, which kept him on the road for most of 1997. The pace was exhausting, possibly serving to distract Prince from the pain.

Subsequent events lend some credence to the view that the death of the child caused Prince to withdraw from Mayte (and possibly, vice versa). Whether the death of their child was the sole factor, or even a major factor, in Prince and Mayte's separation again cannot be determined conclusively.

26 October (am) 1996

Prince plays his first concert since the Hawaiian tour. It was also the first concert by the revamped NPG: Kat Dyson (guitar), Rhonda Smith (bass), Morris Hayes (keyboard), Kirk Johnson (drums), and Eric Leeds (saxophone). The performance was announced on KMOJ, KDWB, and Rev-105 radio stations. Around 300 fans lined up before the doors opened at 1:20 am. Prince started early because he hoped to get in a second set the same night. However, he had been suffering

from a sore throat so he rejected the idea. Throughout the set, Prince took several breaks to go and sit at the side of the stage and sip on tea.

The concert opened at 1:35 am with James Brown's "Talkin' Loud Sayin' Nothing" (from There It Is, 1972), which gave the band members a chance to introduce themselves as they played solos. The house lights were turned down for "Purple Rain." Two Emancipation tracks followed, "Jam Of The Year" and "Get Yo Groove On" (with a bit of "Six"). Prince left the stage to enjoy his tea after "The Most Beautiful Girl In The World." The concert continued with "Starfish And Coffee" and another Emancipation track, "Face Down." "I love this song," he said before launching "One Of Us." Next was "The Cross," before Prince finished the hour-long set with a version of Jimi Hendrix's "Who Knows." (first released on Band Of Gypsies, 1970). "It's past my bed time, so y'all can dance for awhile," he said as the concert was over by 2:35 am. The doors remained open until 7:00 am, much later than usual. Around 3:30 am, "Jam Of The Year" and "Betcha By Golly Wow!" were played over the PA.

26 October 1996

Prince and EMI host a combined listening party/press conference at Paisley Park for around 150 music industry and media people from all over the US. Prince gave them a tour of the studio complex before sitting down in the control room in one of the studios to play select cuts from *Emancipation*. He then answered questions from the guests. After disappearing for 15 minutes, Prince returned for a four-song set: "Purple Rain," "Get Yo Groove On" (incorporating a bit from "Six"), "The Most Beautiful Girl In The World," and "Jam Of The Year."

27 October (am) 1996

Prince plays a 30-minute set at Paisley Park a few hours after the private concert for the music industry and media people. Not more than 100 fans attended the show, which wasn't advertised like the previous night's concert. He came out at 2: 30 am with a paper in his hand, which he put on a music stand. He started to read the words to the song, which turned out to be "Joy In Repetition." Before launching into the guitar solo, he picked up the music stand and threw it across the stage. "The Cross" was next, followed by "One Of Us," which Prince preceded by asking the crowd, "Do you believe in God?" and "Where are you gonna go after you die?". Prince seemed sort of distracted throughout, like something was weighing heavily on his mind; he appeared to be somewhere else mentally. He concluded the set with "Sexy MF" and "If I Was Your Girlfriend." Before he left, he addressed the crowd and said, "Freedom is a truly beautiful thing."

29 October 1996

A photo shoot is held at Paisley Park

30 October 1996

Prince goes on a promotional trip to Japan, spending three days doing rounds of interviews with the Japanese and Australian media. He returned to the US on November 3rd.

Early November 1996

Eric Leeds meets with Prince regarding payments owed him for studio work and rehearsals in 1995 and 1996. Prince denied that any money was owed, claiming that if any agreement to pay Leeds existed, it was made without his authority. It would be six years before Leeds worked with Prince again, then having resolved the matter.

4 November 1996

Prince tapes an interview with Oprah Winfrey at Paisley Park, for broadcast on *Oprah* later in November. The conversation covered a variety of subjects, including the name change and his meeting with Mayte. She joined him midway through the interview. He said that they felt like they had known each other in a previous life. The subject of the baby rumours came up, but Prince only said that "our family exists."

Prince was unusually open when he talked about his childhood and troubled relationship with his father. When asked which was the most autobiographical scene in the *Purple Rain* film, he replied, "I'll say it was probably the scene with me looking at my mother, crying." Prince also revealed that an alternate personality, created by him at the age of five, was discovered when he was helping a friend through therapy. Winfrey asked if this other person had a name, and Prince replied, "That's what's so interesting to me. I think that's why I changed my name. I think that's who I am now. I very much feel divorced from Prince."

4 November 1996

A death certificate for Prince and Mayte's baby is filed with the Hennepin County Medical Examiner. No father was listed and the mother's name was given as Mia Gregory. No name was listed for the baby.

9 November 1996

Prince shoots a video for "Betcha By Golly Wow!". The video appears to be Prince's way of saying that everything was alright with the baby, as it shows him arriving at a hospital wearing medical garb to attend to a pregnant and smiling Mayte. The self-directed video also features 50 dancers and gymnastic feats of Olympic gold medalist Dominique Dawes.

10 November (am) 1996

Prince attends a Paisley Park party. He showed up at 3:30 am and hung around with some friends, including Jellybean Johnson. "Mr. Happy" and "Jam Of The Year" were played from CD.

11 November 1996

Prince gives a large number of interviews at Paisley Park from November 11th to 16th. Recurrent topics in the interviews were the name change, his belief in God and the afterlife, and Mayte's influence on him. He said that recording, while still a large focus of his life, had become less important after marrying Mayte. "The rock trip is dead," he said steadfastly, arguing that he jettisoned the "Prince" name because it held a "massive ego," something he realised was no longer needed once he got married. Prince admitted that he found it difficult to trust people, having been "burned so many times." Although he maintained that he held no grudges against Warner Bros.,

his disdain of the music business was made very clear. He complained that he didn't actually own his music and coined an expression that he would repeat many times in the ensuing years. If you don't own your masters, your master owns you.

12 November 1996

Prince celebrates the forthcoming release of *Emancipation* by performing an "*Emancipation* special" show at Paisley Park. The concert was broadcast live by MTV, VH-1, and BET in the US, and by various other television and radio stations around the world. MTV Europe broadcast the performance on November 23rd. Amongst the guests were rapper Doug E. Fresh, who remained in Minneapolis to do some recordings with Prince.

The show began with the video premiere of "Betcha By Golly Wow!", which was followed by a 25-minute live performance, starting with a pre-recorded intro from "Slave" with a choir chanting "free at last!" and dancers emulating the Sign O' The Times tour marching drum intro. This ended with a sample from Martin Luther King Jr.'s "free at last" speech, all while the laser lights formed the word "Emancipation" at the back screens. The performance featured a great deal of pre-recorded music although Prince's lead vocals and guitar were live throughout.

Prince came onstage and started "Jam Of The Year." Next was "Purple Rain." Prince only did the first verse and chorus before ending it with the familiar guitar solo and singalong portion. He dropped the guitar as The Hornheads entered the stage for the next song, "Get Yo Groove On" (their parts were from tape, as they had recorded a new horn arrangement for the song to replace Eric Leeds' part on Emancipation). A bit later into the song three female and three male dancers appeared as well. The song ended with the main riff from Madhouse's "Six." The horn section left the stage while the dancers remained as Prince started "Joy In Repetition." The horn section guested briefly for a few bars of "Sexy MF," after which they quickly left again. "If I Was Your Girlfriend" was next, followed by "One Of Us." "Welcome to the dawn," Prince said before he left the stage as a pre-recorded "Emancipation" was played while the laser lights lit up the text "Happy Birthday Mayte!"

13 November (am) 1996

Prince holds a 15-minute press conference at Paisley Park following the "Emancipation concert." Around 100 reporters were assembled. Later the same night, Prince took the stage again for a brief five-song set, which ended with "The Most Beautiful Girl In The World" and "The Cross."

13 November 1996

"Betcha By Golly Wow!" is released to US radio. The song didn't appear on any of the regular *Billboard* charts due to the fact that no commercial single was released in the US. It peaked at number 32 on *Billboard's* Hot 100 Airplay Chart and at number 10 on the Hot R&B Airplay Chart.

15 November 1996

A different video of "Betcha By Golly Wow!" premieres on *Top Of The Pops*, UK television. This version features Prince performing the song solo.

16 November (am) 1996

Prince performs at Paisley Park. The concert was announced on KDWB and KMOJ radio stations and around 250 people were in attendance. Mayte watched the concert, sitting by the soundboard. Doug E. Fresh was also at the show. The lavender piano that was used during the "Emancipation concert" had been added to the edge of the ramp.

Prince came out at 2:15 am and began playing a warmup jam. He made a dramatic appearance on top of the piano, dancing and trying to get the audience to clap their hands to the beat. He turned the jam into "Face Down." The house lights were then turned off as Prince sat down at the piano to play "Forever In My Life." The song segued into "The Ballad Of Dorothy Parker." Still at the piano, he continued with Donny Hathaway's "The Ghetto." Leaving the piano, the show proceeded with "Jam Of The Year," followed by "Purple Rain" and "Get Yo Groove On." Prince announced "The Most Beautiful Girl In The World" as the first release on NPG Records. The next song was "Starfish And Coffee" which had the audience singing along. Prince picked up the guitar and played Graham Central Station's "Tell Me What It Is" (from Graham Central Station, 1974) and Al Green's "Love And Happiness." The lights were turned off again and Prince spoke some of the words to "Take Me With U" before playing the song. Before concluding the set with "Sleep Around," he said, "Good night, you're all welcome to come back tomorrow night and dance."

17 November [am] 1996

Prince plays several *Emancipation* tracks during a Paisley Park party. Prince sat on a couch behind a small DJ booth on the stage. Mayte joined him later. Fans had heard about the previous night's concerts and there were around 400 people in attendance.

19 November 1996

Release of *Emancipation* by "\(\frac{A}\)." The album was a critical moment for him, for his stock was at a low ebb after dwindling sales and waning public interest for most of the '90s. His last major commercial success had been 1991's *Diamonds And Pearls*, which sold 2.4 million copies in the US; his four records of new music since *Diamonds And Pearls* (\(\frac{A}\), Come, The Gold Experience, and Chaos And Disorder) had sold a combined 2.1 million. *Emancipation* loomed as an opportunity for Prince to put the distractions of the preceding years behind him and remerge as a groundbreaking and popular artist at the forefront of pop music. Although he recorded and produced the music under his own auspices, he linked with EMI-Capitol to distribute and promote the album, which was attributed to "\(\frac{A}\)."

Containing 36 songs, and three hours of music, *Emancipation* was a three-CD set, making it one of the longest records of all-new material ever released. Prince said that he always had wanted to release a three-record set. However, for a major artist in the '90s, releasing a triple CD of new music was unprecedented; even double albums were rare and commercially risky. Clearly, the album was intended to dazzle, proving that Prince had lost none of his skills or power. It was promoted as an artistic rebirth, employing the slogan that it was the record Prince was "born to make." Prince willingly admitted that it was his most important record to date.

Emancipation was warmly embraced by the critics, who saw

it as a return to form after a number of disappointing records. Some complained about a lack of experimentation, but the general opinion was that the album was a truly impressive tour de force. Many commended Prince for having the courage to release an extravagant triple CD on an already glutted pre-Christmas market, mere months after *Chaos And Disorder* had flopped.

Prince was fully committed to promoting *Emancipation*. He appeared on several high-profile television shows in the US and Europe, and he gave more interviews than he had ever done before. His new label, EMI, pulled out all the stops, launching an ambitious publicity campaign that was planned to last two years. The combined efforts seemed to pay off as the album quickly reached number 11 on *Billboard's* Pop Chart and number six on the R&B Chart, which was quite impressive considering that the album was a three-CD set.

Emancipation was certified double platinum (2 million copies) in February 1997 by the RIAA (the Record Industry Association of America), but the set didn't actually sell more than around 570,000 units in the US. The figure is automatically tripled because it was three-CD set. Furthermore, RIAA bases its certifications on the number of albums shipped to record stores rather than the number of records sold. Regardless, because of Prince's high royalty percentage, he did make a great deal of money on the album.

The release of *Emancipation* corresponded roughly with the untimely and tragic death of the child born to Prince and Mayte. Although he never addressed the situation, this event seems to have shaken Prince in a deep way that ultimately affected his feelings towards the *Emancipation* project. He incorporated very few of the album tracks into his live work and he soon began replacing them with more familiar Prince material. Placing a further damper on the project, EMI-Capitol was having problems, eventually leading to the record company being shut down in the spring of 199°. The album was doomed after the label's demise and Prince completely lost interest in the project at that point. In the end, the album failed to reinstall him at the top of the charts and it didn't have nearly the popular impact that he had hoped.

20 November 1996

Broadcast of a syndicated US radio show with Tom Joyner featuring an "Emancipation Special." It consisted mainly of several songs from the album, but also a new unreleased song entitled "2morrow," which later surfaced on the Crystal Ball three-CD set.

20 November 1996

Prince tapes a live performance in a Chicago television studio for broadcast on the *Oprah* show. He played "Do Me, Baby," "If I Was Your Girlfriend," "Sleep Around," and "Betcha By Golly Wow!".

21 November (am) 1996

Following the live taping for the *Oprah* show, Prince plays a 70-minute concert at the Park West in Chicago. The tickets clearly stated "No Performance Scheduled," but that didn't stop hundreds of fans from braving the cold and the snow.

Just before 12:30 am, Morris Hayes came out and checked his keyboard, and the whole band followed moments later. Before anyone knew what was happening, they launched into "Jam Of The Year." It had a long musical intro before Prince finally appeared onstage. At one point, he asked, "What are y'all doing here? We weren't supposed to be making any noise tonight." "Purple Rain" and "Get Yo Groove On," going into "Six," followed. Prince introduced "The Most Beautiful Girl In The World" by asking, "Where are all the pretty girls?". The band started playing the song but Prince halted them. He asked where the pretty girls were at again and launched instead into "The Ride." "Do Me, Baby," with Prince at the piano was next. He inserted lines from "Adore" and "Scandalous." "Sexy MF" and "If I Was Your Girlfriend" followed. "Let's end this night on that high note," Prince said after playing "One Of Us." When the crowd roared in disapproval of the ending, Prince asked, "You think we can get higher?". The band started "Sleep Around" during which Prince played his bass guitar on one leg. He led the crowd in a chant of "C-H-I" (as in Chicago) and he added, "I love ya." He blew a kiss to the crowd and left the stage while the band finished up the song.

21 November 1996

The Oprah show featuring Prince is broadcast. It was his first US television interview in 11 years. The one-hour show (actually about 45 minutes of broadcasting time without the commercials) featured the pre-taped interview with Prince and Mayte, and live footage from the concert in Oprah's Chicago television studio shot the previous night: "Do Me, Baby," "If I Was Your Girlfriend," and "Sleep Around" ("Betcha By Golly Wow!" wasn't aired). The show also included some documentary footage, including interviews with Kirk Johnson, Morris Hayes, and Mayte's mother.

4 December 1996

Sign O' The Times and Lovesexy tour band member Boni Boyer dies at the age of 38 of a brain aneurysm. Sheila E. was at her side in Oakland. Prince donated generously to help fund her family's funeral expenses.

5 December 1996

Prince attends a concert by TC Jammers at Bunkers in Minneapolis. He didn't perform with the group. St. Paul Peterson announced the death of Boni Boyer and dedicated a version of "Nothing Compares 2 U" to her memory.

7 December (am) 1996

Prince attends a party at Paisley Park. Only about 50 people were present. Prince appeared at 2:00 am at the DJ booth where he played live versions of "17 Days" and "Dreamin' About U," and an instrumental version of "Brick House." He also played a track based on The NPG track "Mad" with guitar and bass solos. DJ Brother Jules also played many Prince tracks.

9 December 1996

Prince and Mayte attend the premiere of the film *The Preacher's Wife* at the Ziegfeld Theatre in New York.

10 December 1996

Prince and Mayte watch the New York Knicks versus Washington Bullets basketball game at Madison Square Garden in New York. They had front-row seats together with EMI head Charles Koppelman.

11 December 1996

Prince joins Gloria Estefan, Chaka Khan, and Donna Summer onstage at the Lunt-Fontanne Theatre in New York during their "Three Divas On Broadway" concert. He was invited by Estefan to play guitar on the show. He appeared wearing dark shades and played guitar and soloed on her song "Turn The Beat Around." Brief clips taken from the performance were shown on VH-1 as well as on *Access Hollywood*.

16 December 1996

Prince spends a day in Toronto, Canada, giving interviews to the Canadian media in his hotel room.

17 December 1996

Prince moves on to Montreal, Canada, for more promotional interviews.

19 December 1996

Prince appears on NBC's *The Today Show* with Bryant Gumbel in New York. It was his first-ever live television interview. The conversation with Gumbel lasted about 13 minutes. Prince said that he saw *Emancipation* as a two or three-year project with "at least 18 singles." Mayte joined the conversation after a while. Prince said to her, "You can tell them," that they both believe in reincarnation and, more specifically, that they were soul mates in a previous life "somewhere in Egypt." He said that Mayte had him in "studio rehab," to prevent him from recording too much.

Although he didn't address it directly, Prince more or less confirmed the rumour that their baby had died, "Anything that happens we accept and move on." To Gumbel that sounded like something had actually happened to the baby, asking if it was true that Prince and Mayte had accepted it. "It's happened for a reason, yes," was all Prince would say.

23 December 1996

Twin sisters Erlene and Arlene Mojica are fired from their employment with Paisley Park Enterprises for refusing to sign a confidentiality agreement. Erlene had been employed as a nanny by the couple in July 1996, while Arlene had been Mayte's personal assistant and bodyguard since the summer 1995. They were Spanish-speaking Puerto Ricans and had been very close to Mayte. Strongly invested in their care of Mayte and in her pregnancy, they were devastated by the death of the baby.

28 December (am) 1996

Prince plays at Paisley Park as a warm-up for the forthcoming Love 4 One Another Charities tour. Guitarist Mike Scott had been added to the line-up since the Chicago show a month earlier. He was an experienced studio musician, having played on Jimmy Jam/Terry Lewis sessions for Janet Jackson, Lionel Richie, Sounds Of Blackness, Johnny Gill, Karyn Whyte, and many others. He had played with Kirk Johnson's band TKO. At the same time, Eric Leeds had left the band after a dispute with Prince over payments. The Soundstage had red and white Christmas lights hanging down the walls and a Christmas tree in the corner. The stage was painted red and had Christmas lights along the side of it.

Prince took to the stage at about 2:00 am, opening with "Somebody's Somebody," singing most of the song with his

eyes closed. "Talkin' Loud And Saying Nothin'" and "Purple Rain" were next. After "17 Days," Prince began to play "The Most Beautiful Girl In The World" at the piano, but changed his mind and quickly segued into "How Come U Don't Call Me Anymore" instead. "Take Me With U" was segued into "Raspberry Beret." Before closing the 45-minute set with "Face Down," Prince responded to some fans' complaints on the Internet that Mayte was making him change from his usual ways, scolding, "I don't hate nobody. The reason why they hate you is they wanna be you. I found me my Puerto Rican and y'all hate her because y'all wanna be her. Fuck all y'all. Y'all can kiss my ass. If your enemies treat you bad, then you just gotta lay." The set closed with "Face Down."

After the set was over, Prince unexpectedly returned to the stage to inform people how they could get in to the next night's benefit concert. DJ Brother Jules started up a song and the band joined in, playing around. Prince then invited people to come up onstage to dance, and if they were good enough, they would be put on the guest list for the next night. Most everyone who went up got the OK to be put on the list from Prince, but two girls went up and weren't doing anything special, so Prince said that they had better start dancing or they "ain't getting in." Another guy came up with a Michael Jackson mask on and starting dancing around, which prompted some Jackson-inspired shouts from Prince.

28 December 1996

Prince previews the Love 4 One Another Charities tour with another Paisley Park show. The 500-strong audience was mainly comprised of school students from across the land and 300 Chicago fans that benefited from a special package deal including airfare, accommodation and show tickets for \$200. They also had a special pass that let them have some food.

The band came on the stage at 10:55 pm and started playing "Jam Of The Year" while Prince asked the crowd to represent their cities. Chicago was the loudest so Prince said, "Forget Minneapolis, I'm performing in Chicago tonight!". The rest of the 80-minute concert featured an abbreviated version of the set that would be performed on the tour. One of the highlights was "Face Down." Prince first jammed on his bass guitar for a good five minutes while the crowd chanted "play that motherfuckin' bass!". He performed most of the song on the piano and had the crowd dancing. R&B artist Tony Rich came up onstage to join the band during "Sleep Around" by playing some piano. Prince then picked up the GoldAxxe again and jammed with him. Prince told "Chicago" to start singing "Partyman." Radio DJ Tom Joyner came out for a minute and sang along a little bit.

3 January 1997

Prince makes an unannounced appearance on The Today Show. It was Bryant Gumbel's last appearance as host of the show after 15 years on the air and the whole show was an emotional goodbye to him. His fondness of Prince's music was mentioned and they also recalled his doing the first-ever live interview of Prince on television (the December 19th show). At the end of that interview, Gumbel had joked about Prince's special taste in clothes and the fact that Prince would never wear a blazer, a tie, and flat shoes like he does. Much to his surprise, Prince appeared on the set of the show, all dressed up in a formal black suit with tie and dark-framed glasses; his whole outfit was an imitation of what Gumbel wore. Prince performed a special medley of "Take Me With U" and "Raspberry Beret." The latter song featured special lyrics that Prince wrote in honour of Gumbel, encouraging him to "keep his cool" whatever he was going to do next. While the show was off the air, Prince performed "Talkin' Loud And Sayin' Nothing" for the people in the studio.

7 January 1997

Prince makes a live appearance on the syndicated *Rosie O'Donnell Show* in New York. He played "Somebody's Somebody" and "The Holy River" live and did a short interview with the host of the show, Rosie O'Donnell, in between the two songs. The interview consisted of small talk between the two, with O'Donnell inventing a nickname for Prince, "Taffy" after the acronym "TAFKAP" or "The Artist Formerly Known as Prince."

7 January 1997

Prince kicks off the Love 4 One Another Charities tour with a performance at the Tower Theatre in Philadelphia. After focusing mostly on Minneapolis appearances in 1994 and 1995, the Love 4 One Another Charities tour gave thousands of fans in some of the major US and Canadian cities the chance of seeing Prince perform for the first time since the Act I tour four years earlier. The itinerary took in 21 regular concerts and four club gigs. Much like the Act I tour, the bulk of the concerts were held in fairly small-sized venues, ranging from 1,500 to 6,000 seats. Most concerts were announced at short notice, but Prince had no trouble selling out the shows.

The title of the tour was due to the fact that some of the proceeds went to Prince's Love 4 One Another charities organisation. Due to heavy scalping, Prince cancelled several announced dates. He felt that the illegal activity of selling concert tickets at profit compromised the goodwill generated by a charitable tour. The tour was planned as a warm-up for an extensive *Emancipation* tour, but the album never met sales expectations and with the closing of EMI-Capitol, plans for a record company-sponsored world tour were aborted.

The new NPG line-up was comprised of: Kat Dyson and Mike Scott (guitar); Rhonda Smith (bass); Morris Hayes (keyboard); Kirk Johnson (drums). Some guest appearances on the tour were made by Sugar Blue on harmonica. The production was considerably scaled down in comparison to most of Prince's tours of the past. The concerts featured very lively interaction with the crowds and Prince allowed fans to touch him when he was near the edge of the stage, which contributed to the creation of a casual atmosphere.

Somewhat surprisingly, the maintry of the set consisted of "Prince" songs. Despite the recent release of Emanaparon, the show contained only six tracks from the album. Two James Brown covers were performed: "Talkin" Loud and Sayin Nothing" from There is in 1972, and "I Feel All Right" from As The Aprille 1912, 1998. The chorus of the latter was incorporated into a lam centred around "Sleep Around," which also included a horn riff from Duke Ellington's "Take The A-Train." As previously, Prince also covered Joan Osbomes "One Of Us' from Pelick, 1995.

The concerns lasted between \$11 and 110 minutes. The basic set list was as follows: "Jam Of The Year" — "Taikin Loud And Sayin" Nothing — Purple Rain" — 111 Days — Ger Yo Groove On — "Six" — "The Most Beautiful Girl in The World — "Face Down" — "The Cross — "One Of Us — "Do Me. Baby — mediey — "Sexy MFI — "If I Was Your Girlffiend" — "How Come U Don't Call Me Anymore — "Take Me With U" Raspberry Beret — "Mn Happy — 118 And Over — "Sleep Around" — "Take The A-Train" — "I Feel All Right — "Johnny."

In addition to the songs above. "The Ride" was often played, while "Somebody's Somebody" made at least one appearance. The Santana medley made a few rare appearances in the set. A 'am featuring a repeated chorus of "Freedom is a beautiful thang" was played once. Lyrical excerpts from "Partyman" and some snatches from "We Gets Up" were occasionally added to the "Sleep Around" 'am. A bit of "Girls And Boys" was played a few times during the encores.

The "Do Me. Baby" medley included a bit of "Diamonds And Pearls" on a few rare occasions. A part of "Condition Of The Heart" was sometimes played at the plano, either before "How Come U Don't Call Me Anymore" or after "Do Me. Baby." while a portion of "Kiss" was played at the plano once. Instrumental snippets from other tracks were also incorporated into some of the songs from time to time.

"The Holy River" was introduced halfway through the tour and was occasionally played in the latter stages. Towards the end of the tour. "Baby, I'm A Star" and "1995" were added to the "Sleep Around" iam. Replacing "1" Days," "Little Red Corvette" was played towards the very end of the tour.

8 January 1997

The Love 4 One Another Charities tour continues with a concert at The Roxy. Boston.

9 January 1997

Prince meets with actress and Under Tee Ceery, Moon co-star Kristin Scott-Thomas in New York. Scott-Thomas was a guest on Lite With Regit and Katey Lee, which Prince happened to see and they met up afterwards for tea. They attended the premiere of Woody Allen's film Everybidy Says I Love Vou at the Zeigfeld Theatre. After the premiere. Scott-Thomas and Prince split ways. Scott-Thomas went to an aftermovie party while Prince attended David Bowie's 50th birthday celebration concert at Madison Square Garden in New York.

10 January 1997

Concert at the DAR Constitution Hall. Washington DC.

T. 227_25_1557

Copies of a two-track CD, containing "The Truth" and "Don't Flay Me." are sent to some fournalists and Prince associates. The tracks were taken from The Track, an "unplugged" album by "\$\tilde{T}\$. The NPG Records CD-single soon became commercially available through Prince's 1-511-NEW-FUNK mail orden.

Ti January 1997

Contert at the Roseland. New York, Before the show, Printe taped an interview with Chris Rock for broadcast on VH-1. Obviously a fan. Rock asked many questions that fans would probably ask if given the chance. Asked to assemble his dream band. Printe choise Shella E. on percussion. Michael Bland on drums. Lisa Coleman on keyboard. Wendy Melvoin on guitar, and Roonda Smith on bass.

13 22-25, 1667

Concern at the State Theatre. Detroit: The show included a rare performance of "Somebody's Somebody."

13 22-22, 1697

"The Holy River" is released to pop radio stations. The single wasn't released commercially and didn't chart on the regular Billbrard charts. The song got to number 65 on Billbrard's Hot 111 Aimplay Chart.

13 227, 257

"Somebody's Somebody" is released to urban R&B radio stations. Like "The Holy River," the single wasn't released commercially. "Somebody's Somebody," reached number 15 on Billerard's Hot R&B Airplay Charu.

15 2 2 127

Prince attends the baskerball game between the Minnesota Timberwolves and the Chitago Bulls at the Target Center in Minneapolis. He sat next to Jimmy Jam. Terry Lewis, and a bodyguard.

18 227 227, 1557

Concert at the Bourwell Auditorium. Birmingham. Prince added a fam featuring a repeated chorus of "Freedom is a beautiful thang."

19 227 227 [27] 1557

Prince plays a brief 15-minute set at 5 Points Music Hall. Birmingham. Using instruments and equipment borrowed from the house band. Cheese Brokers. Prince and the band played two unidentified numbers. One of them included a chant of TNPG in the motherfuckin house. Which the audience took part in. There were a few technical difficulties. Mike Scott broke string almost immediately and Prince accidentally stepped on an effects unit that pulled all the distortion and half the volume out of Scott's rig. Someone quickly handed Scott another guitar while Prince cranked the volume on the amplifier. They left the club after the short performance and sped off with a police escort.

19 1272274 1997

Concert at Atlanta Live. Atlanta.



25 January (am) 1997

Footage for the "Somebody's Somebody" video clip is shot at Paisley Park

31 Januaru 1997

NYC, a cassette featuring two tracks from the concert at Roseland in New York on January 11th 1997, is made available through the 1-800-NEW-FUNK mail order. Both sides of the NYC cassette are the same, with "Jam Of The Year" leading into via the magic of editing. "Face Down."

1 February 1997

VH-1 broadcasts Chris Rock's interview with Prince made prior to the January 11th Roseland concert in New York.

7 February 1997

Comedian Chris Rock's new Friday late-night comedy and talk show. *The Chris Rock Show*, launches on HBO with Prince as one of the guests. He performed "Face Down," lip-synching to the NYC recording of the song. Earlier in the day. Prince was interviewed at his hotel by Spike Lee on behalf of *Interview* magazine.

8 February 1997

Prince wins the Special Achievement Award at the 28th Annual NAACP Image Awards, held at the Pasadena Civic Auditorium in Pasadena. Prince performed a lip-synched version of Emancipation. At the beginning of the song. Prince appeared manacled by chains on his wrists. The chains came off just in time for a bass solo. Another notable feature of the performance was the Camille-like voice used for the main vocal track. After a short break, he was escorted to his seat alongside Mayte and George Clinton.

A brief video introduction with popular Prince video clips and some footage from the Love 4 One Another Crammer show heralded a pre-recorded intro by Stevie Wonder. Wonder was then escorted onto the stage where he again introduced Prince, who took the stage to a standing ovation. He spoke some words of thanks and ended by expressing his admiration for Wonder.

9 February (am) 1997

Prince and Mayte sit for a brief interview and a photo session with the Harper's Bazaar magazine in SmasBox Studios. Culver City. It was rescheduled by Prince from the afternoon to this late hour.

14 February 1997

Attributed to The NPG Orchestra. Kamazarra. Prince's first venture into classical musical territory, is released on a cassette by NPG Records through 1-800-NEW-FUNK to celebrate Prince's and Mayte's first wedding anniversary. Both sides of the cassette contain the full 41-minute opus. According to an NPG Records press release, the work is an Torchestral-ballet interpretation of Prince and Mayte's love story? It details the origin of his name, the meeting of Prince and Mayte, and how they became one. Mayte said that a Latin ballet company based in Puerto Rico had expressed interest in the production but nothing came of it. She explained that the ballet revolved around three characters, incorporating both romantic and

tragic elements.

The work takes its title from the Kama Sutra, an ancient Indian text written by the Hindu sage Vatsyayana. It is considered one of the most important works in a long tradition of Indian erotic literature, proclaiming that sexual equality and happiness are rights of every human being.

Kamasutra features classical music orchestration, combining a live orchestra arranged by Clare Fisher with instruments played by Prince. Saxophonist and flutist Eric Leeds and members of The NPG Hornz also appear. The music is entirely instrumental, featuring no vocals or sampled voices. The suite contains 11 tracks, most of them between two and four minutes in length. One of the tracks, "The Plan," was previously released on Emancipation.

Most attempts at classical music by pop rock artists, including some of the most gifted and ambitious musicians like Paul McCartney, Frank Zappa, and Elvis Costello, have met with scepticism from critics and the world of classical composers. Since Kamazurra was attributed to The NPG Orchestra and was only sold through 1-800-NEW-FUNK, it never reached a larger audience and hence avoided the media scrutiny.

16 February 1997

A year after spending his honeymoon in 1996 on Hawaii. Prince returns to play a concert at the Neil S. Blaisdell Center in Honolulu. The concert featured the Santana medley.

20 February 1997

Footage for "The Holy River" is shot at Paisley Park.

22 February 1997

Prince arrives in London. England. Most of the day was spent rehearsing for the Brit Awards at Earl's Court. While in London. England, he gave some interviews to the press. He wanted to perform a club show, but EMI told him that they couldn't get a venue at such short notice.

23 February 1997

Prince attends a party at the In and Out club in London given by designer Miuccia Prada. Guests included Biork. Naomi Campbell. Damlen Hirst. Vivienne Westwood, and Joacquin Cortes. Prince stayed a couple of hours.

24 February 1997

Prince performs at the Brit Awards in London. He was nominated in the Best International Artist, but lost the award to Beck. There was cheering from the audience when the host announced Prince. The stage went dark and the guitar introfrom "When Doves Cry" started, followed immediately by the introduction to "1999." Whilst this was happening the band marched on, all dressed in white. A portion of "We March" was played. Prince then appeared from benind Morris Hales keyboard and the band cut into "Emancipation." The performance finished with Prince picking up his bass guitar and doing a brief fam with Rhonda Smith. There was a press conference backstage after the show, but Prince didn't want to talk to the media. He spoke with Mel B. of Spice Ciris after the show.

Prince taper a live performance of "The Holy Pover" for UK televisions Top Of The Pops. He returned to the US later the same day.

27 February 1997

Princes appearance on the 29th Annual NAACP Image Awards ceremony is broadcast by Fox-TVI

28 February 1997

Broadcast of Prince's performance "The Holy River" on Top Of The Pops on UK television.

28 FETTLET, 1997

Prince attends the Phythm & Blues Foundation Awards
Dinner held at the Sheraton Hotel in New York. He made a
donation from his own Love 4 One Another charity to the
foundation. Also present were Aretha Franklin. Stevie Wonden
Curtis Mayfield. Bruce Springsteen, and Bonnie Pairt.

Later in the evening. EMI-Capitol Music Group head Charles Koppelman hosted a private party for Prince to celebrate the double-platinum sales of Emancipation. The party was held at the Life nightchib in New York where DJ Brother Jules, flown in from Minneapolis, spun the music. Prince was there along with several celebrities and industry executives, including Spike Lee, LL Cool J. The Smashing Pumpkins, Kevin Spacey, A Tribe Called Quest, Russel Simmons, Andre Harrel, Jana Fleischman, Lynn Whitfield, Joan Osbourne, Sheryi Crow, Marilyn Manson, Chris Rock, Doug E, Fresh, Savion Gloven, Charles Koppleman, Quincy Jones, Lenny Kravitz, and Peter Gabriel, Prince didn't perform, He simply walked around and greeted everyone before sitting in his private room. The party lasted well past 4:60 am.

2 March 1997

The Minneapolis Star-Tribune reports that the Minneapolis police department and the Hennepin County Medical Examiner are investigating the death of Prince and Mayte's baby, prompted at least in part by claims made by Erlene and Arlene Mojica.

9 March 1997

Neu: Of The World publishes a story about the death of Prince and Mayte's child. The article was based on interviews with Erlene and Arlene Mojica. They alleged that Prince had ordered that the baby be taken off life support and that he had forced Mayte to follow a vegetarian diet during her pregnancy.

10 March 1997

A legal representative for Prince seeks a temporary restraining order to prevent the Mojica sisters from talking to the media. Showing sympathy for this argument, the court closed the hearings to the public. The Mojicas argued, however, that they had never signed the purported agreements and that their signatures had been forged. Because the court proceedings continued under a veil of secrecy, it is not clear how the case was resolved. However, given that the Mojicas made no further disclosures, it is likely either that the court ruled that they were bound by a confidentiality agreement or that the women simply agreed to keep quiet.

74 Waren "557

The Holy Rover' video premieres on VH-1.

27 March 1997

The Carver County Court holds a hearing about the dispute between Prince and the Molica sisters concerning whether they should be bound to a confidentiality agreement that he claims they have signed. The judge decided that the contract dispute was a private matter and ruled in favour of a gaz orden.

EMI-Capitol Music Group shuts down as part of a restructuring of the whole EMD entertainment conglomerate. Its parent company was unhappy with the label's American business. Chairman Charles Koppelman was dismissed.

Following the demise of EMI-Capitol. Prince decided to stop promoting the Emanupation album and to focus instead on the release of the Crystal Bail archive collection and Tee Trush album through his 1-500-NEW-FUNK mail order service. Planned as the next single off Emanupation. "Face Down" was withdrawn when the record label folded.

4 527 1557

Prince appears at the 11th Annual Essence Awards at Madison Square Garden in New York. He attended with Mayte and presented an award to a 68-year-old gentleman who had taken numerous foster children into his home throughout the years, although his income is only \$20,000 a year. Host Halle Berry said that Prince was moved by this man and preferred to present the award to him and not to play that evening, much to the disappointment of the audience.

5 ETT 1937

Prince and Mayte attend Gianni Versace's fashion show at the Ace Gallery in New York.

10 Epril 1597

Prince performs at the fourth annual VH-1 Honor, at the Universal Amphitheatre in Los Angeles. He first played "The Holy River" and then returned at the end of the four-hour show to perform a short medley of "Take Me With U" and "Raspberry Beret." Other performers included Steve Winwood, James Taylor, Shery! Crow. Celine Dion, and The Wallflowers.

11 April 1997

Prince takes the Love 4 One Ancier Counties tour to the West Coast for a concert at the Pantages Theatre in Los Angeles. The show introduced "The Holy River" into the set.

Prince had initially planned to play two concerts in California following his appearance at the 1H-1 Honori, plus a possible aftershow at the DNA Lounge in San Francisco. However, a concert at the State University Event Center Arena in San José on April 12th was cancelled at the last minute due to excessive scalping. The aftershow was also consequently cancelled. Both concerts were rescheduled for later in April.

11 April 1997

The VH-1 Honors show is broadcast.



19 627 1997

First of two concerts at the State University Event Center Arena. San Jose, Prior to the concert. Prince was interviewed for the US television programme Enternativisma Triagni.

19 ET 1997

An art gallery in Cologne, Germany, displays paintings inspired by Prince's music and his Love 4. One Another concept, Prince himself wasn't present at the official opening of the exhibit but sent a thank-you note. The paintings were displayed until May 3rd.

20 5770 1997

Second concert at the State University Event Center Arena, San Jose, Carlos Santana guested onstage to play on the Santana mediev.

21 famil (2m) 1997

Prince plays a brief 15-minute set at the DNA Lounge. San Francisco, following the second San Jose show. He got onstage at 3:25 am. The only band members accompanying him were Kat Dyson, Rhonda Smith, and Kirk Johnson, First Prince coaxed Smith onstage with him and they played "The Ride" together, using borrowed equipment from a group called Grooveline. Prince smashed down the guitar after the song and left the stage. A DJ named Hollywood from WILD 107 radio came out and asked the crowd to give it up for The Artist. Prince returned with Dyson and Smith, and they played Graham Central Station's Tell Me What It Is followed by Siv and The Family Stone's "Thank You For Talkin" To Me Africa" from Teere' A Rice Grin On. 1971 , which is essentially a slowed-down version of "Thank You" Falertinme Be Mice Elf Agin . It looked as if Prince was teaching Smith the bass parts as they went along because she was watching his fingering carefully. Prince smashed down the guitar again, before leaving the stage at 3:25 am.

25 Epril 1997

An interview with Prince is broadcast on Entertainment Tinight. US television. Exclusive footage taken from the April 19th San José show was also included.

25 Epril (am) 1997

Prince throws an early-morning party at Paisley Park.

28 EDTI 1997

Concert at America West Arena. Phoenix.

29 Epril [2m] 1997

Prince plays a 20-minute gig at the Electric Ballroom in Tempe after a performance by a blues band. Using the house band's equipment. Prince and The NPG kicked off at 12:50 am with an instrumental lami possibly the Santana medley. They continued with "The Ride." Prince didn't sing much, concentrating on playing the guitar instead. He spoke to the crowd a little and the whole thing was very low-key. At about 1:10 am. Prince left stage and the security began pushing people out of the club.

29 Pani 1997

Concert at RIMAC Center, San Diego.

30 April [am] 1997

Prince plays a short aftershow gig at Cane's Bar and Grill. Mission Beach. After a set by a local fazz-funk band called The Price of Dore, at 1:40 am. Morris Hayes and Kirk Johnson took the stage. They whispered something to each other and began an uptempo funk 'am. Rhonda Smith came out next. followed by two members of the previous band, who played percussion. As they established the groove. Prince finally appeared, accompanied by the house band's guitarist, who briefed Prince on his gear and equipment set-up. As Prince improvised funky guitar licks, he spontaneously pointed at band members to take solos. He also played around a bit on the keyboard. Arter awhile, he went up to the microphone and playfully cleared his throat. The band stopped, and Prince played a rhythm guitar solo, proceeding to change the tempo into a slower rhythm. He then motioned for the band to join back in. He rapped the first two verses of Johnny before instructing the audience to take part in the "a20-oh-ohh" chant. After some additional amming. Prince left the stage and Hayes thanked the audience for coming out, explaining that they had other obligations they had to attend to. The set lasted about 20 minutes.

30 April 1997

Prince attends a concert by Erykah Badu at First Avenue in Minneapolis. A Paisley Park party was thrown for her after the concert.

May 1997

Prince begins work on the Neugra er Saul album in the spring of 1907. The Like Funky Music and Shoo-Bed-Ooh were two of the first tracks he recorded for the album. Recording sessions for the album continued on and off throughout the year, before it was completed in February 1998.

Early May 1997

The Borders Books and Music US store chain starts sponsoring a giveaway of a promotional cassette single of "The Holy River" with any purchase. The first track on the tape was the edited ±60 minutes single version of "The Holy River." while the second track was "Welcome 2 The Dawn" from *The Trace* album.

4 May 1997

The Maggett Tonight episode featuring Prince is premiered by the Canal-cable channel in Spain. The show featured the revamped 1905 version of "Starfish And Coffee," a parody of Raspberry Beret" called "Raspberry Sorbet," and an Enancipation leftover entitled "She Gave Her Angels," later released on the Crystal Ball three-CD set. Prince also played a bit of a country song and the puppers made lokes about his name, the clothes he used to wear in the past, and how fast he can write songs. The Maggett Tongett show was cancelled by ABC in the US before the Prince episode was aired. However, the episode has since been shown in the US and many other countries. The date of the taping isn't known, but it is believed to have happened in September 1996.

FMai an 1887

A Painey Park party in the cownth Contribution as a special guest.
Portion made a crief appearance. Dij British judic played two
tem mutes each of "The Holy Polen" and "Pace Down."

E #2, 189

Prince in ducts George Climons Parliament and Funkadello bands Into the 1967 Rook & Roo. Hall of Fame in Cleveland. He came charage with Mayne and gave a short speech. Prince dions participate in the P-Funk All Statistan that featured George Climon and many past and present members of the Parliament and Funkadello pands including Bootsy Collins and Bernie Wortell.

Ma 1337

Princes official Love 4 One Another web site opens. The site was designed by a group of on-line Prince followers after he had a unched the idea through his internet messenger "BedIS-oream." It became a replacement for The Dawn site.

13 Ma. 1537

Prince attends Stevie Wonder's 47th birthday party at the Hollywood Athletic Club in Los Angeles. Around 400 celebrities were invited.

17 May 1997

Prince resumes the Lone 4 One Charities tour with a concert at CSU Convention Center. Cleveland.

18 May 1997

Concert at Louisville Gardens, Louisville,

22 May 1937

Broadcast of the Essence Awards on the Fox-T i network

24 May [am] 1997

Prince hosts a Paisley Park party. He stayed only for a few minutes. DJ Brother Jules played a new mix of "Face Down."

26 May 1997

Prince runs into Cynthia Johnson, gossip columnist for the Minneapoli: Star-Tribune and the inspiration for "Billy Jack Bitch." in the Paisley Park parking lot. They had a friendly convertation.

29 May [am] 1997

Prince gives another Paisley Park party.

1 June (am) 1997

Another early-morning party is thrown at Paisley Park. Prince and Mayte were in attendance. Mayte danced with some of the crowd.

2 June 1997

Entertainment Tonight airs part two of the Prince interview.

5 June 1997

Concert at The Warehouse, Toronto. Canada.

I JUNE DI

The Face Down when is premiered in Gamilian the matter states of the occasion of Parameter. Kan Down and Residual Smith were in television.

E JUNE 1997

Canada Following the show Prince appeared at a at Metropolis a nightful in Montrea. He remain 112 section of cowing the canades out on a furthday the crowd sang "Happy Birthday." Mayte and The Naso present.

13. 337

Annue spends his 30th birthday in New York. He and Modeletrated at a small private party in a hotel.

12:237

Prince is honoured with a Lifetime Achievement Award at the 1997 Minnesota Black Music Awards. He didn't appear a special musical tribute was performed by the Minneapolis ban Tribe of Millions.

2-12 1337

Samples of several new Prince songs and mixes are made available for download on the Love 4 One Another web sites. Eye Like Funky Music. Funk Radio. S & M Groove, and Shoo-Bed-Ooh. Eye Like Funky Music and Shoo-Bed-Ooh surfaced on New you er Soul, while the other tracks remain unreleased.

1 1997

The Hennepin Medical Examiner reports its findings that Prince and Mayre's baby died of natural causes. Authorities concluded that Prince had made a difficult and painful but also justified decision to remove him from life support.

21 June 1937

Prince brings the Love 4 One Another tour to an end with four Midwest shows, starting with a concert at the Mark of The Quad Cities, Moline, A medley of "Baby: I'm A Star" and "1999" was added to the "Sleep Around" iam beginning with

22 June 1997

Concert at Deer Creek Music Center. Indianapolis.

24 June 1997

Prince and his "idol." the boxer Muhammed Ali. hold a press conference in Los Angeles to announce plans for an October 9th benefit concert in Los Angeles. The 55-year-old Ali. who suffers from Parkinson's disease and has difficulty speaking. called on celebrities to enlist. Money raised from the show was going to be donated to organisations around the world that promote religious and cultural tolerance. Featuring several famous artists besides Prince, including Celine Dion and Lenny Kravitz, besides Prince, the show was expected to be broadcast on television and a CD and video to be released. The show was later cancelled.

27 June 1997

Concert at Kiel Auditorium. St. Louis. "Little Red Corvette" was introduced into the set.

28 3278 1997

The concert at the United Center in Chicago is the last regularis scheduled concert of the Lote 4 One Another Courings tout.

23 June [am] 1997

Prince plays an aftershow gig at a downtown Chicago nightclub named Excallbur. Around 1,000 people attended the club. which is a very large facility with several floors and rooms. "Days Of Wild" from Critical Ball was played over the PA. along with several Prince classics. At 2:40 am. as "Cream" was playing. Prince suddenly bounced up onstage alone and starting playing the song on the drams to the cheering crowd. He also drummed along with "When Doves Cry" as it was being played. He handed the drumsticks to a couple of fans and left the stage. The band members and roadies then came out and finished setting up the rest of the equipment. Finally, at 3:00 am. Prince and The NPG began the show with "Talkin Loud And Sayin Nothing. He took over the keyboard from Morris Haves and had him leading the audience chants. Haves even managed a few James Brown-style moves of his own. They continued with "Baby. I'm A Star" "1000," before slowing things down for "18 And Over." A few girls were brought up from the audience to dance. They also staved onstage for the finale. "Johnny." The whole show lasted around 25 minutes.

July 1997

Cassette copies of *Tre Trush* album are sent out to some critics, including Jon Bream of the *Minneap clis Star Tribione* and Jim Walsh from the *St Paul Proneer Press*. Both wrote about the album for their respective newspapers: their reviews were rather negative.

1 July 1997

Prince and Mayte attend No Doubt's concert at the Target Center in Minneapolis. All the members of the band later joined Prince and members of The NPG for an impromptu iam session at Paisley Park.

5 July 1997

The Glam Slam club in Miami re-opens. Prince still held the lease but the club was under new management. A grand opening took place on July 25th and 26th, when Mayte and her mother appeared. Prince didn't appear as he was on tour.

12 July (am) 1997

A party is held at Paisley Park. Doors opened at 1:15 am. New DJ Dustin who later became known as Dudley D played some tracks off Crystal Ball, including "Days Of Wild," "18 And Over," and "Da Bang," "Lemme See Your Body Get Loose," and the VH1 Fashion Awards version of "P. Control" were also played. Prince and Mayte appeared at around 3:15 am.

17 July 1997

Emancipation is named Best R&B Recording at the Minnesota Music Awards, held at First Avenue. Minneapolis. Prince wasn't present to pick up the award.

21 July 1997

Having tested the waters with the Lite 4 One Author Charmes to an Prince sets out on the Juni Of The Year true only a month after concluding the former tour, commencing with a concert at the Pine Knob Music Theatre in Clarksdale near Detroit. The tour was a replacement for the anticipated Enancipation tour that never kicked off following Prince's decision to stop promoting the album after the demise of the EMI Records label. It became Prince's most extensive North American trek since the 1984-85 Purple Rain tour, lasting six months and encompassing of concerts and an unprecedented 20 aftershow performances. The tour reached many cities and states where Prince had never appeared before, giving him a chance to reconnect with the North American fans. The press reviews were amongst the most overwhelmingly positive that he had received during his 20-year career.

The bulk of the concerts were held in 1907 only nine were in 1908, making this the most concert-intense year of Prince's entire career, with a total of 100 regularly-scheduled and one-off shows, the second most concert-intensive year was 2002 with 80 regularly-scheduled and one-off concerts. The Jam Of Tree Year tour commenced with a month-long leg, from July 21st to August 23rd 1907. The second leg lasted from September 13th until November 9th 1907. The third leg was launched on December 8th 1907, continuing until January 22nd 1998.

The Jam Of Tre Year trek was highly revolutionary in terms of the business aspect of touring, setting a standard for all of Prince's subsequent tours. Prince's employees booked the concerts on the fly, scheduling the shows a week or two in advance instead of three to six months ahead, which is the industry standard. They booked most of the venues by themselves and were responsible for setting up ticket sales through Ticketmaster or other authorised agencies, a task normally handled by an outside booking agency. Prince's people often handled radio advertising and Prince promoted the concerts in many cities by giving brief interviews or responding to questions faxed to him. The ticket prices ranged from a top price of \$65 in most cities to as high as \$100 for the best seats in some areas. However, realising that he wasn't selling as many tickets as he would like, the cheapest tickets were reduced to \$19,99 for all shows beginning in December.

The NPG line-up was the same as on the Lite 4 One Another Charities touri Kat Dyson and Mike Scott, guitar it Rhonda Smith, bass it Morris Hayes, keyboard it Kirk Johnson drums. Singer Marva King and rapper Doug F. Fresh also ioined Prince's entourage to take part in several concerts on the tour. Dancer Kamilah Wohlford also made several appearances. The Jam Of The Year show was basically the same as the Lite 4 One Another Charities show.

With only a few tracks from *Fn.ancipati* is included, the sense that Prince was promoting his latest album was slight. Indeed, the tour became progressively more of a "greatest hits" revue as several golden oldies were drafted as crowd-pleasers. The show and set list evolved considerable as the tour progressed, allowing for more spontancity from Prince and The NPG from night to night. As the band became more familiar with the material. Prince began adding new songs and incorporating longer iams into the show.

The same covers as on the Love 4 One Another Charities

tour were regularly performed: James Brown's "Talkin' Loud And Sayin' Nothing" (from *There It Is*, 1972) and the chorus of "I Feel All Right" (from *At The Apollo Vol. 2*, 1968), which was incorporated into a jam centred around "Sleep Around." The latter jam also included a horn riff from Duke Ellington's "Take The A-Train." Prince also covered Joan Osborne's "One Of Us" (from *Relish*, 1995).

A typical concert lasted anywhere from 90 minutes to 150 minutes, usually dependent upon the audience response, Prince's mood, whether or not there was an opening act, or the restrictions enforced by the venue. Early in the tour, the regular set usually consisted of the following: tape intro / "Jam Of The Year" / "Talkin' Loud And Sayin' Nothing" / "Purple Rain" / "Little Red Corvette" / "Get Yo Groove On" / "Six" / "The Most Beautiful Girl In The World" / "Face Down" / "The Cross" / "One Of Us" / "Do Me, Baby" (medley) / "Sexy MF" / "If I Was Your Girlfriend" / piano segment / "How Come U Don't Call Me Anymore" / "Take Me With U" / "Raspberry Beret" / "Sleep Around" / "Take The A-Train" / "I Feel All Right" / "Baby, I'm A Star" / "1999."

"The Most Beautiful Girl In The World" often included a short instrumental portion of "The Glamorous Life" on piano by Prince. Like on the *Love 4 One Another Charities* tour, "Do Me, Baby" featured snippets from "Adore," "Insatiable," "Scandalous," and "How Come U Don't Call Me Anymore."

A three-minute pre-recorded DAT intro was introduced during the second week of the tour. Essentially serving as notice to fans that the show was about to begin, it featured a voice repeating the phrase, "Please take your seats, this experience is about to begin" in English, Spanish, French, and German interspersed amongst brief snippets (of screams, sung and spoken words, and instrumental portions) from "Controversy," "Gett Off," "Kiss," "Alphabet St.", "When Doves Cry," "7," "Let's Go Crazy," and "1999."

The piano medley was also played for the first time a week into the tour and was included during every performance thereafter. Although the piano segment varied in length from night to night, excerpts from "Girls And Boys," "Diamonds And Pearls," "The Beautiful Ones," and "Darling Nikki" were included with almost every performance. Incorporating the host city's name, an impromptu blues-tinged jam sometimes kicked off the medley altogether. On more rare occasions, the piano segment was extended to include portions from "Strange Relationship," "Delirious," "Somebody's Somebody," "Kamasutra," "Venus De Milo," "Condition Of The Heart," "Erotic City," and "The Ballad Of Dorothy Parker." Additionally, "When Doves Cry" was played once in the piano medley.

"The Ride," prefaced by a portion of Aretha Franklin's "Mary Don't You Weep" (from *Amazing Grace*, 1972), was performed after "Face Down" beginning in the second week of the tour but it was sometimes included in a segment that featured Prince alone on guitar. Initially, this section included "When You Were Mine," but in future shows it would grow to sometimes contain a combination of the aforementioned track, "Delirious," a cover of Joni Mitchell's "A Case Of You" (from *Blue*, 1971). and "Alphabet St.". This solo portion was put to rest after the first leg of the tour.

On one occasion, "How Come U Don't Call Me Anymore" was replaced by a so-called Old School R&B medley: The Staple Singers' "I'll Take You There" (from *Be Altitude*:

Respect Yourself, 1972), James Brown's "I Got The Feelin' (from I Got The Feelin', 1968), The Temptations' "The Way You Do The Things You Do" (the group's first big hit, from 1964), and The Isley Brothers' "Shout" (a moderate hit in 1959 but since covered by hundreds of artists).

The encore went through many changes during the autumn of 1997 and seemingly no two shows were alike in this respect. Occasionally, Prince would recite lines from "Erotic City" and "Girls And Boys" as a preface to the encore. A week into the tour, Prince introduced an alternative encore, the so-called "greatest hits" medley of "Kiss," "Cream," "Gett Off," and "When Doves Cry." This quartet of songs was rarely played initially on the tour and "Cream" was actually dropped completely after only three performances. The alternative encore usually replaced the regular "Sleep Around," "Baby, I'm A Star," and "1999" encore, but it wasn't uncommon for both encores to be played. Again, as the tour moved along the encores changed to some combination of these songs. However, "Sleep Around" was abandoned altogether towards the end of the first leg of the tour.

The full-version of "Mr. Happy" was discontinued from the normal shows following the Love 4 One Another Charities tour, but was resurrected for two shows on the Jam Of The Year tour. Other songs that were played sporadically in encores included "Johnny," "Get Wild," "Partyman," "18 And Over," and the "777-9311" bass line, as well as a couple of covers: "Bustin' Loose," a song by Chuck Brown & The Soul Searchers (from Bustin' Loose, 1979), pioneers of the Go Go music from Washington DC, and Kirk Franklin & Nu Nation's "Stomp" (from God's Property, 1997) set to the music of Parliament's "Flash Light" (from Funkentelechy Vs. The Placebo Syndrome, 1977).

21 Julu 1997

Following the Clarksdale concert, Prince appears on America On-Line for a chat with fans. Over 700,000 people tried to join the chat, which caused a temporary breakdown at America On-Line and a two-hour delay. The chat touched on several topics. Prince revealed that he hated videos, "They're for kids." He said that he would "love to work with almost anyone who is positive and owns their masters."

22 July 1997

Prince holds a press conference at the Broadway Millennium Hotel in New York to announce details of the *Jam Of The Year* world tour, as well as plans for building a new school in Minneapolis, funded by the Love 4 One Another charity. In an effort to thwart scalpers, Prince said that concert dates would be announced no more than a week in advance. Consistent with a policy established earlier in the year with the *Love 4 One Another Charities* tour, the best seats in each venue (known as "purple" or "gold" circle) would require vouchers that would only allow the person who originally purchased the tickets to pick them up the night of the concert.

23 July 1997

The second date of the *Jam Of The Year* tour is the Jones Beach Theatre, Wantagh.

24 July (am) 1997

Prince plays an aftershow at Tramps, a New York nightclub. Many fans were angry and left standing out in the rain when they were told that Tramps (at Prince's request) was only allowed to let those on a VIP-only guest list in. A few fans were able to gain admittance to the club, however. What made the situation even worse was the fact that the club was only about half-full with 200–250 or so people inside, including celebrities such as Spike Lee, Chris Rock, Claire Danes, Sean Lennon, and Geoffrey Wright.

Shortly after 2:00 am, Prince, D'Angelo, Mike Scott, and ?uestlove of The Roots (on drums) all appeared onstage and began to play a two-chord vamp, which lasted approximately 25 minutes. Prince sat in a chair in the corner and played bass, while D'Angelo played keyboard and sang as the makeshift band went into "The Ballad Of Dorothy Parker." They also included portions of D'Angelo's "Brown Sugar" (from his 1995 album of the same name) and a cover of Bobby Womack's "You're Welcome, Stop On By" (from Lookin' For A Love Again, 1974) throughout the mix. When this jam was complete, the rest of The NPG emerged, with D'Angelo remaining as keyboard player and Pierre André-Baptiste, from the New York cover group Days Of Wild, guesting on saxophone. The proceedings began again with "I'll Take You There," with guest vocalist Marva King taking over the lead vocals. The Old School R&B medley continued with James Brown's "I Got The Feelin'," during which Prince sang and made up goofy, self-mocking lyrics. The Temptations' "The Way You Do The Things You Do" was next, as Prince held the microphone out over the audience to sing along on the chorus, before The Isley Brothers' "Shout" closed the hour-long set. The band held down the last chord for awhile, the volume rising and falling with Prince's hand signals, then built up again into an unexpected Duke Ellington-style big-band finish.

25 July 1997

Concert at the Fleet Center, Boston.

26 July (am) 1997

The second aftershow performance of the *Jam Of The Year* tour is held at The Roxy, Boston. By the time most people arrived at the club from the Fleet Center concert, the venue was already filled and no one else was being admitted. Nightclubs in Boston must close by 2:00 am, but Prince still managed a 30-minute set consisting of "Gett Off," and the Old School medley of "I'll Take You There," "The Way You Do The Things You Do," and "Shout."

26 July 1997

Concert at the Corestates Center, Philadelphia.

27 July (am) 1997

Prince plays an aftershow at Egypt On The Waterfront in Philadelphia. About 2,000 people were packed into the nightclub. The concert began at about 1:05 am with a jam of "(Eye Like) Funky Music," the first known live performance of the song, and Kool & The Gang's "Funky Stuff." Throughout, Prince played "hide and seek" with the audience, going back and forth behind a large white column onstage. At one point he even mocked a stagedive to the crowd's excited cheers. He

also gave a separate shout-out to all the Capricorns, Geminis, and Scorpios in the house. They also played the Old School medley of "I Got The Feelin'," "I'll Take You There," "The Way You Do The Things You Do," and "Shout." The concert lasted only about 35 minutes as nightclubs in Philadelphia must close by 2:00 am.

29 Julu 1997

Prince is interviewed on CNN.

30 Julu 1997

Part two of CNN's interview with Prince is broadcast.

1 August 1997

Concert at the US Air Arena, Landover. Several new set list features were introduced: the pre-recorded tape intro, the piano medley, and the so-called "greatest hits" segment of "Kiss," "Cream," "Gett Off," and "When Doves Cry."

2 August (am) 1997

An aftershow takes place at the 9:30 Club in Washington DC. Word had leaked a few days prior to the Landover show that an afterparty was planned for the 9:30 Club, but it wasn't confirmed until it was announced following Prince's arena gig. The line, which stretched almost a block, wasn't allowed to enter until 1:00 am because the club had to clean up after a Veruca Salt concert earlier in the evening. Celebrities in attendance included Olympic gymnast Dominique Dawes and Washington Wizards basketball star Juwan Howard.

Around 2:15 am the Crystal Ball version of "Days Of Wild" was played over the PA, and 15 minutes later Prince took to the stage as the studio version of "18 And Over" was played from CD. The show got underway with the band jamming on a funky groove. Prince messed around on keyboard a little bit before grabbing a microphone and beginning to sing the first verse of "18 And Over" twice without the chorus. He then sang a couple verses of "Mr. Happy" before returning to the first verse of "18 And Over." Prince teased the audience by asking "what should I play tonight?" before going into the Old School medley of "I'll Take You There," "I Got The Feelin'," "The Way You Do The Things You Do," and "Shout," playing keyboard throughout. Finished, he threw the microphone up into the air and walked off the stage at 2:50 am, only to return to cheers 10 minutes later for a jam on "Gett Off" and a bit of "Johnny." Prince left the stage for the last time at 3:15 am.

2 August 1997

Concert at the Coliseum, Charlotte. The Old School medley of "I'll Take You There," "I Got The Feelin'," "The Way You Do The Things You Do," and "Shout" replaced "How Come U Don't Call Me Anymore," the only time this occurred. However, portions of the medley was added to the encore later in the tour.

3 August 1997

Concert at the Coca-Cola Lakewood Ampitheatre, Atlanta.

4 August (am) 1997

Prince plays a post-concert gig at Club Esso in downtown Atlanta. The concert was announced following the Coca-Cola Lakewood Amphitheatre. Many celebrities were in attendance, including members of TLC, Tony Rich, Atlanta Mayor Bill Campbell, producer Dallas Austin, and Charles Oakley of the New York Knicks, as well as 200 to 300 fans.

Prince didn't take the stage until shortly after 2:00 am. Brother Jules played "Days Of Wild" from CD, and each member of The NPG began to play over the track one by one until everyone was playing along with it. Eventually, Jules faded it out and left just the band playing. Prince manned the piano, letting guest Doug E. Fresh rap a couple of numbers, mainly the "turn this mutha out" chant and a bit of his Old School rap classic "La-Di-Da-Di." Prince finally began singing "Mr. Happy," then let guest vocalist Marva King take over lead vocals for "I'll Take You There." Rhonda Smith was brought centrestage for a cover version of A Taste Of Honey's 1978 R&B chart-topper "Boogie Oogie Oogie" (from A Taste Of Honey, 1978). Prince closed the show with the rest of the Old School medley: "I Got The Feelin'," "The Way You Do The Things You Do," and "Shout." The show lasted just short of an hour.

5 August 1997

Concert at the Myriad Convention Center, Oklahoma City.

6 August (am) 1997

Prince follows up the Myriad Convention Center concert with a club gig at a country and western club called In Cahoots in Oklahoma City. For a change the performance began at a relatively early 12:30 am, and Prince played for about an hour. Things kicked off with a jam that led into "Gett Off," which was followed by "Kiss," "Cream," and "Girls And Boys." After a brief break, Prince returned for an encore that mixed "Johnny," the "turn this mutha out" chant and "Face Down."

8 August 1997

Concert at Alamodome, San Antonio. "The Ride," prefaced by a bit of "Mary, Don't You Weep," was played for the first time on the tour. The concert also included a rare performance of "Mr. Happy."

9 August (am) 1997

Prince plays an aftershow at Café Hollywood, San Antonio, near the Alamodome. Prince took to the very small stage at 1: 55 am and it was increasingly apparent that keyboard would be his preferred instrument for the evening. Things began with an instrumental jam, during which Doug E. Fresh joined the group once again. This time, he threw in lines from his "La-Di-Da-Di," as Prince borrowed Rhonda Smith's bass for a bit. Next up was a cover of the Ohio Players' classic "Skin Tight," with Prince on vocals. The music stopped as Prince walked off the stage, but Fresh led the crowd in singing Kenny Rogers' "The Gambler" (from The Gambler, 1978) as The NPG played a country-tinged groove. Eventually, everyone came back out and the second set started with an instrumental showcase that contained a few chants of "turn this mutha out." This turned into a very relaxed and loose version of "Face Down," followed by "Talkin' Loud And Sayin' Nothing," "I'll Take You There," and lastly, "I Got The Feelin'." The show lasted approximately 55 minutes.

9 August 1997

Concert at the Coca-Cola Starplex Ampitheatre, Dallas.

10 August (am) 1997

Following the Coca-Cola Starplex Amphitheatre show, Prince plays an post-concert club gig at the Mirage nightclub (formerly Iguana Mirage) in central Dallas. The site had been moved from the Canyon Club in the Bronco Bowl because a local newspaper had leaked the news the day before. Mayte was in attendance, sitting at the side of the stage.

Doug E. Fresh warmed up the audience for about 10 minutes before Prince came onstage at about 2:15 am. He kicked off with "18 And Over," followed by "Somebody's Somebody," "(Eye Like) Funky Music," and "Girls And Boys." Prince then moved to keyboard, letting Rhonda Smith take over on "Boogie Oogie Oogie." After a few minutes, his keyboard stopped working and Prince left the stage at about 2: 45 am after a brief half-hour set.

10 August 1997

Concert at The Summit, Houston. "Mr. Happy" was played.

11 August (am) 1997

For the third night in a row, Prince puts on an aftershow performance, this time at The Roxy in Houston, a large club near the Summit. Over 1,000 people attended the one-hour performance.

Proceedings got under way at 1:30 am, as Marva King sang lead vocals on "Playtime," a mid-tempo R&B number penned by Prince for King. It was followed by Rufus' "Sweet Thing" and Minnie Riperton's hit "Lovin' You" (from Perfect Angel, 1974). During King's brief set, Prince played bass and Rhonda Smith keyboard on the first number, then they switched instruments. They continued with "Flash Light," including some "turn this mutha out" chants, followed by "Stomp," before Doug E. Fresh returned for his own "La-Di-Da-Di" and some beatbox routines. They proceeded with "Johnny," with Fresh adding a chant of "do it on film." Next was a bluesy instrumental jam. Prince then announced a number called "Hotel Blues" as King returned. She improvised lyrics about having "the hotel blues," set to a standard blues pattern. They said goodnight, but the audience got them back for an encore of "Kiss." Prince later tried to dance a bit with King on the main dance floor, but the crowd got so large they had to retreat back to the VIP area.

12 August 1997

Prince spends a day recording with Doug E. Fresh at Paisley Park. They worked on "Push It Up."

13 August 1997

Concert at Cajundome, Lafayette.

14 August (am) 1997

Following his Cajundome show, Prince plays a brief club gig at the Old Plaza Theatre, Lafayette, a former movie theatre converted into a nightclub. As a "Jam Of The Year" remix was played from CD, Prince and The NPG strolled out onstage around 1:00 am. Prince kicked off the proceedings by playing a bit of "Somebody's Somebody" and "The Holy River" on key-

board. This was followed by "Girls And Boys," "Mr. Happy," a chant of "turn this mutha out," and "18 And Over."

15 August 1997

Concert at the Arena, Miami.

16 August (am) 1997

Prince follows up the Miami Arena show with an aftershow at the newly reopened Glam Slam in Miami. Prince was still trying to find a buyer for it. Apart from a large "F" etched into the main dance floor and the front doors, most traces of Prince were gone from the club. Several celebrities invited to the concert never showed up. A possible second performance at Glam Slam the next night was later cancelled due to Prince having a cold.

The stage was being set up, and it was still a mess of wires and cables, when The NPG came onstage at 2:45 am. Marva King sang an introduction that contained a chant of "T-a-f-ka-p" as Prince came onstage and started playing keyboard. The band jammed for a few minutes, and then proceeded to play "Playtime." Doug E. Fresh came onstage, encouraging audience participation with different chants, including "push it up" and "who's in here tonight?" The next song was a cover of The Brothers Johnson's "Stomp," which was played over the groove of "Flash Light" by Parliament. Followed an instrumental not too far removed from "Johnny," over which Doug E. Fresh added ad lib rapping and some human beat boxing, before singing his own "La-Di-Da-Di" over the groove. Then came a trio of covers with King on lead vocals: Rufus' "Sweet Thing," Minnie Ripperton's "Lovin' You," and The Staples Singers' "I'll Take You There." Prince didn't seem satisfied with the sound level on the vocals, and he tested each band member's microphone and motioned backstage for the levels to be turned up. Prince took the spotlight for an extended take on "I Got The Feelin'." He let the band members take several solos and ad-libbed some lyrics of "Cloreen Bacon Skin," later released on the Crystal Ball three-CD set. This was followed by "The Way You Do The Things You Do" and "Shout." Everyone then left the stage, while Fresh led the crowd in some chants of "who rocks the hardest - the Artist rocks the hardest!". A DJ started playing Prince's "Let's Go Crazy" over the PA, but the band reappeared for a 10-minute funk jam on "Push It Up" with Mayte dancing onstage. Fresh got the crowd going with chants of "the roof is on fire" and "turn this mutha out." Prince also incorporated most of the lyrics of "Face Down," before letting Fresh finish off with some beat box routines. The hour-long concert was over at 3:45 am.

18 August 1997

Concert at the Hardee's Walnut Creek Ampitheatre, Raleigh. "Cream" made its last appearance in the set.

19 August (am) 1997

Prince plays an aftershow at Plum Crazy, a Raleigh-area nightclub. An estimated 150 to 200 people attended the 65-minute performance, which provided a very intimate atmosphere. The instruments were borrowed, a fact that Prince took note while chastising the crew at times for their malfunction.

Prince started the show at 12:45 am by leading The NPG in an instrumental jam before switching gears for a couple

verses of "Somebody Somebody" on keyboard. He then played an instrumental version of "Girls And Boys," which led into a jam where each band member took a solo. "Talkin' Loud And Sayin' Nothing'" was next, followed by "Gett Off." During the latter, Prince asked if there were any "freestylers" in the audience, pointing the microphone to a guy near the stage who rapped in a very hoarse voice. Prince seemed to get into it, peeling off a \$100 bill and handing it to him. He asked for another volunteer and a guy told him he could dance. When he did, he wasn't very good, and Prince said he would only give him five dollars. Throughout, Prince incorporated some of "18 And Over" and the "Houstyle" version of "Gett Off." Rhonda Smith closed the first set with "Boogie Oogie Oogie." After a five-minute break, Prince returned to close the show with "Johnny," "Sexy MF," a bit of the "turn this mutha out" chant, and "Face Down."

20 August 1997

Concert at the Mississippi Coliseum, Jackson. "When Doves Cry" was included in the piano set.

21 August (am) 1997

An aftershow is played at The Dock, a Jackson nightclub situated on a reservoir. The small club was packed. Prince had asked the club's management to turn off the air conditioning because the temperature changes were affecting his nagging cold; this only made the situation worse as the heat became almost unbearable.

The hour-long show began around 1:15 am with Prince playing drums as the rest of The NPG made their stage entrance. The set contained "Gett Off," "I'll Take You There," "The Way You Do The Things You Do," snippets of "Girls And Boys," "Sexy MF," and "Erotic City," "Face Down," and "(Eye Like) Funky Music." At one point, Prince also played a few seconds of the piano intro to "Anna Stesia." The show closed with Prince once again on drums, leading the crowd in chants of "M-i-s-s-i-s-s-i-p-p-i" and "the Artist rocks the hardest!"

22 August 1997

Concert at the Arena, Nashville. Prince added a bit of "Alphabet St." in honour of Nashville, Tennessee (the state is mentioned in the song lyrics).

23 August (am) 1997

Prince plays an aftershow at the Music City Mix Factory, a fivestory nightclub located near the Nashville Arena. The concert actually took place on the third floor's tiny stage with little real lighting to speak of. Comedian Sinbad was in town with his tour, which included Larry Graham and his band, Graham Central Station, and Earth, Wind & Fire.

Marva King sang a number to begin the jam session as well as serve as a makeshift soundcheck. Prince then picked up a bass after making his stage entrance around 1:20 am, but quickly relinquished the instrument when bass master Graham and some members of his group joined him. The band proceeded to play Graham Central Station's "It Ain't No Fun To Me" (a song by Al Green covered by Graham Central Station on their self-titled 1974 debut album) and "The Jam," followed by a Sly and The Family Stone cover of "Thank You (Falettinme Be Mice Elf Agin)." Prince was obviously having a

fantastic time jamming with Graham, a childhood idol. After Graham's band left, King sang "I'll Take You There," followed by "I Got The Feelin'," "The Way You Do The Things You Do," and "Shout." A brief break ensued, but eventually Prince came back with Kamilah Wohlford, a dancer from Mayte's NPG Dance Company, for "Talkin' Loud And Sayin' Nothing," "18 And Over," "Baby, I'm A Star," and "1999."

While Graham and Prince had met briefly in 1977, when both were recording for Warner Bros., they hadn't previously spoken at any length. The Nashville meeting led to Graham Central Station opening concerts on the second and third legs of Jam Of The Year tour and the recording of GCS2000, as well as a close friendship that centred around their discussions of spiritual issues. Prince was curious about Graham's Jehovah's Witness faith. "He asked questions, [and] I started answering his questions from the Bible," Graham recounted. "Not in my own words; I was simply showing what the Bible said. The more I showed him, the more he wanted to know."

23 August 1997

The first leg of the *Jam Of The Year* tour ends at the Pyramid Arena, Memphis. "Alphabet St." was played for the second consecutive night.24 August (am) 1997

Prince plays an aftershow gig at the New Daisy Theatre in Memphis, five blocks from the Pyramid Arena. Getting into the venue was a nightmare for fans, as about 300 people waited outside the club until 2:00 am before anyone was allowed to enter. A jazz concert had taken place inside and everyone had to wait until the club was cleared out.

At about 2:20 am, Prince appeared onstage alone, sat down at the keyboard (his principal instrument for the evening), and began to mess around as the rest of The NPG and guesting saxophone player Pierre André-Baptiste got set up. When everyone was ready, they launched into "The Ballad Of Dorothy Parker," which they had been rehearsing extensively during soundchecks. Marva King took centrestage for "I'll Take You There," which segued into a ferocious version of "I Got The Feelin'." Prince led the audience in the "(Eye Like) Funky Music" chant several times, then proclaimed, "The NPG... tighter than a 12-year old!". The pace continued with "The Way You Do The Things You Do." The music to "Johnny" was keyed up, but instead of singing that track, Prince brought R&B legend Rufus Thomas onstage by having the audience repeat "go Rufus" over and over. Thomas proceeded to do a rap, which both Prince and the crowd seemed to really enjoy. Prince said, "Man, I can't follow that. Too funky. Too funky!". Everyone then left the stage to the chant of "NPG in motherfuckin' house." However, the excited audience would not let them get away so easy, and after a few minutes they returned for "Talkin' Loud And Sayin' Nothing," "Flash Light," "Stomp," "Baby, I'm A Star," and "1999." The show ended at 3:15 am.

Late August 1997

Prince continues work on *Newpower Soul* during the tour break. Amongst other tracks, he recorded "When U Love Somebody" with the horn section from Days Of Wild, a Prince cover group from New York: Pierre André-Baptiste, Wayne DuMain, and Clark Gayton.

7 September (am) 1997

Prince plays an "open rehearsal" at Paisley Park. The concert was announced on Minneapolis radio stations and a large crowd gathered but only about half were admitted. The show was held in the Soundstage area, where the *Jam Of The Year* tour stage had been erected in full. Several members of Mayte's NPG Dance Company performed during the show. Also guesting onstage were Days Of Wild's horn section. Jellybean Johnson was also coaxed up to perform, playing guitar on several numbers. Terry Lewis was in attendance, speaking to Prince following the concert.

Prince took the stage at 2:25 am, kicking off with an instrumental jam before going into "Let's Work." Marva King sang lead vocals on "I'll Take You There" before Prince took over for the rest of the Old School medley: "I Got The Feelin'," "The Way You Do The Things You Do," and "Shout." He followed this with "Face Down" and a piano segment consisting of "How Come U Don't Call Me Anymore" and a brief portion of "Erotic City." Then came "Take Me With U" and "Raspberry Beret." The encores were "Sleep Around" followed by "Baby, I'm A Star" and "1999." The concert was over at around 4:00 am.

10 September 1997

Prince plays a benefit show at Paisley Park with all proceeds going to Minneapolis Mayor Sharon Sayles Belton's re-election campaign. Tickets to the event were \$100 and all 400 tickets were sold. A free buffet was available before the show, and attendees were allowed a great deal of access to the rooms in Paisley Park.

Belton introduced Prince before the show began at 9:30 pm with "Joy In Repetition." Prince told everyone after the first song, "Welcome to my job. This is my job and y'all have to do your job, which is to dance." The rest of the set was an abbreviated version of a *Jam Of The Year* show, concluding with "Sleep Around" and "(Eye Like) Funky Music." Several members of the NPG Dance Company danced during the last three numbers.

13 September 1997

Following a three-week pause, the second leg of the *Jam Of The Year* tour begins with a show at the Marine Midland Arena in Buffalo. An afterparty was held at Club 652 in Buffalo. Prince attended but there was no performance.

Larry Graham's Graham Central Station opened most concerts for Prince on the second leg of the tour, usually playing a 50 to 60-minute set that mixed Graham Central Station and Sly and The Family Stone numbers. Chaka Khan opened six shows, beginning in late September.

Some set list changes took place for the second leg of the tour. "Let's Work" was included for the first time a week into the second portion of the tour, when it launched the encore, but it subsequently became a permanent set addition following "Talkin' Loud And Sayin' Nothing." A full-band rendition of "Delirious" was added to the playlist (following "Let's Work") towards the end of the second leg, but it didn't become a regular set addition until the third leg of the tour. It closed with a snippet of "Rock 'N' Roll Is Alive (And It Lives In Minneapolis)." The Newpower Soul track "(Eye Like) Funky Music" was introduced into the set during the third show of

the second leg and was usually played thereafter. Several tracks were played once in the piano medley: an instrumental portion of "Five Women," "I Love U In Me," the traditional "It Is No Secret (What God Can Do)," Rufus' "Sweet Thing" (from *Rags To Rufus*, 1974), and "Alphabet St."

Official afterparties were held following the shows in many cities on the second and third legs of the tour. It usually cost \$15 to attend the party, but the price was normally raised to \$25 if a performance was going to occur. Prince always made an appearance, staying for as little and 15 or 20 minutes to upwards of three hours. Some of the afterparties that didn't feature performances received bad press, despite the fact that it was made clear that Prince would just be in attendance and that no performance was scheduled to take place.

14 September 1997

Concert at the Oakdale Theatre, Wallingford.

16 September 1997

Concert at the PNC Bank Arts Center, Holmdel. A full-blown "(Eye Like) Funky Music" was introduced into the set. An afterparty was held at Tramps in New York. Prince didn't perform, instead choosing to mingle with the many celebrities that were in the house, including Larry Graham, Mariah Carey, Chris Rock, Lenny Kravitz, Brian McKnight, MTV's Serena Altchul, Maxwell, and members of Naughty By Nature. Most fans never even saw Prince, who remained in a private VIP area.

19 September 1997

Concert at the Ervin J. Nutter Center, Dayton. An afterparty took place at Wallaby's a sportsbar/nightclub about a mile from the venue. The club had no stage, so it was immediately obvious that there would be no performance. Very few people actually saw Prince as he was taken to a private VIP section after arriving.

20 September 1997

Concert at the Civic Arena, Pittsburgh. The encores were launched by "Let's Work," which was played for the first time on the tour. "Let's Work" later became a permanent set addition, played as the third number of the set, following "Jam Of The Year" and "Talkin' Loud And Sayin' Nothing." A club called Nick's in Pittsburgh housed an afterparty. Prince had the DJ play "(Eye Like) Funky Music" and a "Jam Of The Year" remix from CD, as well as three *Crystal Ball* tracks: "Days of Wild," "Last Heart," and "Poom Poom."

21 September 1997

Concert at the Arena, Baltimore. An afterparty with Prince attendance was held at a nightclub/restaurant called Dinosaurs in nearby Laurel, Maryland. The DJ played several *Crystal Ball* tracks from CD, including "Poom Poom," "Make Your Mama Happy," "Days Of Wild," "Get Loose," and a remix of "P. Control."

24 September 1997

After playing dates exclusively in the East, South, and Midwestern portion of the US, the *Jam of the Year* moves to the Pacific Northwest and Canada, starting with a concert at the Canadian Airlines Saddledome, Calgary, Canada. Prince attended an afterparty that was held at a country and western bar called Cowboys following the show.

26 September 1997

Concert at the General Motors Place, Vancouver, Canada. Prince met Steve Vai at the afterparty at Richards on Richards in Vancouver. "Days Of Wild" and "(Eye Like) Funky Music" were played from CD.

27 September 1997

The Jam Of The Year tour returns to the US after the brief, two-date Canadian leg, to play at the Gorge Amphitheatre in George.

28 September 1997

Concert at the Rose Garden, Portland. After the show, the entire entourage, including Chaka Khan, moved on to the official afterparty at The Warehouse in Portland. Three *Newpower Soul* tracks were played from CD: "(Eye Like) Funky Music," "When U Love Somebody," and "Shoo-Bed-Ooh." "Days Of Wild" from *Crystal Ball* was also aired.

30 September 1997

"Pain," performed by Chaka Khan, is released on a soundtrack album to the US Living Single television show, Music From And Inspired By The Hit TV Show Living Single. The song is credited to Prince and Chan Berry. The recording was produced by David Gamson and doesn't feature any input by Prince. The song was originally planned for Rosie Gaines' Paisley Park Records album, which was abandoned with the closing of the label.

1 October 1997

The Jam Of The Year tour reaches California for a concert at the ARCO Arena, Sacramento. An hour before the show began, it was announced that the official afterparty would be at a small club called The Boardwalk in Sacramento. Reportedly, the club had been told to have a stage ready and food prepared, only to have Prince cancel and move the party to Harlows. Prince, Chaka Khan, and The NPG members ate dinner and unreleased music was played from CD at Harlows.

2 October 1997

Concert at the Selland Arena, Fresno. The afterparty was held at the Oasis club in Fresno, but there was no performance and Prince left after only 20 minutes.

4 October 1997

Concert at the E Center, West Valley City.

5 October 1997

Concert at Fiddler's Green Amphitheatre, Denver.

6 October (am) 1997

Prince plays an aftershow at The Church, Denver, a renovated church transformed into a nightclub. It was the first *Jam Of The Year* tour aftershow since the Memphis August 24th concert at the New Daisy Theatre. At 100 minutes, it was one of the longest aftershow performances of the tour. Capacity at The Church is 1,100, and attendance estimates placed the

number at between 750-800 people.

The show started at 1:00 am with Prince on bass, Chaka Khan on drums, and the rest of The NPG in their usual spots, jamming on an instrumental warm-up. After this, Kirk Johnson replaced Khan on drums and Marva King came out to sing "Playtime," followed by Prince's take on "Thank You (Falettinme Be Mice Elf Agin)." He teased the crowd with a bit of "777-9311," before going into Al Green's "It Ain't No Fun To Me." He followed it with a bit more of the "777-9311" bass line before starting "Days Of Wild." He led the audience in chants of "Cooooolorado" and "Denver rocks the party." and Khan's saxophone player dabbled with some of Miles Davis' "Jean Pierre" (from *We Want Miles*, 1981).

Khan came back to sing the Rufus numbers "Tell Me Something Good" (written by Stevie Wonder, included on Rags To Rufus, 1974). Then came Jimi Hendrix's "Little Wing" (from Axis: Bold As Love, 1967), followed by "I'm A Woman" (from Rufusized, 1974). At this point, Prince went up to the VIP area and watched for awhile. King took the lead once again on "I'll Take You There" to kick off the Old School medley, and Prince re-joined the group for "I Got The Feelin'," "The Way You Do The Things You Do," and "Shout." Following a brief intermission, Khan returned with her band and Morris Hayes on keyboard for an instrumental jam. Khan ended up taking over the drums again as Prince went into "(Eye Like) Funky Music." A brief break ensued and then everyone came back for "Mad" and "Johnny," finishing the set at 2:40 am.

10 October 1997

The tour returns to California for a concert at the Shoreline Ampitheatre, Mountainview. Carlos Santana guested onstage during the encore. An officially announced afterparty was held at the Sound Factory in San Francisco. The nightclub had equipment set up on their stage for Prince to use, but the crowd didn't appear too enthusiastic and so he chose not to play. Instead, he spent a couple of hours in the VIP area, dancing and milling around a bit.

11 October 1997

Concert at the Hollywood Bowl, Los Angeles. Actor Tom Arnold appeared onstage briefly to sing and dance a bit. Several celebrities attended the afterparty at the Billboard Live! Club in Los Angeles, including Tom Arnold, Dwight Yoakam, comedian Sinbad, Carmen Electra, Kirstie Alley and cast members of her television show *Veronica's Closet*, and film director John Singleton.

12 October 1997

Concert at the Meadows Ampitheatre, Irvine.

17 October 1997

The NPG Dance Company, headed by Mayte, debuts with their show entitled *Around The World In A Day* at the Music Hall in Detroit with Prince in attendance. Mayte was the director of the dance company, which was comprised of 21 dancers, and she designed the lighting and did some choreographing.

Divided into three acts and with one encore, the *Around The World In A Day* performance lasted about 90 minutes. The dancers performed to an array of Prince songs and the dancers had stage names taken from his song titles. Act 1 included an

intro made up of snippets from "Kiss," "When Doves Cry,"
"Let's Go Crazy," and "1999," followed by: "Around The World
In A Day," "Darling Nikki," "Girls And Boys," "Electric Chair,"
"Pop Life," a brief "When Doves Cry" leading into "Tell Me
How You Wanna Be Done" (from the "Purple Medley" single),
"Curious Child," "Dreamin' About U," "Diamonds And Pearls,"
and "Sleep Around." Act 2 was performed to the Kamasutra
ballet, while act 3 featured: "New World," "The Human Body,"
"One Of Your Tears" (from The Truth), "Kiss," "Courtin' Time,"
and "Gett Off" ("Houstyle" mix). The encore was "New Power
Generation."

Following the Detroit premiere, further performances took place in Rockford (October 18th), Milwaukee (October 20th), Phoenix (October 28th), and San Diego (November 1st). The NPG Dance Company received many favourable notices, but some of the performances sold poorly. The last show was half-empty, so people holding the cheaper tickets were asked to move into the more expensive seating section closer to the stage. After taking a break, the dance company planned to return and continue the tour in February 1998 but the project was aborted.

17 October 1997

Following The NPG Dance Company's premiere, Prince, Mayte, Larry Graham, and the dancers retreat to Intermezzo, a Detroit club and restaurant, for dinner. They happened to run into Stevie Wonder, and Prince decided to stage an impromptu concert. The makeshift group surprised everyone by performing a 30-minute set of Sly Stone covers and Wonder's own "Superstition." Prince played drums and didn't sing.

24 October 1997

The Jam Of The Year tour resumes after a 12-day break with a concert at the MGM Grand Garden Arena in Las Vegas.

25 October (am) 1997

Prince follows up the Las Vegas concert with an aftershow performance at the small Utopia nightclub, which is adjacent to the MGM Grand Garden Arena. The afterparty had been confirmed and advertised heavily on local radio stations, but it wasn't known until late in the day that Prince would actually perform. Approximately 250 people witnessed the impromptu 70-minute performance.

Around 3:20 am The NPG began to warm up and tune their (rented) instruments, followed by Prince on his bass shortly thereafter. He played with his back to audience so he could cue the band. The first number was an instrumental jam, punctuated by Prince's bass-playing and Marva King leading the audience in the repeated chant of "turn this mutha out." Prince finally broke the opening groove down and began playing a long version of "777-9311" on bass to the crowd's taunts of "play that motherfuckin' bass!". Prince then brought out Larry Graham, giving him his bass and retreating to the keyboard. Graham's "The Jam" followed, and after awhile Rhonda Smith gave Prince her bass as he proceeded to duel with Graham. "Thank You (Falettinme Be Mice Elf Agin)" closed the first set. After a few minutes of cheering, Prince and The NPG returned, launching a funky groove that eventually became "Face Down." During the song, Prince played keyboard and bass at the same time. While jamming on the keyboard, he hit the opening riff

to "I'll Take You There," with King on vocals as usual. The show closed with "I Got The Feelin'," "The Way You Do The Things You Do," and "Shout."

25 October 1997

Concert at the Blockbuster Desert Sky Pavilion, Phoenix. The piano medley featured a rare instrumental performance of "5 Women." An afterparty was announced for The Manhattan Club, located inside Delani's restaurant in downtown Phoenix. Prince stayed for only 15 minutes.

28 October 1997

Concert at the Tingley Coliseum, Albuquerque. A one-off performance of "I Love U In Me" was played as part of the piano medley. An afterparty, billed as the "Crystal Ball Party," was held at The Pulse, a gay club. Prince and The NPG stayed for half an hour, leaving to loud booing from the audience who obviously expected more for the \$15 admission.

29 October 1997

Concert at the NMSU Pan Am Center, Las Cruces. "Sleep Around" is played for the last time on the tour.

30 October (am) 1997

An aftershow takes place at Club West, a very small nightclub in Las Cruces. Prince had told the audience at the Pan Am Center about the performance. Security was very tight; in addition to Prince's own bodyguards and the club's security, there were also local police officers in the house.

The 40-minute session began with a loose, mid-tempo blues-funk instrumental jam by The NPG, which gave the technicians time to set up the sound. Prince arrived shortly after, but stayed in the back of the club before joining the band about 10 minutes later. He picked up a guitar and launched into "Johnny." However, after two lines he stopped as he wasn't happy with the sound of the guitar. The jam continued as he went to the other side of the stage to play keyboard instead. They were joined by Graham Central Station members Jerry Martini (sax), Cynthia Johnson (harmonica), and Rose Stone (trumpet). At one point during the "Johnny" jam, Prince played keyboard together with Morris Hayes; where Hayes would play the upper level keyboard and Prince the lower on the same stand. Larry Graham was brought to the stage for "(Eye Like) Funky Music." When Prince yelled "on the one" to signal the song's conclusion, the band stopped but Graham went on with a solo. Prince let him do his thing, and he eventually went into "Hair." Prince, with a big smile on his face, stood beside Graham to watch him execute a solo. "Thank You (Falettinme Be Mice Elf Agin)" finished out the set due to a 2:00 am curfew.

31 October 1997

The Jam Of The Year tour proceeds to the South, stopping at the Civic Center, Mobile. The piano medley included a one-off performance of "(It Is No Secret) What God Can Do." An afterparty was held at Mustang's, Mobile. It served more or less as a listening party as Prince had the DJ play several new tracks from CD: "(Eye Like) Funky Music," "S & M Groove," "Shoo-Bed-Ooh," a remix of "Jam Of The Year," "P. Control" (remixed Crystal Ball version), "Make Your Mama Happy," and "Goodbye."

2 November 1997

Concert at the Frank C. Erwin Jr. Special Events Center, Austin. A bit of "Sweet Thing" was incorporated into the piano medley. An afterparty took place at the Hang 'Em High Saloon, a large country and western bar. Prince stayed in the balcony, shooting pool, speaking with his guests, and watching everyone dance. Several songs were played from CD over the PA, including "(Eye Like) Funky Music," "P. Control" (remixed *Crystal Ball* version), "Days Of Wild," and "Last Heart."

4 November 1997

Concert at the Coliseum, Columbia. An afterparty was held at Characters. The club wasn't very crowded and Prince managed to mingle with the fans, shaking a few hands and speaking to them. A couple of as-yet-unreleased tracks were also played over the PA.

5 November 1997

Concert at the Rupp Arena, Lexington. Prince only stayed for 15 minutes at the afterparty at Club A1A in Lexington. Crowd control was minimal and one of the club's security guards said that it posed too much of a security risk for him to stay any longer.

6 November 1997

Concert at the Thompson-Boling Arena, Knoxville. A full-band version of "Delirious" was introduced into the set. It became a regular set addition in the final month of the tour. The piano set included an excerpt from "Alphabet St.", dedicated to the Tennessee crowd. An afterparty was held at the Underground nightclub. Prince spent his time in the balcony section eating dinner, occasionally peeking over the side at the fans dancing down below.

8 November 1997

Concert at the Coliseum, Greensboro. Joker 3, a gay nightclub, housed an afterparty, but Prince only stayed for 15 minutes or so.

9 November 1997

The concert at The Crown, Cincinnati, closes the second leg of the *Jam Of The Year* tour. An afterparty was held at Sycamore Gardens, Cincinnati. Prince was in attendance but despite rumours of a concert, he didn't perform. The DJ played "(Eye Like) Funky Music" and "Days Of Wild" from CD.

Mid-November 1997

More sessions for *Newpower Soul* are held at Paisley Park in November and December. "Mad Sex" was one of the last tracks taped for the album. Prince also worked with Chaka Khan on *Come 2 My House* and Larry Graham on *GCS2000*. The Hornheadz's initial horn sessions for all the three albums were held in early December.

17 November 1997

Prince replies to select questions supplied by fans to the Love 4 One Another website. Most of the questions concerned the inspiration behind certain songs such as "Starfish And Coffee," "Bob George," "The Love We Make," and "Another Lonely Christmas."

27 November 1997

Prince spends Thanksgivings in Miami with Mayte.

28 November 1997

Prince rehearses with The NPG at the Sports Arena in San Diego. The full stage set was erected to create a concert environment for the testing of a new sound system.

8 December 1997

After a month-long break, the third leg of the *Jam Of The Year* tour kicks off at the Fargodome in Fargo. Minneapolis KMSP-TV station conducted an interview with Prince prior to the concert.

Further set list revisions were made for the last leg of the tour. Both "Get Yo Groove On" and "One Of Us" were dropped from the set, as the show became more of a greatest hits revue. They were replaced by "I Would Die 4 U" and "I Could Never Take The Place Of Your Man," the first time these two tracks had been played live since the *Purple Rain* and *Sign O' The Times* tours, respectively. "I Would Die 4 U" closed with bits from "Get Yo Groove On" and Santana's "Jin-Go-Lo-Ba," from *Spirits Dancing In The Flesh*, 1990. The *Emancipation* track "Dreamin' About U" was introduced a week into the third leg of the tour, replacing the usual band introductions for all shows after this point. In early 1998, Marva King began to actually sing the lyrics to "Dreamin' About U" while the respective members of the NPG performed their own solos.

A rock-oriented encore medley of "Let's Go Crazy," "She's Always In My Hair," and "U Got The Look" was performed on several occasions during the third leg, while the new *Newpower Soul* track "Mad Sex" appeared once. Three-quarters of the Old School R&B medley, The Staple Singers' "I'll Take You There" (from *Be Altitude: Respect Yourself*, 1972), James Brown's "I Got The Feelin'" (from *I Got The Feelin*', 1968), and The Temptations' "The Way You Do The Things You Do" (the group's first big hit, from 1964), were included in the encores a few times. The only other cover version was James Brown's "Talkin' Loud And Sayin' Nothing" (from *There It Is*, 1972), which remained a permanent fixture of the set.

Towards the end of 1997 a standard Jam Of The Year show consisted of the following: tape intro / "Jam Of The Year" / "Talkin' Loud And Sayin' Nothing" / "Let's Work" / "Delirious" / "Purple Rain" / "Little Red Corvette" / "I Would Die 4 U" / "The Most Beautiful Girl In The World" / "Face Down" / "I Could Never Take The Place Of Your Man" / "The Cross" / "Dreamin' About U" / "Do Me, Baby" (medley) / "Sexy MF" / "If I Was Your Girlfriend" / piano segment / "Take Me With U" / "Raspberry Beret" / "Kiss" / "Gett Off" / "When Doves Cry" / "(Eye Like) Funky Music" / "Baby, I'm A Star" / "1999."

9 December 1997

Minneapolis KMSP-TV station broadcasts the interview conducted the day before.

10 December 1997

First concert at the Target Center, Minneapolis.

11 December (am) 1997

Prince plays an aftershow at Paisley Park following the Target Center show. Only around 300 people ventured out to Chanhassen, which is at least a half-hour drive from downtown Minneapolis. The party was a bit disorganised, and the proceedings had already begun by the time some fans even got in. The set took place in the smaller rehearsal stage that is now known as the Love 4 One Another room.

At about 2:25 am, with Prince on keyboard, NPG and Graham Central Station hit the stage by playing "Thank You (Falettinme Be Mice Elf Agin)" for over 20 minutes. Marva King then took centrestage for "Playtime," as Prince retreated to the upstairs VIP room. She followed this up with a cover of Rufus' "You Got The Love," before Prince rejoined everyone for a funky version of "Days Of Wild." During the latter, he let the audience sing a great deal of the lyrics and KMSP-TV anchor Robyne Robinson was brought up onstage to dance. After awhile, he invited Larry Graham and Graham Central Station's saxophone player Jerry Martini to join them for Sly and The Family Stone's "In Time" (from Fresh, 1973) and GCS's "Hair." This was followed by "I'll Take You There," with King on vocals, before Prince took over again on "The Way You Do The Things You Do," the Jackie Wilson cover "Lonely Teardrops" (from 1959), and "Shout." The first set concluded about 3:45 am with Prince promising, "You guys stick around. We'll do a 20-minute version of 'I Want To Take You Higher."

Larry Graham and members of Graham Central Station came back at 4:25 am with Morris Hayes on keyboard and Kirk Johnson on drums. Prince was also onstage, occasionally playing keyboard but often just watching. Only around 150 people were remaining at this point, and they witnessed a second set that included four Graham Central Station numbers: "I Believe In You," "GCS2000," "The Jam," and "Release Yourself" (from *Release Yourself*, 1974). As promised, they also played a 20-minute take on Sly and The Family Stone's "I Want To Take You Higher" that thinned out the audience to the die-hard fans. The aftershow concluded at 6:00 am.

11 December 1997

Second concert at the Target Center, Minneapolis. A medley of "Let's Go Crazy," "She's Always In My Hair," and "U Got The Look" premiered in the set. This became a regular set list feature in the last month of the tour.

12 December (am) 1997

Prince performs another aftershow at Paisley Park. Probably because of what had happened the night before, more fans went out this time and the crowd had swelled to at least 500 people shortly after 1:00 am. At one point, the Chanhassen police arrived to tell people who had parked along Highway 5 that they would have to move their cars or they would be towed. Quite a few VIPs arrived and were let in immediately, but fans were made to wait outside in freezing temperatures until after 3:00 am. Because of the wait outside, many fans simply gave up and left.

It was around 3:25 am when Prince on keyboard, Larry Graham, and Graham Central Station took to the stage for a long jam that incorporated "I Believe In You," "You Can Make It If You Try," and "Sing A Simple Song." Everyone left the stage at this point and the live take of "Days Of Wild" from

Crystal Ball was played over the PA. After this played for several minutes, The NPG began appearing, one by one, and started playing their parts live until the whole song was being performed live. Prince was on bass throughout and Mayte eventually came out to dance as the song went on for over 15 minutes. Several R&B classics followed, including "I'll Take You There" with Marva King on vocals, "I Got The Feelin" with Mayte dancing onstage again, "The Way You Do The Things You Do," and "Lonely Teardrops," before the show concluded at 5:00 am with a 20-minute rendition of "Shout" that had Larry Graham and Graham Central Station returning to the stage.

13 December 1997

Concert at the Five Seasons Center, Cedar Rapids. Prince briefly attended the afterparty at Confetti's, a bar and grill/dance club in Cedar Rapids.

14 December 1997

Concert at the Civic Auditorium, Omaha. The afterparty was announced for a nightclub called The Shadow, about six blocks from the Civic Auditorium. Prince attended, staying for two hours in a roped-off VIP area.

15 December 1997

Concert at the Hilton Coliseum, Ames.

17 December 1997

Concert at the Bradley Center, Milwaukee.

18 December (am) 1997

An aftershow concert is played at a bar called Kickers in the outer suburbs of Milwaukee. A small crowd had gathered, less than 200 or so people, and the ensuing 25-minute set was very laidback and casual. Prince spent most of his time playing keyboard, occasionally smacking the cymbals with his cane. The concert started with an instrumental jam, followed by "The Ballad Of Dorothy Parker" and "Flash Light." Unhappy with the sound levels, Prince hollered out for someone to check the monitor on his keyboard, "Get George Clinton's sound man up in here. They got Eric Clapton's sound man working the boards! Fix my piano, man. Sausage head!". Some people close to where Prince was standing tried to grab his leg during the latter, prompting him to say, "Hey watch it, you don't want to be sued for sexual harassment up in here. I mean on the serious tip!". They continued trying to touch him until he finally yelled, "Why don't you back the fuck up?".

18 December 1997

The concert at the Van Andel Arena, Grand Rapids, is the last before a short Christmas break. Starting with this show, an instrumental rendition of "Dreamin' About U" replaced "Do Me, Baby" as vehicle for the band members to "introduce" themselves by taking solos.

27 December 1997

The Jam Of The Year tour continues at The Palace Of Auburn Hills, Detroit.

30 December 1997

Following nearly three weeks of concerts in the Midwest, the Jam Of The Year tour heads South for a show at the Reunion Arena, Dallas. Prior to the concert, NPG band members Morris Hayes and Rhonda Smith submitted to a short interview on KJMZ-FM radio. They mentioned Prince's planned project with Chaka Khan, while giving the DJ a copy of "Mad Sex" and "Purple Medley" to play on the air. An afterparty was held at the Mirage nightclub in Dallas. Prince gave the DJ three tracks to play: "Mad Sex," "(Eye Like) Funky Music," and "Da Bang."

31 December 1997

The conclusive, regularly scheduled, *Jam Of The Year* show of 1997 is held at the Compaq Center in Houston.

1 January (am) 1998

Prince plays an early-morning gig at The Roxy, Houston. Members of The NPG and Graham Central Station took to the stage without Prince at around 4:00 am. They jammed on a loose version of Sly and The Family Stone's "Sing A Simple Song" that lasted for 20 minutes, before everyone walked off the stage. There were considerable microphone problems and Prince was spotted at the soundboard trying to correct the mix; after awhile he just went to the balcony to watch with Mayte and her mother. Following the brief performance, the *Newpower Soul* tracks "Mad Sex" and "(Eye Like) Funky Music" were played from CD, followed by "Da Bang" and the *GCS2000* leftover "Jump And Shout."

Another hour passed, and finally, at about 5:30 am, The NPG returned with Prince (who sang very little) to play a very short set. Marva King sang "Playtime" with Prince on bass, followed by "I'll Take You There" as he switched to keyboard. During the latter, members of H-Town, a Miami R&B trio, added their voices. "I Got The Feelin" evolved into a long funk jam. This was followed by a jam-filled take on "You Can Make It If You Try," which was turned into a slow blues number after awhile. Larry Graham joined everyone for the closing number, "Thank You (Falettinme Be Mice Elf Agin)." During the last two numbers, at the crowd's urging, Mayte came onstage and danced a bit. The show and party concluded at 6:00 am

2 January 1998

Concert at UNO Kiefer Lakefront Arena, New Orleans. An afterparty was held at Tipitina's Warehouse in New Orleans. Prince sat in the upstairs VIP area, watching people dance. Two *Newpower Soul* tracks were premiered, being played over the PA: "Come On" and "Wasted Kisses."

3 January 1998

Concert at T.H. Barton Coliseum, Little Rock. An afterparty took place at Joe's Big Bamboo in Little Rock. Prince spent most of his time in a separate section of the club called Cowboy 2000. A new 16-minute megamix was played from CD.

4 January 1998

Concert at Kemper Arena, Kansas City. Beginning with this concert, "Dreamin' About U" featured sung vocals by Marva King instead of being performed instrumentally as had previously been the case. Prince attended an afterparty that was held at the Grand Emporium Saloon, Kansas City. He stayed in the DJ booth the whole time, just watching everyone dance.

5 January 1998

Concert at Roberts Municipal Stadium, Evansville. The afterparty at Harpole's Main Street Exit in Evansville turned into a public relations disaster for Prince, who stayed in a closed-off section on the second floor. Many people who attended were expecting a performance and when Prince failed to give them one, they became upset. AP published a story that appeared in many newspapers throughout the US.

8 Januaru 1998

First of three concerts at the Fox Theatre, Atlanta. An afterparty was held at Club Esso. The club wasn't very crowded, and Prince was able to dance with Marva King on the main dance floor along with many fans. Several new tracks were played over the PA, including "Mad Sex."

9 January 1998

Second concert at the Fox Theatre, Atlanta. Once again, Club Esso housed an afterparty. The club was much more crowded than the night before as local radio stations advertised that Prince could be seen "live." He was in attendance as usual, and several Newpower Soul songs were played from CD, including "Come On," "Mad Sex," and "(Eye Like) Funky Music."

10 January 1998

Third concert at the Fox Theatre in Atlanta. An aftershow performance was planned for Club Esso following the last Atlanta concert, but plans were scrapped due to Prince having a cold. He attended the afterparty at the club. Tony Rich was one of the guests.

13 January 1998

Concert at Ice Palace Arena, Tampa. Former Revolution bass player Brown Mark attended the show.

14 January (am) 1998

Prince plays the first aftershow of 1998, at the Millennium 2000 in Tampa. The concert was attended by a small crowd of around 500 people. Mayte was present, but she remained in the VIP section.

The hour-long show began at approximately 1:55 am. The NPG appeared first, with Marva King singing "Playtime" and "You Got The Love." Then Prince, Larry Graham, and Graham Central Station saxophone player Jerry Martini joined the festivities. Prince immediately took over the drums from Kirk Johnson on a slow, bluesy take on "Thank You (Falettinme Be Mice Elf Agin)." Graham asked the crowd what they were thankful for. "I'm thankful to see the Artist," one female member of the audience replied. Graham also engaged the crowd in a singalong chant of "God is love," before they picked up the tempo of "Thank You (Falettinme Be Mice Elf Agin)." Prince moved over to the keyboard as Graham got the audience to jump and shout. They suddenly changed gear and kicked off a fast, hypnotic funky instrumental, with several keyboard solos. This went into "Flash Light," which showcased some inspired lead guitar work by Prince. He then switched to bass for a brief romp on "777-9311," before the proceedings ended with a long version of "Days Of Wild." It was over at 3:00 am.

22 January 1998

Prince returns to the West Coast for his final Jam Of The Year show, at the New Arena in Oakland. "Mad Sex" from the forthcoming Newpower Soul was played for the only time on the tour. Unusually, there were two opening acts, comedian Arnez J. entertained with a 30-minute stand-up routine, followed by Larry Graham's usual set.

The Jam Of The Year tour was phenomenally successful from a business standpoint, grossing around \$30 million. It was ranked amongst the top 10 highest grossing tours of 1997. Playing in venues that typically hold 15,000 to 20,000 people, Prince sold a tremendous amount of tickets, averaging 10,000 to 12,000 people per concert. This was particularly remarkable in light of the fact that he was out of the media focus as well

as the short notice given before the concerts coupled with the high ticket prices. The tour also raised a great deal of money for Prince's Love 4 One Another charity. Towards the end of the year, with the onslaught of winter, concert-goers were asked to bring coats and other warm clothing to give to local homeless organisations.

23 January (am) 1998

Prince puts on an aftershow performance at the Townsend Club in San Francisco. The Oakland New Arena show didn't end until almost 12:45 am, and fans had to wait a while before Prince's technicians appeared at the club to begin setting up the equipment. The concert became Kat Dyson's last as a member of The NPG.

The aftershow began at 3:30 am. Larry Graham and several members of Graham Central Station along with Morris Hayes warmed up the audience with a relaxed version of "Thank You (Falettinme Be Mice Elf Agin)." After a few moments, Prince walked out and began to jam with them on his guitar. The jam ended and Graham Central Station left, but they were quickly replaced by the members of The NPG. Marva King sang both "I'll Take You There" and "Playtime," before Prince took over for "The Ride," "777-9311," "18 And Over," and several covers. Larry Graham then rejoined the group for a jam on "I Want To Take You Higher" and "The Jam," Prince playing keyboard on both. The show concluded at 5:15 am. The above set list is slightly incomplete.

Late January 1998

Following the conclusion of the *Jam Of The Year* tour, Prince wraps up work on *Newpower Soul* and continues work on Chaka Khan's *Come 2 My House* and Larry Graham's *GCS2000*. Horns by The Hornheadz were added to many tracks in late January and early February.

29 January 1998

1-800-NEW-FUNK begins shipping *Crystal Ball* to fans who have pre-ordered the set. Released on Prince's NPG Records label, the *Crystal Ball* set consisted of four discs. Three discs were *Crystal Ball*, a collection of mostly outtakes and leftovers from the vault. The fourth disc was *The Truth* album. Those who ordered the set from 1-800-NEW-FUNK also received a fifth disc, The NPG Orchestra's *Kamasutra*.

Crystal Ball was first mentioned in the Emancipation booklet as a "three-CD set of previously bootlegged material." The project can be seen as Prince's version of Frank Zappa's Beat The Boots, a series of releases that literally copied bootlegs. Designed by fans, the Crystal Ball booklet includes liner notes by Prince, who often refers to himself in the third person. He discusses details of the sessions, what prompted certain songs and who they were written for. His comments range from the silly to the serious. The mail order edition had no booklet at all; fans were expected to retrieve the information from a website created specifically for the release.

1-800-NEW-FUNK began taking pre-orders in May 1997 and it was announced that the set would be shipped within a month. Nothing happened, however, and in an interview published in July 1997, Prince said that *Crystal Ball* might be ready to ship by Christmas. The delay became official when Prince's website Love 4 One Another stated in August that the

album would not be manufactured until 1-800-NEW-FUNK had received 100,000 orders. Meanwhile, Prince explained in interviews how wonderful the Internet was because he could record music and the fans could have it instantly, "As soon as I'm done with it, I get it on, take orders, and press records." Later in 1997, Prince finally proclaimed that he had collected some 84,000 pre-orders for *Crystal Ball* and fans were now expecting the set to be out by Christmas. Still, it took another month until the wait would be over.

The repeated delays and the lack of information regarding the release caused a great deal of frustration amongst Prince's followers. Many fans reported unsatisfactory service from 1-800-NEW-FUNK, including lost or doubled orders. Shortly after the news that shipping would commence, it was announced that the set would also be officially released to retail stores, which upset many as it had previously been promised that it would only be available to those who had ordered from 1-800-NEW-FUNK. The set became available at the Best Buy, Musicland, and Blockbuster outlets in US in mid-February 1998. In many reported cases, the record was made available in stores before it reached fans who had mail-ordered the set. It was also made available outside of the US as an import. Retailers normally sold it at a much lower price than \$60.50 from Prince's mail order, causing many angry fans to cancel their pre-orders. Widely viewed as a fiasco, the botched marketing of Crystal Ball left in doubt Prince's prediction that artists in the future would easily be able to retail music exclusively through the Internet.

Crystal Ball is a sprawling, patchy affair, encompassing five remixes and 25 tracks that concentrate on two periods: the 1985-86 Paradel Sign O' The Times era and the 1993-96 years, which spawned Come, The Gold Experience, Chaos And Disorder, and Emancipation. The only exception is "Cloreen Bacon Skin," which dates back to 1983. Thus, the collection is hardly representative of Prince's 20-year career. Prince chose to leave out most tracks involving Lisa Coleman and Wendy Melvoin, saving them for Roadhouse Garden, a projected archive album focusing on The Revolution years.

Crystal Ball was released with little fanfare and the album didn't attract much interest from the mainstream music media or radio. Airplay was minimal, as programmers found few commercially-oriented tracks that they could play. The reviews were mixed, with some critics complaining that much of the music sounded uninspired and aimless, lacking melodic finesse and hooks. Some critics concluded that Prince's famous vault doesn't contain many superior tracks. The general impression was that Prince had created a confusing hodgepodge when he could have moulded a masterpiece. Many fans felt the same way, and the eventual release became something of an anti-climax after the long wait. Almost everything had previously been bootlegged or heard in concert; "Cloreen Bacon Skin," "Make Your Mama Happy," "Poom Poom," and "Da Bang" were the only tracks that fans were unfamiliar with. The Crystal Ball four-CD set was made available in a limited edition of 250,000 copies (which includes the mail order sets). Around 100,000 copies of the set were sold in the US. It peaked at number 62 on Billboard's Pop Chart and at number 59 on the R&B Chart.

29 January 1998

Released with the *Crystal Ball* set, *The Truth* is a primarily acoustic album, drawing on inspiration from artists such as Tracey Chapman, Joni Mitchell, and Bruce Springsteen's acoustic *Nebraska* and *The Ghost Of Tom Joad*. Initially planned for distribution by EMI, a large-scale release of the album was cancelled due to the demise of the label. Instead, it was announced in early May 1997 that it would be made available from 1-800-NEW-FUNK as a limited edition cassette. However, this decision was reversed and the album didn't receive a public release until January 1998 when it was included as a fourth disc in the *Crystal Ball* set.

7 February (am) 1998

Prince opens the doors of Paisley Park for a free show. Beginning with this show, he played nine consecutive early-morning Saturday concerts at Paisley Park. From February to July 1998, he played no less than 15 concerts there. He also played two Paisley Park concerts in November 1998. These "open rehearsals" were held in a small 300-capacity rehearsal room instead of the much larger Soundstage.

On this occasion, the band consisted of Morris Hayes (keyboard), Larry Graham (bass), Kirk Johnson (drums), and Walter Chancellor Jr. (saxophone). There were around 350 people in attendance, including most of the original members of The Time (Jimmy Jam, Terry Lewis, Jellybean Johnson, and Morris Day). The sound was terrible throughout and there were equipment problems. For some reason Prince insisted on playing much of the set in the dark so he could "look at the people."

The concert started at 3:05 am. The opening jam was centered around the DJ playing "Mad" as the band played over it. This was followed by "The Good Life (Big City Remix)" with portions of Erykah Badu's "Tyrone" (from Live, 1997) thrown in, as well as parts of "Come On." Next up was "Hair," which quickly turned into a long jam, "Forever In My Life," and two new songs from GCS2000, "Groove On" and "Free." The show closed with lengthy jam-filled takes on "Everyday People," incorporating a section of "Joy And Pain" by Maze featuring Frankie Beverly (from Joy And Pain, 1980), "Mad Sex," and "The Jam."

7 February 1998

Prince attends a party held at the All-Star Café in New York City in anticipation of the NBA All-Star basketball match the next day

8 February 1998

Prince attends the NBA All-Star basketball game as a guest of Spike Lee, at Madison Square Garden in New York.

14 February (am) 1998

Prince plays at Paisley Park. About 50 people were in attendance for the show that began around 3:30 am and lasted until 4:50 am. The band consisted of Morris Hayes (keyboard), Larry Graham (bass), Kirk Johnson, who played a special portable drum machine, and special guest drummer, David Haynes, whom had been introduced to Prince by Rhonda Smith and Kat Dyson.

The show kicked off with Johnson playing snippets of "I

Wanna Be Your Lover," "Housequake," "Head," "Soft And Wet," and "Sign O' The Times" from his portable drum machine. Then Prince emerged to perform "Housequake." "What city we in?", he asked the crowd as he started playing "Erotic City." They responded "Minneapolis," but Prince replied, "No! Erotic City." This was followed by "Adore," which was a crowd favourite. "Thank You (Falettinme Be Mice Elf Agin)" featured a drum duel, as Johnson and guest drummer Haynes traded solos back and forth. The concert continued with lengthy takes on Graham Central Station's "Free" and "The Ride." Morris Hayes played a keyboard solo during the latter as Prince left the stage. He surprised the audience by playing a guitar solo behind them. The concert concluded with "Mad Sex."

14 February 1998

Prince participates in an on-line chat on America On-Line. Technical problems caused the chat to be cut short. Only a few questions got through and were answered before the chat broke down.

15 February (am) 1998

A special wedding anniversary party/Crystal Ball release party is held at Paisley Park following the America On-Line chat. The entire building was decorated with balloons and strings of white lights as a surprise for Mayte, who had been out of town until late in the day.

At around 2:00 am, Prince took the stage with The NPG (Mike Scott, Morris Hayes, Rhonda Smith, Kirk Johnson), Larry Graham, and David Haynes for an 85-minute jam session. They played "Days Of Wild" and Graham Central Station's "Tell Me What It Is," with Kat Dyson on vocals, before there was a brief power failure to the equipment. The DJ played "Poom Poom" as everyone waited. When the proceedings began again, Scott performed a guitar solo, followed by a Smith bass solo. Prince then played "The Ballad Of Dorothy Parker" segued into "Four," and everyone jammed for awhile before Graham came out to conclude the show with "The Jam" and "I Believe In You," both featuring Prince and Graham sharing the vocals. They continued with a cover of "Joy And Pain" and the GCS2000 track "Groove On." During the latter, Mayte danced onstage. Prince and Mayte went upstairs to the VIP area and emerged dancing at the top of the stairs before they came down for the final song, Graham Central Station's "Water" (from Ain't No Bout-A-Doubt It, 1975).

20 February 1998

The Love 4 One Another website announces that Prince is choosing between three songs for a single release from the forthcoming *Newpower Soul*: "Mad Sex," "Newpower Soul," and "Push It Up." In the end, he chose none of the songs, instead putting out "The One" as the first single.

21 February (am) 1998

Prince plays a concert at Paisley Park. The band consisted of Morris Hayes, Larry Graham, Kirk Johnson, and saxophone player Walter Chancellor Jr. Prince stuck to guitar for most of the show, which begun at 2:00 am and lasted until 3:50 am. They started with "Sign O' The Times," which was followed by a set of Graham Central Station/Sly and The Family Stone numbers, with Prince and Graham sharing lead vocals. Then

came the first known live version of "The Truth," which was performed with slightly altered lyrics. Prince and Graham did his "Tell Me What It Is" together before closing the night with "Forever In My Life" and "Groove On."

26 Februaru 1998

Prince attends the Rhythm & Blues Foundation's Pioneer Awards held at the Sheraton Hotel, New York City. He spent most of his time at Stevie Wonder's table. He went to the Cheetah club after the ceremony. While in New York, Prince and Larry Graham visited Brooklyn Bethel, the headquarters of the Jehovah's Witnesses.

28 February (am) 1998

Prince plays at Paisley Park. The line-up included Rhonda Smith, Morris Hayes, Kirk Johnson, and Mike Scott. Kat Dyson also guested on guitar. "Brother Larry is in New York," Prince commented on Larry Graham's absence. The concert featured a great deal of guitar-playing by Prince.

They started at 3:20 am with "Jam Of The Year," which was segued into the *Newpower Soul* track "Push It Up." Next up was "The Ballad Of Dorothy Parker," followed by "Face Down," which included a chant of "freaks on this side." They continued with "The Cross," and a cover of Jimi Hendrix's "Who Knows" (with a bit of "Temptation" thrown in), before closing at 4:40 am with the Santana medley.

March 1998

A band called Van Gogh is contacted by Prince's organisation. The members of Van Gogh are physically challenged and perform from wheelchairs. Prince wanted to give a song to a professional artist with a disability and he had found Van Gogh after much searching on the Internet, through the Coalition of Disabled Musicians in New York. A week later, the band received a cassette tape containing Prince's song "Van Gogh," originally planned for inclusion on *Emancipation*.

7 March (am) 1998

Prince plays at Paisley Park. The early-morning concert focused on Prince classics, kicking off with "Let's Go Crazy," followed by "U Got The Look," "She's Always In My Hair," "Kiss," and "Gett Off." He also threw in two instrumental jams and then "The Good Life." This was followed by an encore during which Larry Graham came out to join Prince in singing "Alphabet St." and "I Want To Take You Higher."

14 March (am) 1998

Another concert takes place at Paisley Park. The band consisted of a stripped-down version of The NPG: Rhonda Smith, Morris Hayes, and Kirk Johnson. Larry Graham replaced Smith on bass for some numbers. A guest rapper, possibly Scruffy D., also made an appearance.

They kicked off at 3:05 am with "Push It Up," which went into "Jam Of The Year." Graham joined the band and they played "Groove On." This was followed by Sly and The Family Stone's "Dance To The Music" (from Dance To The Music, 1968), "Alphabet St.", and Sly's "You Can Make It If You Try." Prince announced that the next song, "Come On," was going to appear on the new NPG album, Newpower Soul. Graham left the stage as Prince played bass himself on the last

numbers, "The Ride" and "Days Of Wild." The concert closed at 4:15 am.

16 March 1998

Prince and Mayte attend The Ohio Players' concert at First Avenue, Minneapolis.

21 March (am) 1998

Prince plays a concert at Paisley Park. Unlike most of the open rehearsals, after the first 30 or so fans were admitted, a \$10 door charge was instituted, but anyone who hadn't come prepared to pay was let in as well. Beginning with this show, guitarist Mike Scott joined The NPG as a fully-fledged member. The rest of the line-up was: Rhonda Smith (bass), Morris Hayes (keyboard), and Kirk Johnson (drums).

The show began at 2:40 am with a couple of Madhouse numbers, including "Asswoop." This was followed by the traditional "Mary Don't You Weep." Larry Graham joined the band to perform the GCS2000 track "Groove On." After this, the musicians left the stage and another GCS2000 track was played from CD. Returning to the stage, the continued with two Crystal Ball numbers, "18 And Over" and "Poom Poom," during which Mayte came up to dance. "Alphabet St." was next, with Graham joining the band again. "Thank You (Falettinme Be Mice Elf Agin)" and "The Jam" followed, after which Graham left the stage. Prince continued with "Villanova Junction" and then concluded the show at 4:20 am with "Mad Sex."

28 March (am) 1998

Prince plays a show at Paisley Park. A capacity crowd (about 300 people) had turned out for the concert, but by 4:00 am, many were discouraged and left because there were no signs of a show. The few brave souls who remained were surprised when the band suddenly took the stage at 4:20 am. They expected a very brief outing due to the lateness of the hour, but Prince proceeded to play for two hours. The band was the same as the previous weekend (Mike Scott, Rhonda Smith, Morris Hayes, Kirk Johnson), with the addition of backing vocalist Marva King.

The show commenced with "Thank You (Falettinme Be Mice Elf Agin)," followed by "Days Of Wild." Next was "Push It Up," segued into "Jam Of The Year." The next portion closely resembled the Jam Of The Year tour set: "Talkin' Loud And Sayin' Nothing," "Delirious," "Let's Work," and Purple Rain." Larry Graham then joined them onstage, taking the lead for a mini-set of Sly Stone/Graham Central Station numbers: "Water," "The Jam," "In Time," and "If You Want Me To Stay" (like "In Time," from Sly and The Family Stone's 1973 Fresh album). Graham left the stage and Prince continued with the "Big City Remix" version of "The Good Life." Marva King threw in lines from Erykah Badu's "Tyrone." Then Prince asked for requests and a number of songs were yelled out from the crowd, mostly Crystal Ball tracks, but none of which was "Face Down," which was what he played. The concert concluded with a trio of Newpower Soul tracks: "Freaks On This Side," "Come On," and "(Eye Like) Funky Music."

Early April 1998

Larry Graham relocates to Minneapolis with his wife Tina and daughter Latia. They moved into a modest bungalow near

Paisley Park in Chanhassen.

Prince and Graham spent a great deal of time together, and Graham became a tremendously important influence on Prince in many ways. Quite likely, Prince felt a need for spiritual support and a new focus in his life after the tragic developments of 1996. Graham shared his belief in the Jehovah's Witness religion and engaged Prince in countless hours of biblical discussions. It didn't take long before Prince announced that he had stopped cursing and celebrating "pagan holidays" such as Christmas. Still, Prince claimed not to be a member of Jehovah's Witness or any other organised religion.

In addition to his religious influence, some reports indicate that Graham has influenced Prince to lead a less insular life. Associates of Prince have testified that Prince has become more relaxed and easier to work with under Graham's "tutelage."

4 April (am) 1998

Prince plays an early-Saturday morning concert at Paisley Park for the ninth week in a row. He spent most of the time on guitar. Many fans lauded the performance as one of the finest at Paisley Park thus far in 1998. A new DJ megamix was played before Prince and The NPG appeared onstage at 3:45 am.

Prince started out in homage to Elvis Presley, with his 1957 hit "(Let Me Be You) Teddy Bear," complete with swagger and swivelling hips. The song ended as a hard rock number, before going into "Bambi." They proceeded with more guitar-oriented rock: "Zannalee" and Jimi Hendrix's "Voodoo Chile" and "Villanova Junction." Prince seemed so entranced by the music that his body was overcome. At one point, he arched backwards until his head almost touched his knees. He switched to another guitar for some Santana-like jamming, with solos by Morris Hayes and Rhonda Smith. This segued into a particularly soulful rendition of Joni Mitchell's "A Case Of You." Prince put away his guitar and focused on his vocal delivery. He continued singing while slowly strolling up the stairs to the DJ booth. He came back down and played piano for the next number, Tower Of Power's "What Is Hip?". This was followed by "Sexy MF" and "If I Was Your Girlfriend," before Prince kicked off a 15-minute version of "Mad Sex." He shouted to turn off the lights and spoke about the new funk coming out from The NPG, Chaka Khan, and Graham Central Station. The jam incorporated bits and pieces from Chuck Brown & The Soul Searcher's "Bustin' Loose," but Prince got fed up with the audience when they didn't sing along. He called out "the new 2001" and launched an instrumental with a salsa-flavoured beat that was inspired by the Go Go music of Washington DC (the bandleader of The Soul Searchers since 1968, Chuck Brown was the Godfather of the Go Go scene). The instrumental, which Prince referred to as "The Go Go's" on the European tour in August 1998, included a motif from "Also Sprach Zarathustra" (by classical composer Richard Strauss), featured in Stanley Kubrick's classic film 2001: A Space Odyssey (which is why Prince referred to it as "2001"). The show closed with a funk jam incorporating portions from "Wild And Loose" and "Push It Up." The concert ended at 5:00 am.

9 April 1998

Prince and Mayte take part in a press conference and party thrown by the *Latina* magazine at the Thomas Nordanstad Gallery in New York. Mayte was the cover story and featured interview in the April 1998 issue of the publication.

10 April 1998

Prince is honoured at the 1998 Essence Awards at The Theatre in Madison Square Garden in New York. Prince thanked Larry Graham in his acceptance speech, saying that Graham had helped show him "The Truth." Later in the show, Prince performed "The Cross," now re-titled "The Christ," with Graham and Chaka Khan helping out on vocals. He introduced the song with a speech about "stauros" as this word was projected on a video screen behind him, "Stauros, by definition, a wooden stake driven in the ground used to cause torture or death. Stauros, perhaps someone lied about the way someone died." His "stauros" remarks were lost on the vast majority of the audience, who were clueless as to what he was talking about.

Prince's ideas about "stauros" are from the Jehovah's Witness religion, which claims that Jesus died on a pole or a stoke, not a cross. The Greek word "stauros," which was translated into "cross" in many Bibles, meant just one piece of timber. The symbol of the cross comes from ancient false religions, according to Jehovah's Witness. The cross wasn't used or worshipped by the early Christians.

11 April (am) 1998

Following the Essence Awards performance, Prince hosts a starstudded aftershow and party at the 1,200-capacity nightclub/ concert hall Irving Plaza in New York. Tickets had gone on sale two weeks in advance, selling out in minutes. The show was dubbed Newpower Soul. Many celebrities were in attendance, including Mariah Carey, Tom Joyner, Donatella Versace, Patti Labelle, Sandra St. Victor, Joan Osborne, Lynn Whitfield, Chris Rock, Wesley Snipes, Rosie Perez, Q-Tip, and Billy Corgan of The Smashing Pumpkins. Mayte's mother, Nellie Garcia, also took in the show. Doors to the venue were opened just after midnight, to allow those people who had attended an earlier show by a local band to clear out. The concert didn't begin until 2:50 am. While everyone waited, Morris Hayes and Kirk Johnson tried to entertain the crowd by throwing out bottles of water and NPG Records sampler tapes to the audience. The tape included one-minute samples from the forthcoming Newpower Soul, Graham Central Station's GCS2000, and Chaka Khan's Come 2 My House.

The show kicked off with "Thank You (Falettinme Be Mice Elf Agin)." The NPG (Mike Scott, Rhonda Smith, Morris Hayes, Kirk Johnson, Marva King) were joined onstage by Larry Graham and Chaka Khan from the outset. They continued with "Days Of Wild" and "Everyday People." Prince said, "I don't know what happened, but this song isn't about a car," making an obvious reference to the Toyota automobile commercials that feature the Sly and The Family Stone track "Everyday People." Next up was the GCS2000 track "Free," before a few members of Khan's band came out for a mini-set featuring her on vocals (Prince played keyboard and Graham bass): "Sweet Thing," "You Got The Love," and the Rufus classic "Tell Me Something Good." The main set closed with a lengthy take on "The Jam."

The 45-minute encore kicked off with "Mad Sex," which featured Mayte and Johnson dancing with Prince and waving

towels. Prince tried to end the show with "I Want To Take You Higher," which had surprise guest George Benson strapping on a guitar. After Prince had left, rapper Doug E. Fresh leaped onstage and began a jam centered on his human beatbox groove. He led the crowd in a chants of "who rocks the hardest – the Artist rocks the hardest!". After a few minutes Prince reappeared and the group went into "Push It Up," which segued into "Jam Of The Year." A number of chants were included, from Fresh's own "La-Di Da-Di," Chuck Brown's "Bustin' Loose," and the "oh-wee-oh-we-oh" chant from "It's Gonna Be A Beautiful Night." The show concluded at 4:55 am with a bit of "Talkin' Loud and Sayin' Nothing."

13 April 1998

"The One" single is released to US radio. No commercial single was released. The single peaked at number 44 on *Billboard's* R&B Radio Airplay chart.

18 April (am) 1998

Prince plays an early-morning gig at Paisley Park as a warm-up for the upcoming *Newpower Soul* tour of the US. The NPG line-up was the same as previously, but this time Marva King also played various percussion instruments, including tambourines and maracas. The sound was improved from previous shows, but Prince still had a great deal of technical problems with his guitar and keyboard.

The concert started at 3:00 am with Elvis Presley's "(Let Me Be Your) Teddy Bear," which had Prince replacing some lyrics. Next was "Days Of Wild." Unlike the recent performances of the song, Prince didn't delete the expletives the way he had been doing. The audience surmised that this was due to Larry Graham's absence. They continued with "18 And Over," followed by a Prince classics medley of "She's Always In My Hair," "U Got The Look," "Kiss," and "Gett Off." "Push It Up" incorporated bits and pieces from "Get On Up," "Bustin' Loose," and "Acknowledge Me." The show closed at 4:30 am with the "Baby, I'm A Star"/"1999" medley.

20 April 1998

Prince takes to the road in the US, kicking off a Newpower Soul mini-tour with a concert at the Capital Ballroom, Washington DC. The eight-city tour focused on US cities with a large Prince fan base and areas that the Jam Of The Year tour didn't reach. Most of the venues were smaller-sized. However, the planning of the tour seemed awkward as The NPG's Newpower Soul album wasn't released until a month after the final date of the tour.

Larry Graham opened the shows with his own set of Sly and The Family Stone classics, Graham Central Station material, and a few songs from the forthcoming *GCS2000* album (released February 2nd 1999). Prince accompanied Graham, playing guitar, bass, or keyboard. Doug E. Fresh made several guest appearances on the tour and Chaka Khan participated in two shows (New York and Chicago). Prince then played his own set, mixing some of his greatest hits with a few tracks from the forthcoming *Newpower Soul*. The shows generated excellent reviews from the media although many fans were disappointed that the shows didn't feature more of Prince.

The NPG line-up was the same as on the Love 4 One Another Charities and Jam Of The Year tours with the exception of Kat Dyson, who had left the band, and the addition of Marva King as a permanent band member. The line-up was the following: Mike Scott (guitar); Rhonda Smith (bass); Morris Hayes (keyboard); Kirk Johnson (drums); Marva King (backing vocals).

The concerts had a loose aftershow structure and the set varied a great deal from concert to concert, with no two shows being alike. Still, the bulk of the set was the same as on the Jam Of The Year tour, including all the Prince classics: "Let's Go Crazy," "She's Always In My Hair," "U Got The Look," "Kiss," "Gett Off," "Baby, I'm A Star," "1999," "Purple Rain," "Let's Work," "Delirious," "Take Me With U," "Raspberry Beret," "Sexy MF," and "If I Was Your Girlfriend." In addition, Prince included a few tracks from the Newpower Soul album ("Mad Sex," "Come On," "Push It Up," "Freaks On This Side") and some of his live favourites, such as "The Ride," "Bambi," "Face Down," and James Brown's "Talkin' Loud And Sayin' Nothing."

21 April 1998

Concert at Electric Factory, Philadelphia.

24 April 1998

Concert at Aragon Ballroom, Chicago. Several celebrities were on hand for the show, including comedian/actor Sinbad (who appeared onstage during "The Jam") and activist/politician Jesse Jackson and his son Jesse Jackson Jr.

2 May (am) 1998

Prince plays another Paisley Park gig in between concerts on the *Newpower Soul* tour. The NPG line-up was the same as on the tour. Larry Graham brought along Cynthia Robinson (trumpet) Jerry Martini (saxophone), and an unidentified woman on harmonica. The audience was rowdy and included several drunken people. The concert was the last at Paisley Park for seven weeks.

The show began at 2:25 am with "Days Of Wild," with a bit of "Joy And Pain" thrown in. Prince and Graham shared the lead vocals for "Thank You (Falettinme Be Mice Elf Agin)." Prince then took over for a sequence of *Newpower Soul* tracks: "Until U're In My Arms Again," "Come On," "Push It Up" in a medley with "Jam Of The Year," and "Mad Sex." During "Come On," audience members were brought onstage to dance. The next portion was Graham's mini-set, with Prince playing a supportive role: "Free," "Just B My Lady," "One In A Million You," "I Want To Take You Higher" in a medley with "Alphabet St.", and "The Jam." Prince took the lead again for "Purple Rain" and "The One," which closed the concert at around 4:35 am.

7 May 1998

Concert at Memorial Auditorium, Chattanooga.

8 Mau 1998

Concert at Von Braun Civic Center, Huntsville. The subsequent show, scheduled for May 10th at the Boutwell Auditorium in Birmingham, was cancelled due to poor ticket sales.

12 Mau 1998

Concert at the Gateway Center, Collinsville.

13 May 1998

Concert at Battelle Hall, Columbus. The official afterparty was held at Mecca, a nightclub housed in an old warehouse. The band arrived around 1:30 am and Prince shortly thereafter. Four songs off the *Newpower Soul* CD were played, including "Come On," "Mad Sex," and "Push It Up."

14 May 1998

Prince joins Mayte in Miami to celebrate Mayte's mother's birthday.

16 May (am) 1998

A Paisley Park party is held. There was no performance by Prince, but tracks from *Newpower Soul* were played and Prince was present to check out the crowd response.

21 Mau 1998

Broadcast of the Essence Awards on Fox-TV in the US.

23 May (am) 1998

Prince attends another Paisley Park party. Tracks from *New-power Soul* were played.

23 May 1998

Prince and Mayte attend Bjork's concert at the Hollywood Palladium, Los Angeles.

29 May 1998

Prince, Larry Graham, and Chaka Khan open *The Today Show's* annual *Summer Concert Series* on US television with a performance of "Free" from *GCS2000*, Rufus' "Sweet Thing," and Graham Central Station's "Release Yourself" in New York. According to hosts Matt Lauer and Katie Couric, the performance drew the largest in-person crowd yet for third annual series. Between songs Lauer interviewed the trio. After the broadcast, they treated the assembled audience to another 50-minute set.

1 June 1998

The conclusive US Newpower Soul concert with guests Larry Graham, Chaka Khan, and Doug E. Fresh is held at the Convention Center, Indianapolis. Subsequent planned dates in Baton Rouge, June 3rd, and in Montgomery, June 4th, were cancelled due to Prince having laryngitis.

7 June 1998

Prince shoots a video for "The One" in Los Angeles. Mayte directed the video shoot. *West Side Story* actress Rita Moreno made a cameo appearance in the video.

8 June 1998

The trio of Prince, Larry Graham, and Chaka Khan appear for the entire hour on the syndicated US television show *Vibe* to promote the release of *Newpower Soul*. The broadcast had the dubious distinction of being the last; the show was cancelled shortly after the taping had concluded. In addition to performing "Let's Work" and "Delirious," Prince and Khan joined Graham for "Free," "Sweet Thing," and "Just B My Lady." Khan then performed "Spoon." Prince closed out the show with the television debut of "The One." All three were interviewed by

host/comedian Sinbad. Mayte and Larry's wife Tina joined the group during the interview.

17 June 1998

Mayte, her sister Janice, and Prince's attorney, Londell McMillan, meet with MTV executives. They brought with them the video for "The One" and played samples from the *Newpower Soul* tracks. McMillan talked about the rough relationship that Prince and MTV had had in recent years. Both camps expressed a desire to work with each other and they discussed the possibility of an *Unplugged* show by Prince.

20 June (am) 1998

Prince plays an early-morning Paisley Park gig, the first since May 2nd. The concert was dubbed "The One" and was announced on the Love 4 One Another website. It was said to be Prince's final Paisley Park concert for quite a while, which didn't turn out to be true as he returned three weeks later.

The performance began at 3:15 am with a screening of "The One" video. After the video, Prince performed a string of "one" songs: his own "The One," Joan Osborne's "One Of Us," and a new cover of Shania Twain's "You're Still The One" (from Come On Over, 1997). He closed this half-hour set with "The Christ."

After a short break, Prince's voice could be heard, chanting, "the revolution will be colourised," paraphrasing Gil Scott-Heron's classic "The Revolution Will Not Be Televised" (from Pieces Of A Man, 1970). This embodied vocal chanting went on for some time and the audience became confused as to whether it was live or on tape, and whether they should respond and chant back. Finally, Prince ran out to the keyboard and started playing. The other musicians joined him after a few minutes. The jam lasted around 45 minutes. They left the stage, but Prince returned and began playing some guitar. Then he walked off again, only to return to put the microphone back on the stand. Kirk Johnson remained after everyone had left the stage and he encouraged everyone to keep chanting "the revolution will be colourised" for a few more minutes. He made a "cut" motion and everyone stopped. Then "The One" video was played again.

The 45-minute jam was edited down to 26 minutes and turned into a song called "The War." It was released on cassette in July.

30 June 1998

Release of The New Power Generation's Newpower Soul on NPG Records. The album was first and foremost a Prince project. Indeed, it is his face that adorns the cover, he wrote all the songs, and sings the lead vocals. In contrast to The NPG's Goldnigga and Exodus, which can be seen as showcases for Tony Mosley and Sonny Thompson respectively, Newpower Soul doesn't profile any particular band member. Instead, the record's purpose appears to have been as an outlet for some of Prince's funkier material, much like The Time's records used to be. His decision to release the album under The NPG moniker was an indication that he regarded it as slightly less important or serious than a Prince solo project for the records by his side projects cannot be considered to be his definitive artistic statements. Another explanation was that he might have realised the need to let more time elapse between his major-label solo projects.

Newpower Soul was the first NPG album to receive worldwide distribution, by BMG. The album reached number 22 on the Billboard Pop Chart, which was slightly better than Prince's last Warner Bros. album, Chaos And Disorder. It peaked at number nine on the R&B Chart. The album met with fairly negative reviews. Most critics complained that it was bankrupt of ideas and contained nothing they hadn't heard from Prince in the past.

30 June 1998

Prince hosts a *Newpower Soul* release party at the Spy Bar in New York. Most NPG members were present and amongst the celebrities attending were Stevie Wonder, Chris Rock, Joan Osborne, Doug E. Fresh, and Mel B. of Spice Girls. Prince was in a good mood and held court at the back of the club.

1 Julu 1998

Prince appears on the television show *Good Morning America*, broadcast from New York. He was interviewed by co-host Kevin Newman. The majority of the interview concentrated on "The One" single and the Mayte-directed video.

While in New York, Prince gave several interviews in support of *Newpower Soul*. He talked a great deal about the financial aspects of his work, so much so that many got the impression that he now measured the success of his endeavours primarily by his bank account and that financial gain had become a prime motivator for him. "You do the math" was a favourite expression when he wanted to explain how much he was making from his independent record sales and touring. He seemed intent on showing those he considered his "doubters" that he was in fact doing very well as a free agent even if he was selling much smaller quantities than in the past and was largely absent from the higher regions of the charts.

1 July 1998

Mayte is interviewed on BET's *Planet Groove* about directing "The One" video. Following the conversation with Mayte, NPG members Morris Hayes, Marva King, and Rhonda Smith were interviewed about working with Prince.

4 Julu (am) 1998

A Paisley Park party is held, with Prince in attendance. There was no performance.

8 Julu 1998

A video shoot for Larry Graham's "U Move Me" from GCS2000 is held at Lake Calhoun, Minneapolis. Mayte directed the shoot. Prince and Kirk Johnson made appearances. The video was never released to the general public.

11 July (am) 1998

Prince plays an early-morning gig at Paisley Park. At about 2: 00 am, before the show started, an edited half-hour version of the newly recorded "The War" was played from CD.

Prince came onstage at 2:30 am, kicking off with "Love... Thy Will Be Done." He followed this with "Funky" and "Come On," before turning "Days Of Wild" into an instrumental jam. Parliament's "Flash Light" was also performed as an instrumental. Then Prince went to the piano and completely changed the mood with "Nothing Compares 2 U." Everyone

was very quiet before breaking into thunderous applause. He then played a long version of "The One," sitting on top of a speaker. "The Ride" was next. "Are you alone?", Prince asked the crowd. "Do you like being alone? Don'tcha have a boyfriend? You know you do it to yourself." He returned to the piano after "The Ride," asking the audience if they wanted to "hear some church," before continuing, "I don't know how much I believe in church. Look at what's going on in Ireland. But I do believe in God, and I know He's somebody that will be forever in my life." He then played a piano medley consisting of "Forever In My Life," "The Ballad Of Dorothy Parker" and an improvisation about "Jimmy's Sunglasses." Prince and Marva King sang a duet on Shania Twain's "You're Still The One" before ending the show at 4:15 am with "The Christ."

13 July 1998

The Combo, formerly known as Dr. Mambo's Combo, are joined by Prince and several NPG members at Bunker's Bar in Minneapolis. The Combo included former NPG members Sonny Thompson and Michael Bland. They jammed on Rufus' "You Got The Love."

15 Julu 1998

Love 4 One Another announces that Prince has purchased a mansion in Marbella, Spain, for Mayte. She was installed there in a permanent living arrangement. Prince's visits were apparently infrequent.

While Prince publicly continued to present Mayte as his exclusive love interest, their relationship had cooled considerably by mid-1998. Their public appearances were mainly for public consumption, designed to prevent speculation that his marriage was ending. Instead, Prince began to take an interest in Manuela Testolini, commonly known as Mani, a 21-yearold girl who had come to work at Paisley Park in 1997 for Prince's Love 4 One Another charity. Born to an Italian father and an Egyptian mother she grew up in Toronto, Canada. She was a visible presence at Paisley Park events, and fans found her accessible, friendly, and engaging. A highly religious woman. Testolini spoke with Prince about God and spirituality at every opportunity, which further piqued his interest. He soon gave her a significant promotion by making her his personal assistant. Although their relationship didn't immediately become romantic, it was clear where things were headed.

18 July (am) 1998

Prince performs again at Paisley Park. He announced that it was going to be the "last show for quite a while" at Paisley Park, which turned out to be accurate; he didn't perform at Paisley Park again until November 4th.

Larry Graham came onstage at 1:40 am and played an opening set. Prince opened his set with "Come On," which was followed by some jamming, including a bit of Chuck Brown's "Bustin' Loose." They continued with a *Jam Of The Year* tour mini-set: "Push It Up," "Jam Of The Year," "Purple Rain," "Talkin' Loud And Sayin' Nothing," "Let's Work," "Delirious," "Little Red Corvette," "I Would Die 4 U," "Do Me, Baby" medley, "If I Was Your Girlfriend," and "I Could Never Take The Place Of Your Man." They closed the set with "Love...Thy Will Be Done," "(Eye Like) Funky Music," and "The One." The concert was over at 4:30 am.

21 July 1998

"The War" is made available for download on the Love 4 One Another website in the RealAudio format. Interestingly, the download page at Love 4 One Another included a hidden message in a transparent picture at the bottom of the page that read, "The perils of pestilence come to those who download for free: download at your own risk." A one-dollar (or more) donation for the Love 4 One Another charity fund was expected in return for the download, to be sent in an envelope marked "The War" to Paisley Park.

A cassette of the song was later sent to people all over the world. Initially, it was said that the cassette was intended exclusively for people that had bought *Crystal Ball* from 1-800-NEW-FUNK, but others also received the tape (some *Crystal Ball* buyers did not receive it). Lasting 26 minutes, "The War" is based on a live recording by Prince and The NPG made at Paisley Park on June 20th 1998. The song is attributed to The NPG rather than Prince.

24 July 1998

Prince performs "Come On" on NBC's *The Tonight Show with Jay Leno*, US Television. While waiting in the dressing room, Prince gave interviews to several journalists, including CNN, who filmed a brief conversation for their *Showbiz Today* series.

25 July 1998

Prince plays a one-off concert at the Key Club, West Hollywood. Tickets went on sale at 8:00 pm on the day of the concert and the show was scheduled to begin at midnight but actually started at about 11:10 pm and ended 2:10 am. The NPG performed with Larry Graham guesting onstage for many numbers. No Doubt's Gwen Stefani, Gavin Rossdale from Bush, Halle Berry, and Tony Curtis were spotted in the crowd. A flyer was passed out at the show. It concerned "The Truth," proclaiming, "Man cannot and will not solve your problems for you, but knowledge of The Truth (God's reason for us) can!".

The concert opened with a mini-set with Larry Graham on lead vocals: "Thank You (Falettinme Be Mice Elf Agin),""Free," "Everyday People," and "The Jam." Prince took over for a short "Purple Rain." He continued with an instrumental take on "Newpower Soul" segued into a bit of "Erotic City," before playing "Love... Thy Will Be Done." The concert turned into a party with several numbers following in quick succession: "Funky," "Push It Up," "Freaks On This Side," "Jam Of The Year," "Talkin' Loud And Sayin' Nothing," "Let's Work," and "Delirious." The audience finally had a chance to catch their breath as Prince slowed everything down with "The Ride." Graham returned and they played together "I Want To Take You Higher" with guest saxophone player Angelo from Fishbone. Following some jamming, they played "Come On" and "The One." At one point in the show, Prince commented on a negative Los Angeles Times review of Newpower Soul by Robert Hilburn, "Say I'm not funky anymore? Well, is this funky enough for you?"

Prince began an encore with "Nothing Compares 2 U." The music to "Mad Sex" began and the audience started chanting. Prince said to Graham offstage, "Don't worry, I'm not gonna sing it, we're just gonna play for awhile. Oh no, sorry, I'm gonna have to sing it. Larry, take your kids outside!". The show ended with "(Eye Like) Funky Music," "Do Me,

Baby," "If I Was Your Girlfriend," and the "Take Me With U"/"Raspberry Beret" medley. After the concert, Prince held court in the VIP lounge.

28 July 1998

CNN broadcast a brief interview with Prince on Showbiz Today.

29 July 1998

Prince, Morris Hayes, and Kirk Johnson check out Janet Jackson in concert at Target Center in Minneapolis.

30 July 1998

Prince tapes an interview conducted by Mel B. of Spice Girls at Paisley Park. The interview became part of a UK television special titled *Beautiful Strange*, broadcast on October 24th 1998, and was later released on home video.

31 July 1998

Prince attends Spice Girls' concert at the Target Center in Minneapolis.

1 August (am) 1998

Prince hosts a Paisley Park party. A live video of "Thank You (Falettinme Be Mice Elf Agin)" and "Free" with Larry Graham from the July 25th Key Club concert was shown on video screen.

5 August 1998

Prince flies to Marbella, Spain, for the final rehearsals for the upcoming European tour. He was met at the airport by Mayte.

8 August 1998

The European tour starts at Plaza de Toros, Marbella, Spain. The opening concert was guested by four percussionists, who kicked off the encore section with an almost 15-minute instrumental that eventually led into the so-called "The Go Gos" jam.

Prince's European summer tour in support of The NPG's Newpower Soul visited eight countries, encompassing nine regularly scheduled shows and four aftershows. Additionally, an invitation-only concert was filmed for television broadcast. The tour was his first outside of North America since his departure from Warner Bros. His previous concerts in Europe, in 1995, were limited to Great Britain, Ireland, Belgium, and The Netherlands, so for many the new tour was the first chance to see Prince in concert since the Act II tour of 1993.

Newpower Soul wasn't a big hit in Europe and the demand for tickets was modest in most countries despite Prince's three-year absence from the European tour circuit. Some of the shows were far from sold out, showing that Prince had lost a part of his following since his popularity in Europe peaked in the early '90s. Still, the reviews were mostly positive, although a recurrent criticism was that the show contained perhaps a few too many shortened versions of songs. Some critics also complained that the show seemed very low-budget in comparison to Prince's earlier extravaganzas.

The NPG line-up was the same as on the Newpower Soul tour: Mike Scott (guitar); Rhonda Smith (bass); Morris Hayes (keyboard); Kirk Johnson (drums); Marva King (backing vocals). Tony Morris (trombone) from Chaka Khan's band also

played on several shows.

Larry Graham took part in all the shows, playing his own set accompanied by The NPG and the two Family Stone horn players, Jerry Martini and Cynthia Robinson. Graham referred to this extended group of musicians as The NPGCS (fusing The NPG and the GCS initials for Graham Central Station). Prince participated in Graham's set during the first three shows of the tour, playing guitar, singing, and doing introductions onstage. In later shows, however, he watched Graham's set from the sidelines but he still sang, played guitar, and did some introductions. Chaka Khan joined the tour in Copenhagen and performed a set with her own musicians at every following date. Doug E. Fresh performed his own set, accompanied by The NPG, during the last two shows of the tour.

The overall production was similar to the Newpower Soul tour of the US, but the show had a stricter format, being more of a rehearsed performance than a relaxed aftershow. The repertoire was modified slightly from the latter stages of the Jam Of The Year tour and the Newpower Soul concerts in the US. Prince added or dropped songs depending on his mood and the audience response. His set lasted anywhere from 80 to 160 minutes. While every show was different, the following songs were normally played: "Push It Up" / "Jam Of The Year" / 'Talkin' Loud And Sayin' Nothing" / "Let's Work" / "Delirious" / "Purple Rain" / "Little Red Corvette" / "I Would Die 4 U" / "I Could Never Take The Place Of Your Man" / "The Ride" / "The Christ" / "The One" / "Do Me, Baby" (medley) / "If I Was Your Girlfriend" / piano segment / "Nothing Compares 2 U" / "Take Me With U" / "Raspberry Beret" / "Come On" / "Baby, I'm A Star" / "1999."

The encores sometimes included "(Eye Like) Funky Music" and/or "The Go Go's," an instrumental with a salsa-flavoured rhythm that included a synth motif lifted from Richard Strauss' "Also Sprach Zarathustra," featured in Stanley Kubrick's classic film 2001: A Space Odyssey. Three shows also included an encore of Prince classics: "Let's Go Crazy," "She's Always In My Hair," "U Got The Look," "Kiss," and "Gett Off" (both the normal version and the faster "Houstyle" version).

As usual, several songs made one-off appearances in the set: "Johnny," "Forever In My Life," "Bambi," "When You Were Mine," the Santana medley, and parts from "Mad" and "Beautiful Strange." "Days Of Wild" was played twice, while "Love... Thy Will Be Done" appeared more frequently. A cover of The Chambers Brothers' "Funky" (from *New Generation*, 1970) was often performed, while James Brown's "Talkin' Loud And Sayin' Nothing" (from *There It Is*, 1972) was played at every show.

Chants of "hola, hola, hola" were often added to several songs: "The Go Go's" jam, "Funky," and "Come On." "Freaks On This Side" chants were frequently added to "Come On," "Days Of Wild," and "(Eye Like) Funky Music," while "Push It Up" chants were added, from time to time, to "Come On" and "The Go Go's." Additionally, the "Also Sprach Zarathustra" synth line was sometimes incorporated into "Come On" and "Funky" and the "777-9311" bass line into "(Eye Like) Funky Music."

11 August 1988

Concert at Ahoy, Rotterdam, The Netherlands

12 August (am) 1998

Prince plays an aftershow at Nighttown, a club in Rotterdam. Few who attended the entire Ahoy concert were able to gain entrance since tickets for the aftershow went on sale while the concert was still going on. The attendance was estimated to around 1,000.

The aftershow began at 3:15 am with "Talkin' Loud And Sayin' Nothing," which was played for the first five minutes or so with the curtain in front of the stage still closed. When the curtains opened, the band was onstage but Prince came strolling from the back of the room and made his way to the stage trough the audience. Prince played keyboard during an extended 15-minute version. "Let's Work" was next, followed by "Delirious," during which Prince ate a sandwich. Graham was brought onstage for "The Go Go's" jam, which included chants of "hola, hola, hola." Marva King added some vocals. Larry Graham sang the full version of "Hair," with Prince on keyboard again. This was followed by Sly and The Family Stone's "Sex Machine" (from *Stand!*, 1969). The track included several guitar solos as well as instrumental solos by some of the band members.

At one point during the show, Prince was given a large piece of a "spekkie," a typical Dutch large pink and yellow marshmallow-like candy. During one of the songs, he took a bite and acted like he didn't like it at all, but later on he took another bite and he seemed to really like it. Following "Sex Machine" was "The War," which featured a saxophone solo by Jerry Martini. Prince asked the crowd if they really knew who they were and about the "war in yourself." However, the audience barely responded to his questions. He also tried to get the people sing along to the chorus, "one, two, the evolution will be colourised," but the crowd didn't pick up on this. Prince seemed to be disappointed in the lacklustre response and brought "The War" to a stop after little more than five minutes, closing the show at 4:20 am with the Santana medley.

13 August 1998

Concert at Vorst Nationaal, Brussels, Belgium. There were some technical problems as Prince's keyboard to the right-hand side of the stage collapsed and fell to the floor. Technicians struggled with the keyboard for 15 minutes, but Prince simply ignored the instrument for the rest of the concert.

16 August 1998

Concert at Hovet, Stockholm, Sweden

18 August 1998

Concert at Valbyhallen, Copenhagen, Denmark

19 August (am) 1998

Prince plays an aftershow gig at Vega, Copenhagen, Denmark. The concert was advertised in Danish newspapers and invitations were handed out during the Valbyhallen concert. With everyone knowing about the event, people began queuing before the Valbyhallen concert was even over. Tickets were sold at the club and around 1,200 people gained entrance.

Prince came onstage at 4:00 am, asking the crowd, "Been waiting long? Still feeling alright?". Morris Haves started off a funky jam. Prince joined in on Hayes' keyboard, while the keyboard player acted like an MC, introducing the band members.

After 10 minutes, the band went into "Johnny," which the audience didn't seem to recognise until Prince began singing. The audience did the "NPG in the motherfuckin' house" chant, but Prince replied with "whoo!" and stopped the song when he heard the "motherfuckin'" word.

They continued with another instrumental jam, which turned out to be a lengthy intro to Sly and The Family Stone's "Thank You For Talkin' To Me Africa." Larry Graham came onstage, accompanied by his two horn players as well as Chaka Khan's saxophone player. "Thank You For Talkin' To Me Africa" contained several chants and lots of handclapping. They stopped the song at one point to let the audience sing for a few minutes. Next up was "The Jam," followed by a brief instrumental that included the rap from "Acknowledge Me." Prince then said, "Give it up for Larry Graham," and he left the stage with the horn players. Prince and his band continued jamming, incorporating the "hola, hola, hola" chant and chants from "Push It Up," "Come On," as well as the "Also Sprach Zarathustra" lines. Prince went into another, faster groove, throwing in some lines from "Gett Off" and "Violet The Organ Grinder," before Prince and The NPG left their instruments, with Prince saying, "Thank you. We love y'all, it's late. Time to go to the next city. Peace out."

However, they all stayed at the back of the stage, chatting and slapping towels at each other, pretending to fight. The audience demanded them back, so Prince, The NPG (now with Marva but no Rhonda), and Graham with his horn players returned for one last number. They closed the show with a nearly 15-minute take on "Release Yourself" that included the chant from "(Eye Like) Funky Music." It was over at 5:25 am.

21 August 1998

Concert at Le Zénith, Paris, France. French singer/actress Ophélie Winter guested onstage to take part in "Come On." An aftershow was planned for Les Bains Douches and the equipment was already being set up when it was cancelled; Prince decided to stretch out the Le Zenith show instead.

23 August 1998

Concert at Hallenstadion, Zurich, Switzerland

24 August (am) 1998

An aftershow is played at Kaufleuten, Zurich, Switzerland. Around 800 to 1000 people attended the gig. The show had been announced over radio DRS3 in the afternoon and over the PA after the concert.

At about 2:30 am, one of the roadies passed a microphone to Prince in the dark in the balcony as the band entered the stage and started jamming. Prince gave instructions to the crew in a Morris Day-like voice. Suddenly, he could be seen, standing in the balcony, jamming to "Gett Off," only recognisable from the lyrics. He also inserted some lines from "Utopia" from GCS2000. They pointed a spotlight at him and he suddenly froze, like a child being caught stealing cookies. Only his eyes moved and he started grinning. He left the balcony to meet the band onstage, and he started jamming on his synth while the band kept the groove going. One of the keyboard didn't work, so he got a bit angry with a technician and even pretended to kick him in the ass one time. Jerry Martini played with The NPG the whole time, while Cynthia Robinson joined occasionally.

After 20 minutes or so of the "Gett Off" jam, they went into Parliament's "Flash Light" and introduced Larry Graham. From then on, it was one long funk session. "Turn the lights down," Prince requested as they played "Joy And Pain." Graham took over the lead vocals for "Groove On" and "Everyday People." Following a guitar jam, Prince launched into "Alphabet St.". Next was Sly Stone's "Thank You For Talkin' To Me Africa." Shania Twain's "You're Still The One" was performed as a duet with Marva King, but Prince cut it short, "Wait a minute, Switzerland, that's not what we wanted to do!". He closed the show with "Release Yourself." The concert lasted a little over one hour, ending at 3:35 am.

26 August 1998

Concert at the Wembley Arena, London.

27 August (am) 1998

Prince plays an aftershow at the Hippodrome in the city centre of London. The concert was announced at the end of the Wembley Arena concert. Hippodrome is a large, rather "touristy" disco. It was estimated that between 500 and 1,000 people attended the show.

At 2:45 am, Kirk Johnson started playing the drums to tracks played by the DJ. Five minutes later he was joined by Prince and the rest of The NPG. The DJ music was faded out and the band started a relaxed jazz-flavoured funk jam. Prince began rapping some lyrics from "Push It Up" before he took up "Joy And Pain," the audience immediately singing along. At one point, he stopped the music and let the audience take over. Prince added some more rapped and sung lyrics from "Push It Up" and the jam continued for quite awhile. Some keyboard improvisations by Prince led into a mostly instrumental 10-minute rendition of "Days Of Wild," for which The NPG were joined by Larry Graham. When Prince started to play the keyboard in front of him, an amplifier blew out a deafening feedback. Annoyed, he stopped playing and grabbed a flashlight from the back of the set. He started to lash out at the speakers and eventually leapt over the sound console to confront a sound technician. He returned to the stage once he had calmed down. The "Days Of Wild" groove continued as Graham and Prince began singing "Thank You (Falettinme Be Mice Elf Agin)," which was followed by "You Can Make It If You Try." Next up was "The Jam" after which Prince on guitar led the band into the slower groove of "Thank You For Talkin' To Me Africa." It was followed by jam-filled "Everyday People" and "The Go Go's." Prince was having so much fun that he was doubled over with laughter. They left the stage after 10 minutes of jamming.

Prince was back onstage five minutes later for "The Go Go's," followed by "The War." The audience clapped and chanted along to the "one, two, the evolution will be colourised" phrase. After 10 minutes or so, Prince increased the tempo as he said, "Dearly beloved, we're gathered here today to get thru this thing called World War III. Will the war exist in your time, or will the war exist in your mind? I wish there was four of me, to go with the other three." Next was "The Ride," which saw Prince initially playing some laidback jazzy guitar before ripping into a blistering solo. Following "Bambi," there was another five-minute break. As Prince returned to the stage, he launched into a guitar solo showcasing some of his

best heavy metal-inspired licks. He then closed the show with a succession of Prince classics: "Let's Go Crazy," "She's Always In My Hair," and "U Got The Look." "Can we do one more?", he asked before playing "Kiss." "Gett Off" (normal and "Houstyle" versions) ended the show at around 4:50 am

28 August (am) 1998

Prince plays a by-invitation-only show at Café de Paris, London. It was taped for British Channel Four television. The concert, which was attended by around 300 people, ran from 12:15 am to 2:10 am. There were a number of celebrities in a VIP area upstairs, including Sheryl Crow, Mica Paris, Beverly Knight, and Damon Albarn. Around 200 lucky fans were allocated in the downstairs area through the *Interactive* and *The Truth* fan magazines. Prince was joined by Doug E. Fresh for the first time in Europe.

Prince opened the show at 12:15 am with a 30-minute set, essentially the regular opening segment with "The Ride" added after "Delirious." Fresh rapped with Prince on the opening "Push It Up." "Who died?", Prince asked, requesting more audience participation from the outset. Fresh was also onstage for "Jam Of The Year" and "Talkin' Loud And Sayin' Nothing," before Prince and The NPG continued on their own with "Let's Work," "Delirious," and "The Ride."

There was a brief break following "The Ride." When Prince returned to the stage, he said, "We gonna jam for you. We gonna bring up a couple of friends on keyboards and horns." He began playing guitar, improvising around the main theme of Chaka Khan's "Sweet Thing." He introduced Khan, "Ladies and gentlemen, please welcome to the stage: ah, my sister, my inspiration, the voice of life, the one and only, Chaka Khan!". Prince remained onstage throughout her set, playing guitar and singing with her on "I Feel For You." She performed a fairly brief set.

A lengthy intro to "Days Of Wild" kicked off Larry Graham's set. Prince sang a portion of the song before introducing him, "Ladies and gentlemen, please welcome to the stage, Mr. Larry Graham!". The "Days Of Wild" groove continued as Graham and Prince began singing "Thank You (Falettinme Be Mice Elf Agin)." Graham's set continued with a few more songs until Fresh took over, with The NPG backing him. They played "The Go Go's" jam (including the "hola, hola, hola" chants) and a bit of "Come On" as accompaniment for his rapping, chanting, and beatbox routines. Continuing on, Prince then closed the set with "Come On" followed by "Mad." The entire show lasted around two hours, of which less than 50 minutes was Prince's own set.

28 August 1998

Footage for a video for "Come On" is shot in Hyde Park in London. Later in the day, an interview for a BBC television programme called *O-Zone* was conducted.

28 August 1998

A concert at the Brixton Academy in London, England, closes the European tour. The concert was cut short when police were called after members of the audience alleged that they had been assaulted and their cameras stolen. A few hours after the show, an end-of-the-tour party was held at Brown's in London.

18 September (am) 1998

A party is held at Paisley Park with Prince in attendance. There was no performance, but a video of his *Tonight Show* appearance was shown and several new "Come On" remixes were played from CD.

23 September 1998

Prince kicks off another brief tour with a show at the MCI Center, Washington DC. Following the show, Prince and his entourage went to a Washington DC nightclub called Secrets. Footage for a "Come On" remix video was shot at the club. It wasn't announced as an official afterparty, so very few fans were in attendance.

The tour was dubbed the *Newpower Soul Festival* and included six regularly scheduled concerts and two aftershows. Ostensibly, the dates were to support the forthcoming release of Chaka Khan's *Come 2 My House* album (released September 29th 1998). Khan, Larry Graham, and Doug E. Fresh took part in all the shows. These series of concerts became Prince's last US shows until the *Hit N Run* tour in 2000 with the exception of a few one-off concerts and countless Paisley Park gigs.

The NPG line-up remained the same for the *Newpower Soul Festival* tour: Mike Scott (guitar); Rhonda Smith (bass); Morris Hayes (keyboard); Kirk Johnson (drums); Marva King (backing vocals). Saxophonist Candy Dulfer guested with the band in September to play on several songs in the set.

The set list was almost identical to the European shows. "Courtin' Time" was introduced towards the end of the tour and "Adore" was added to the piano medley on some occasions. James Brown's "There Was A Time" (from *1 Can't Stand Myself*, 1968) was played once, as was a jam based around "The War."

25 September 1998

Prince calls New York radio station WBLS for a brief on-air interview. He talked about the show and touring with Larry Graham and Chaka Khan.

25 September 1998

Concert at Madison Square Garden, New York.

26 September (am) 1998

Prince plays an aftershow gig at Tramps, New York. The concert was announced after the Madison Square Garden show. The NPG (minus Rhonda Smith), Doug E. Fresh, Chaka Khan, Larry Graham, Jerry Martini, and several members of Khan's band took part in the show, which was professionally filmed and lasted from approximately 3:00 am until 4:40 am. Mayte and Tina Graham were in attendance but didn't appear onstage.

The proceedings got underway with an instrumental version of "Flash Light," during which special guest Najec played flute, followed by Graham's and Prince's "Days Of Wild"/"Thank You (Falettinme Be Mice Flf Agin)" medley. Fresh then came out for a jam centred around "Also Sprach Zarathustra" and "Bustin' Loose." Then it was time for a brief set from Khan: "Higher Love," "Baby, I Love You," and "Sweet Thing," before everyone wrapped up the show with "You Got The Love." Prince proclaimed, "You know we gotta stop after that," before walking off the stage.

DAYS OF WILD. The Chronology

26 September 1998

Concert at Grand Cayman Ballroom, Trump Marina Hotel and Casino, Atlantic City. A long jam based around "The War" was played. Prince injured his right foot during the show. A malfunctioning smoke machine caused extra condensation and slippery conditions on the stage, which caused Prince to misstep on a newly-placed stage monitor. His concert the next day, in Cleveland, was cancelled after his foot was examined by a doctor. The diagnosis was strained ligaments and Prince was recommended to stay off of his foot for a few days. The tour crew was already in the midst of setting up the equipment but around noon on the day of the show, the Cleveland concert as well as all remaining US dates were postponed until mid-October. Candy Dulfer was going to participate in further concerts, but due to other obligations in October she had to cancel the rescheduled shows.

29 September 1998

Release of *Come 2 My House* by Chaka Khan on her own Earth Song Records in association with Prince's NPG Records. The album was a true collaborative effort between Prince and Khan. Prince was involved in the writing of 10 of the 13 songs, most of them being newly penned for the album. Khan contributed to the music of some of the songs and composed most of the lyrics. Also involved in the songwriting were Kirk Johnson, Larry Graham, Robert Palmer, Sandra St. Victor, Mark Stevens, and Howard McCrary.

Come 2 My House was Chaka Khan's first full album in six years and met with mostly enthusiastic reviews. She toured extensively in support of the album. Despite the positive response and considerable promotional efforts, however, it sold modestly, failing to enter the *Billboard* Album Chart.

2 October (am) 1998

A Paisley Park party is thrown. Although the stage was set up, there was no performance. Prince stayed mostly in the DJ booth but he also came down to the dance floor to watch people dance. They tried to play a video tape but it didn't work. DJ Brother Jules played remixes of "The One" and "Come On." The party was over at 4:40 am.

Early October 1998

Prince checks out the act of his sister-in-law Janice Garcia at the Boston Comedy Club on Third Street, New York.

7 October 1998

Prince announces on the Love 4 One Another website that he is working on a new Prince and The Revolution album entitled Roadhouse Garden (named after a 1984 track). The record will consist of "things left unfinished" when the band broke up and "several new cuts that Prince is putting together using parts from many tunes," according to the website. Prince claimed to have offered Wendy Melvoin and Lisa Coleman co-production work on the project, something which they later denied. Initially planned for a 1999 release, The Revolution album remains unreleased.

12 October 1998

A lawsuit is filed in Hennepin County, Minnesota, by former Prince band members Levi Seacer Jr. and Tony Mosley. The suit claimed that Prince hadn't shared royalties they were owned for songs they had co-written for Prince's NPG Publishing, including "Sexy MF" and "My Name Is Prince."

15 October 1998

Prince and Chaka Khan attend a performance by Monifah at the Century Club in Los Angeles.

16 October 1998

A "Come On" maxi-single is released in parts of Europe. It features six remixes of the song. No single or maxi-single of the song was released in the US, despite messages on the Love 4 One Another website that Prince was preparing a record that would contain a remix of the track produced by Q-Tip of A Tribe Called Quest and the Prince/Marva King duet on Shania Twain's "You're Still The One."

17 October 1998

Prince resumes the *Newpower Soul Festival* tour with a performance at the Pavilion, Concord (outside of San Francisco). It was evident that Prince's injured foot still bothered him, but he stated, "Even with a bad leg, I'm still gonna kick you ass tonight!" Rosie Gaines guested onstage for "Ain't No Way" and "Nothing Compares 2 U."

18 October (am) 1998

An aftershow is played at Slim's, a San Francisco nightclub. The concert was officially announced via local newspapers and after the Concord show. Between the line waiting to get in and the traffic from the street, there was utter chaos in front of the small nightclub. Rosie Gaines arrived, driving her own car, and a police officer initially would not allow her to enter the club.

Morris Hayes began the show at 2:45 am by leading The NPG and Jerry Martini in a jazzy instrumental jam, before Gaines joined them for a reggae-flavoured jam that included bits of Bob Marley's "No Woman No Cry" (from Live!, 1975). Marva King then took over lead vocals for "I'll Take You There," before Prince finally joined in on guitar and keyboard for "Asswoop." Next was "Thank You For Talkin' To Me Africa" with Larry Graham, followed by "You Can Make It If You Try," and a closing jam that eventually led into "Release Yourself." The show ended at 3:35 am when the San Francisco Fire Department closed the nightclub due to overcrowding, much to the chagrin of the attendees who booed loudly.

20 October 1998

British BBC2 broadcasts a 20-minute documentary on Prince as part of a show called *O-Zone*. It included some clips from the "Come On" video and a brief interview with Prince conducted before the Brixton Academy concert in London.

21 October 1998

Prince takes part in the GQ Man Of The Year Awards ceremony held at New York City's Radio City Music Hall. The ceremony honoured 16 outstanding men, including Muhammed Ali, Sting, and George Clooney, in fields such as entertainment, sports, music, fashion, and the arts. Comedian Dennis Miller hosted the gala event. Celebrities putting in appearances included Prince, Madonna, and Whitney Houston.

Miller introduced Prince as the presenter of the award

for comedy to Chris Rock. After the audience had waited a few minutes, a hunched-over, bearded old man hobbled onto the stage, leaning heavily on a walking stick. This was Prince in the "old man" costume from the "Come On" video. He talked as if he couldn't read what he was supposed to say and fumbled around as if he had forgotten what he was there for. Most in the audience were very surprised and couldn't figure out what was going on.

22 October 1998

Concert at the CSU Convocation Center, Cleveland. "Courtin' Time" was played for the first time on the tour. An official "video afterparty" at the Millennium Entertainment Complex was announced both before and after the concert. Prince was present. The Café de Paris video was shown over the monitors, but the sound was missing from the first portion of the tape.

24 October 1998

The concert at the Joe Louis Arena, Detroit, brings the short Newpower Soul Festival tour to a close. The encore included an instrumental take on "There Was A Time." An official "video premiere" afterparty was held at St. Andrews, Detroit. The NPG sampler tapes given out prior to the Irving Plaza show in April were handed out to those waiting in line to gain admittance. Several members of The NPG arrived around 1:30 am and milled around with the club-goers, but Prince, Mayte, Larry and Tina Graham, and Doug E. Fresh didn't appear until around 2:15 am. The "Come On" video clip was premiered, followed by the entire Cafe de Paris concert video. Fresh took a turn in the DJ booth, leading the assembled crowd in various chants and raps.

24 October 1998

Channel 4 in England devotes six hours to Prince. Lasting from 11:45 pm to 5:50 am, the event was entitled An Evening of Music, Chat, and Live Performance with the Artist Formerly Known as Prince. The first part was titled Beautiful Strange and it featured an edited version of the Mel B. interview interspersed with footage from the Café de Paris concert. The song "Beautiful Strange" was also performed acoustically by Prince in the studio. This show was then followed by a mixture of videos, including the world premiere of "Come On," as well as the Sign O' The Times film, before the complete Mel B. interview was shown.

27 October 1998

Prince appears for 90 minutes on US television, BET Tonight – Talk Back with Tavis Smiley. He was accompanied by Larry Graham and Chaka Khan. Smiley asked him if he got mad if people called him Prince, and he said no, before making a statement that some felt was offensive about "people of colour" calling him Prince with a smile, with love, because they never forget you, whereas people of "the lighter persuasion" look at him funny and say, "Hi Prince... er... The Artist... er...," because they just cannot get a handle on someone changing their name.

30 October 1998

Prince attends actress Nia Long's birthday party at Opaline in New York. Other celebrities in attendance were Mike Tyson, Mariah Carey, Ashley Judd, Foxy Brown, and Doug E. Fresh.

31 October 1998

VH-1 broadcasts the GQ Man Of The Year Awards.

4 November (am) 1998

Prince performs at Paisley Park for the first time since July 18th. The concert had been announced the day before on the Love 4 One Another website. Doors opened at around 1:45 am. The "Come On" video was shown, followed by a screening of the Café de Paris concert film. Prince performed live with The NPG (minus Marva King) and Larry Graham. Former NPG member Sonny Thompson was in the house and joined the band to play Graham's bass and some keyboard.

The set opened at 3:00 am with an instrumental jam that included bits from "Mad," followed by Larry Graham's "Free" and Sly and The Family Stone's "Stand!" (from Stand!, 1969). Next was The Time's "Cool." Before playing Elvis Presley's "(Let Me Be Your) Teddy Bear," Prince said, "We're gonna do a tribute to the king, and I don't mean Martin Luther King. I'm talking about Elvis." "(Let Me Be Your) Teddy Bear" segued seamlessly into "Courtin' Time." The show closed with "I Wish U Heaven" and "The Jam," incorporating bits from "Bustin' Loose." It was over at 4:30 am.

6 November 1998

Van Gogh's self-titled fourth album is released. It includes the band's rendition of a song by Prince called "Van Gogh."

Early November 1998

Warner Bros. issues a "1999" promo single to US radio stations. Subsequently, the song was commercially re-released in several countries, reaching as high as number 10 on the UK chart. Prince criticised the release on his Love 4 One Another website, complaining that the bulk of the profits went to the owner of the master recording, Warner Bros. No sooner had Warner Bros. sent out promos of the original "1999" than Prince announced on Love 4 One Another that he too was preparing to release several new versions of the song for the year 1999. The "1999 – The New Master" EP was initially planned as a preview of the *Roadhouse Garden* album by Prince and The Revolution, which was announced to be only a few months away.

14 November (am) 1998

Prince plays at Paisley Park for the last time of 1998. There weren't more than 100 people in attendance because the usual word-of-mouth notification to "regulars" who attend most Paisley Park performances had failed and very few people were aware of the concert. Doors opened at 1:30 am.

Prince and The NPG (no Larry Graham) came onstage at 3:10 am and opened with a long jam on "Come On." Several rarely performed songs were played, including "The Question Of U," "I Wish U Heaven" (as an instrumental), "Computer Blue," and "I Like It There," for which Prince had a book of lyrics brought out. They also played "Raspberry Beret," The Time's "Cool," "Days Of Wild," "Poom Poom," and "Mad Sex." When many in the audience failed to make the hand letters for "Cool," Prince commented, "Squares in the house!". At one point Prince said, "Oh no! There's dirt on the stage, just like being at Mike's house." Rhonda Smith left the stage for the last 30 minutes, although she returned for the last number, which was an instrumental jam. It was over at 4:50 am.

14 November 1998

It is announced on Love 4 One Another that Prince wants to get in touch with the Jimi Hendrix family to donate a live version of "Machine Gun" (from *Band Of Gypsies*, 1970), "Free of charge, to use at their discretion."

10 December 1998

Prince leaves for Europe. He stayed for a few days in his Marbella mansion with Mayte until the start of an European tour.

11 December 1998

At a press conference in Madrid, Spain, Prince announces that he and wife Mayte are annulling their marriage. He read a statement that said that they would renew their vows in an unconventional ceremony, free of legal contracts, February 14th 1999. Prince ostensibly based the decision to annul the marriage on his new belief that all contracts, including marriage vows, are morally wrong. The entire statement was published on the Love 4 One Another website on January 1st 1999. Prince later said about his marriage, "We pretend it didn't even happen. Like a lot of things in life I don't like, I pretend it isn't there and it goes away."

To some degree, Prince has maintained the pretence that he and Mayte are still a couple. Still, evidence mounted that Prince was seeing other women and that Mayte and Prince were for all intents and purposes living separate lives. Prince's next album, *Rave Un2 The Joy Fantastic*, has several songs that deal openly with romantic estrangement and heartache, which seem to directly reference Mayte.

15 December 1998

Prince launches a two-week European tour at Pavilhao Atlantico, Lisbon, Portugal. Prince's second European tour of 1998 focused on Spain and Germany (three concerts in each country), with additional dates in Portugal, The Netherlands, and Belgium. Nine regularly scheduled concerts and three aftershows were played.

Larry Graham played an opening set, normally lasting 45 to 50 minutes but sometimes up to 60 minutes, with Prince guesting on "Free" as previously (and on other songs on some other occasions). Mayte took part in the four initial shows (in Portugal and Spain), performing a dance routine to the instrumental intro to "The One" and dancing onstage during the encores. Saxophonist Candy Dulfer joined the entourage for the concerts in The Netherlands, Belgium, and Germany, adding solos to several songs. The NPG line-up was the same as on the previous 1998 tours: Mike Scott (guitar); Rhonda Smith (bass); Morris Hayes (keyboard); Kirk Johnson (drums); Marva King (backing vocals).

The production was the same as earlier in the year and the contents of the show was very similar except for a few set list alterations. Joan Osborne's "One Of Us" (from *Relish*, 1995) returned to the set, and Elvis Presley's 1957 hit "(Let Me Be Your) Teddy Bear" (usually referred to as simply "Teddy Bear") and "Courtin' Time" were added. Several songs were played once on the tour: "Computer Blue," an instrumental version of "The Question Of U," a portion of "Girls And Boys," The Chambers Brothers' "Funky" (from *New Generation*, 1970), "Love... Thy Will Be Done," "The Ride," "Do Me, Baby," and the instrumental "Hypnoparadise" (entirely differ-

ent from the Emancipation-era leftover titled "Hypnoparadise").

Additional songs were played from time to time in the encore section, including several covers: Graham Central Station's "Release Yourself" (from *Release Yourself*, 1974), usually with some lines from "Alphabet St." thrown in, Sly and The Family Stone's "Stand!" (from *Stand!*, 1969), Bobby Bird's "I Know You Got Soul" (a 1971 song by the James Brown sideman), the Santana medley, and Santana's "Oye Come Va" (from *Abraxas*, 1970).

Some concerts included instrumental jamming incorporating bits and pieces from Graham's "Groove On" (from the forthcoming GCS2000 album), James Brown's "I Feel All Right" (from At The Apollo Vol. 2, 1968), Parliament's "Flash Light" (from Funkentelchy Vs. The Placebo Syndrome, 1977), and "Joy And Pain," a song by Maze featuring Frankie Beverly (from Joy And Pain, 1980). The "Freaks On This Side" and "(Eye Like) Funky Music" chants were included during some of the shows.

16 December (am) 1998

Prince plays an aftershow at a club called Lux in Lisbon, Portugal. Despite being announced at the end of the Pavilhao Atlantico show, there were only about 350 people inside.

Prince began at 4:45 am with "777-9311" as a try-out for the bass. Then came a mostly instrumental jam session that included the bass line of "The Undertaker" and jamming on "Groove On." This was followed by an instrumental take on "Girls And Boys." A funny interlude then occurred: a man in the audience was talking to his girlfriend on a cellular phone during the concert, and Prince noticed this and asked the man to give him the phone. It was her birthday so the band began playing a snippet of "Happy Birthday" while Prince talked to her on the phone, "How come you're not here? Do you have another man? What's the phrase that pays? I love you." He then returned the phone to its owner.

A nearly 10-minute workout on "Anna Stesia" followed, focusing on the "God is love, love is God" chant. After the song, someone in the audience yelled for "Alphabet St.", upon which Prince immediately started the song on his guitar. Larry Graham joined Prince and The NPG for his "Release Yourself." This was followed by an organ solo by Morris Hayes. The second part of the gig was a Graham mini-set. At one point, Prince complained about the cigarette smoke and said, "Do you wanna kill me? There's too much smoke, I can't sing here!". The 55-minute show was over at 5:40 am.

17 December 1998

Concert at Sala Multiusos Auditorio, Zaragoza, Spain. The show included rare performances of "Groove On," "The Undertaker," and "I Feel All Right" (incorporating "(Eye Like) Funky Music" chants).

18 December 1998

Concert at Palau Sant Jordi, Barcelona, Spain.

20 December 1998

Concert at Palacio de los Deportes de la Comunidad, Madrid, Spain. Spanish blues guitarist Javier Vargas guested on the Santana medley and "Oye Como Va."

22 December 1998

Concert at Festhalle, Frankfurt, Germany. An aftershow party was announced over the PA for a club called Dorian Gray, located at the Frankfurt airport. There was no performance, however. Prince dropped in for awhile and "1999 – The New Master" was played for the crowd.

23 December 1998

Concert at Prins van Oranjehal, Utrecht, The Netherlands. The concert featured a one-off performance of "Stand!". Lenny Kravitz guested onstage during the encores.

24 December [am] 1998

An aftershow is played at Tivoli, Utrecht, The Netherlands. It was announced towards the end of the Prince van Oranje concert and tickets went on sale at midnight. An estimated crowd of 900 people attended the show.

Prince started playing at 2:20 am, opening with "Cissy Strut," a song by The Meters (from *The Meters*, 1969), with Lenny Kravitz behind the drum set. Next was Stevie Wonder's "Superstition," but Prince cut it short by saying that "it wasn't written by us," going instead into Herbie Hancock's "Chameleon" (from *Head Hunters*, 1973). Kravitz left the drums to Kirk Johnson and took up the guitar instead. Candy Dulfer's father, Hans Dulfer, joined the band to play saxophone as they started the Madhouse number "Asswoop." Next was a long instrumental jam centred around "Groove On." It included the bass line from "The Undertaker" and bits and pieces from "Joy And Pain" and "I Know You Got Soul." Larry Graham took over as lead vocalist on "Hair" and "Love And Happiness," before Kravitz sang his own "Are You Gonna Go My Way." There was a break after "The Jam."

Morris Hayes opened the second portion of the concert with an organ solo, which was followed by "Mad" with both Graham and Prince playing bass. An instrumental intro from Sly and The Family Stone's "Music Lover" (from Woodstock, 1970, the album released from the 1969 Woodstock festival) launched a Graham mini-set: "Days Of Wild," "Thank You (Falettinme Be Mice Elf Agin)," and "You Can Sing If You Try." "Forever In My Life" and "Everyday People" came next, then a guitar solo by Prince led into the Santana medley, which featured some saxophone-playing by Candy. "The Question Of U" and "Gett Off" followed. Kravitz played tambourine for "When You Were Mine." Prince closed the concert on a high note with "The Go Go's" jam. The concert closed at 4:30 am.

26 December 1998

Concert at Hanns-Martin-Schleyer-Halle, Stuttgart, Germany. The set included rare performances of "Computer Blue" and "The Question Of U" (as an instrumental). An afterparty was announced at the end of the concert for the club Altes Schuetzenhaus. There was no performance, but Prince and some of The NPG members dropped by for awhile and "1999 – The New Master" was aired.

27 December 1998

Concert at Kölnarena, Cologne, Germany. The show included "Love... Thy Will Be Done," "Funky," "The Ride," and an instrumental entitled "Hypnoparadise."

28 December (am) 1998

The third aftershow gig of the tour takes place at the Live Music Hall in Cologne. Around 1,500 people attended the concert.

Morris Hayes entered the stage at 1:50 am, with Kirk Johnson following behind to take his seat behind the drums. They started "Days Of Wild." The other band members joined them, along with Candy Dulfer, and they gradually began building the song up. For the first 10 minutes, Prince stood on the side of the stage, playing bass while talking to people in his entourage. When he arrived onstage, he began singing the "clean" lyrics. However, 10 minutes later, he suddenly stopped and said, "Stop smoking funny cigarettes! Put them out and we'll come back. We're outta here. If you don't stop, we don't come back. I don't smoke... no need for the both of us to die!". He was bothered by some people close to the stage smoking marijuana, so he left the stage with The NPG. Dulfer tried to explain in German to the crowd that people had to stop smoking.

Prince returned after a few minutes and the show continued with "Thank You (Falettinme Be Mice Elf Agin)" to the beat of "Days Of Wild." They continued with Graham Central Station's "Ole Smokey" (from Ain't No Bout-A-Doubt It, 1975), "Hair," "Love And Happiness," and Santana's "Oye Como Va." Next was an instrumental take on "The Question Of U." This was followed by "Groove On," with bits from "Joy And Pain." Next came "Forever In My Life" and "Everyday People," which incorporated a part of James Brown's "Licking Stick" (from Say It Loud, I'm Black And I'm Proud, 1969). "Hypnoparadise" was played next, basically functioning as an intro jam to "Release Yourself." After "The Jam," there was a break, but Prince returned for "One Of Us," which ended the show at 3:45 am.

28 December 1998

The final concert of the European tour is held at Flanders Expo, Ghent, Belgium. "Talkin' Loud And Sayin' Nothing" was extended to incorporate a bit of "I Know You Got Soul." There was no afterparty, but a small private invitation-only party was held at Het Magazijn, a bar in Ghent. Around 20 people, mostly VIPs, were invited. Prince arrived around 3:00 am in his bus, waving to the fans that were outside. When he had been inside for five minutes, everybody else was asked to leave the place, leaving only Prince, The NPG, and some crew members for an end-of-the tour celebration. According to the Love 4 One Another website, tracks intended for Prince's next solo album were aired. Prince returned to the US on December 29th.

1 Januaru 1999

The Time performs at the Studio 54, MGM Grand Studios, in Las Vegas. Prince was in attendance and guested onstage with Mike Scott during "Cool" and "Jungle Love," with Prince playing a semi-acoustic guitar. He also added some keyboard at the end of "Jungle Love." Scott played guitar on a few more songs as well.

Following The Time's set, "1999 – The New Master" was played over the PA shortly before midnight, with two club dancers onstage. After the "normal" version of the song, Prince appeared for five minutes onstage around midnight and introduced every participant in the "1999 – The New Master" project, including The NPG members, Rosie Gaines, and Larry Graham, who were both present. He also mentioned Doug E. Fresh and said that he had missed his plane but that he was on his way. He also said, "Did you like The Time? You know I ain't gonna play after that, right?". After that they played another version of "1999" over the PA. Prince and his friends stayed in a closed upstairs section for some time and all left around 2:00 am.

2 January 1999

Prince celebrates the forthcoming release of "1999 – The New Master" with a special performance at the 1,100-seat Studio 54, MGM Grand Studios, Las Vegas.

Larry Graham opened at 10:30 pm with a one-hour set. Prince guested onstage for "Free," "Everyday People," and "I Want To Take You Higher." He played guitar and keyboard. During a bass solo by Graham, Prince was at the soundboard and arranged the sound to his liking; he then made the "wild sign" to Graham and seemed to have a great time. After Graham's set, they played two tracks off his forthcoming GCS2000 album over the PA: "U Move Me" and "Free."

Prince's 85-minute set began at 11:50 pm, concluding at 1:15 am. It was basically the same set as on the December 1998 tour of Europe, starting with "Push It Up" going into "Jam Of The Year." Doug E. Fresh was onstage for the first few numbers. "Talkin' Loud And Sayin' Nothing" segued into Rose Royce's "Car Wash," for which Rosie Gaines joined them onstage. They continued with the usual succession of Prince songs: "Let's Work," "Delirious," "Purple Rain," "Little Red Corvette," "I Would Die 4 U," and "I Could Never Take The Place Of Your Man." Gaines was back onstage again, singing and playing keyboard on Bob Marley's "Redemption Song" (from Uprising, 1980). She remained onstage for a rendition of Aretha Franklin's "Ain't No Way" and "Nothing Compares 2 U." The concert continued with "Come On," which included the "hola, hola, hola" and "the roof is on fire" chants, as well as a chant from "Freaks On This Side." Next came an instrumental "Deep House" version of "1999," which led into "Erotic City" with beatbox solos by Gaines and Fresh. They closed the main set with "Gett Off," both the normal and "Houstyle" versions.

Graham returned for the encore, "Release Yourself." For the encore, Prince was at the soundboard again, singing and directing the band from there. Since he didn't have any instruments at his disposal, he started to "play" with the soundboard, for instance changing the volume in response to Fresh's chants like an MC.

About an hour after the concert, the "Deep House" version of "1999" was played over the PA. After the performance,

Prince sat in a closed section upstairs and talked with some of his band members. Bass player Rhonda Smith left The NPG after the Las Vegas concert.

19 January 1999

Prince chats with a Love 4 One Another webmaster. He mentioned two tracks intended for *Roadhouse Garden*, "Witness 4 The Prosecution" and "Splash," and said that *The Truth* was scheduled for re-release in 2000. He also said he was working on a "very political" musical.

10 January 1999

An "open letter" to Madonna is posted on the Love 4 One Another website. Prince told of a dream in which he approached Madonna at a Grammy Awards ceremony and asked for help in his "fight to retain ownership" of his recorded legacy. There was no response from Madonna.

26 January 1999

Two unreleased songs are made available for download from the Love 4 One Another website: Prince's cover version of Shania Twain's "You're Still The One" with Marva King on co-lead vocals and "Madrid 2 Chicago," a title that came from the flight he had grown accustomed to after Mayte had moved to Spain.

2 February 1999

Release of "1999 – The New Master," a seven-track EP on NPG Records. Billed to Prince and The Revolution, the record features seven updated versions of "1999." Chaka Khan, Larry Graham, Rosie Gaines, and Doug E. Fresh make guest appearances on some of the tracks.

The EP peaked at number 150 on *Billboard's* Pop Album Chart and number 58 on the R&B Album Chart. It was priced as an EP, which is why *Billboard* didn't chart it as a single, despite NPG Records' claims that the record was a single.

2 February 1999

Release of GCS2000 on NPG Records by Larry Graham's Graham Central Station. The album contains 10 songs, one of which is a Prince/Graham collaboration, "Utopia," the rest being written solely by Graham. Three of the tracks are rerecordings of previously released Graham Central Station/Larry Graham songs: "Just B My Lady" is a new version of Graham's 1981 solo hit (from Just Be My Lady), "GCS2000" is developed from an a cappella piece called "We've Been Waiting" from Graham Central Station's self-titled 1974 debut album, and "Eye'magettin'" is essentially a revamped version of "Earthquake" from Graham Central Station's 1977 album Now Do-U-Wanta Dance. The album wasn't a commercial success and didn't make the Billboard chart.

5 February 1999

Prince attends the release party for Larry Graham's GCS2000 album at Club NV in New York.

25 February 1999

Larry Graham is amongst the presenters at the 10th Annual Rhythm & Blues Foundation Pioneer Awards ceremony, which took place at the Sony Studios in Culver City. He presented



the Foundation with a \$100,000 cheque on behalf of NPG Records and Love 4 One Another, encouraging artists to obtain ownership of their master recordings.

25 Februaru 1999

Three lawsuits targeted at fan-run Prince publications and websites are filed in a New York court. One suit was filed against the *Uptown* magazine and another against the *Interactive Experience*, a UK publication. The third suit alleged that nine websites sold bootlegged recordings or offered unauthorised song and photograph downloads.

The lawsuit charged *Uptown* with copyright, trademark and other violations, including unlawful use of the symbol, use of unauthorised photographs, and attempting to confuse the public into thinking that the magazine was an official publication sponsored by Prince. The suit seeked to halt the publication of the magazine.

The lawsuits created quite a stir in the Prince community. Fans almost unanimously expressed outrage over Prince's attempts to silence the fan-based magazines and websites. Many hardcore fans completely lost respect for Prince, feeling bitterly disappointed in how they had been treated. The lawsuits also attracted attention from the music media, resulting in a great deal of negative press for Prince, as most observers felt he was over-reacting. One of the most respected Prince sites and newsletters, *The Prince Family*, closed down because of the climate of antagonism and fear that Prince's actions created. *Interactive Experience* also gave up and all the websites closed down. Enlisting the help of a lawyer named Alex Hahn, *Uptown* decided to defend the lawsuit against the magazine. Hahn was a longtime *Uptown* reader, based in Boston.

18 March 1999

Patti LaBelle plays a concert at Northrop Auditorium in Minneapolis with Prince in attendance. She announced from the stage, "My good friend is here, I think... where is he?". Prince stood up and chaos erupted as the spotlight hit him. She showed up at Bunker's afterwards to talk with him. Also in attendance were Morris Day, Terry Lewis, and the Grahams: Larry, Tina, and their daughter Latia. Day and Lewis went back to Paisley Park for a jam session with Larry Graham and Prince.

20 March 1999

Prince attends the New York Knicks versus Celtics basketball game at Madison Square Garden, New York, in the company of Mayte, MTV host Ananda Lewis and her sister. According to a posting on the Love 4 One Another website, "The three-some were handsome and thensome! ... Spreewell got busy that day!"

23 March 1999

Prince and Mayte take in a concert by Lauryn Hill at Madison Square Garden in New York.

28 March 1999

The Love 4 One Another website announces that Prince has commissioned a sampling CD set, containing seven discs with sounds from Prince songs. The set was never released.

Earlu April 1999

While in New York, Prince meets with a few record company executives, including Arista Records founder and head Clive Davis, to discuss a possible deal for his next solo album. He also gave three interviews in New York. Prince later commented on his meetings, saying that the talks confirmed his worst fears about the state of the music industry, "They all told me, 'Do what worked before.' You know, 'Why can't you just get with something like 'Let's Go Crazy'?".

6 April 1999

Prince attends a jazz show in New York at the Village Vanguard jazz club. He came with one bodyguard to the 11:30 pm show by Cuban jazz pianist Chucho Valdes. He listened to a couple of songs and then left.

9 April 1999

Uptown files its first legal response to Prince's lawsuit against the magazine from February. Besides filing an answer to the suit, the magazine's legal representative filed a countersuit, alleging that Prince was guilty of abusing the legal process to improperly shut down an independent magazine.

12 April 1999

The Love 4 One Another website announces that the new album by Prince will be a single-disc album entitled *Rave Un2* The Joy Fantastic.

13 April 1999

Prince announces in a *USA Today* interview that he is going to re-record his entire back catalogue of Warner Bros. releases. He wanted to release them independently, much in the same way he re-recorded "1999" and released it on NPG Records. He said that he had unsuccessfully tried to buy the rights to his Warner Bros. albums. Several music journalists mocked his idea to re-record his music. The interview also revealed that *Rave Un2 The Joy Fantastic* was going to feature several guests and be produced by an unidentified producer.

17 April (am) 1999

Prince plays a concert at Paisley Park for the first time in more than five months. He played 15 shows at Paisley Park in the course of 1999. Since the previous concert in Las Vegas, Estaire Godinez, a female percussionist from the TC Jammers, had joined The NPG on a full-time basis. Marva King took part in some of the 1999 concerts, but she wasn't a permanent member of the band any longer. In addition, Larry Graham replaced Rhonda Smith on bass. Thus, the updated NPG line-up included: Mike Scott (guitar), Larry Graham (bass), Morris Hayes (keyboard), Kirk Johnson (drums), and Estaire Godinez (percussion).

The doors at Paisley Park opened at 1:30 am and there were around 300 people present. Prince hit the stage at 2:55 am. He seemed to be in a good mood, asking the crowd, "Hey, hey, hey, where did you guys hear about this? This is just a rehearsal, where did you know about this? Internet? How many people have computers?". An unidentified trumpet player, possibly Tony Morris, guested with the band, and Prince gave him and Godinez several solo spots. At one point, he handed out copies of *Watchtower*, a Jehovah's Witness magazine.

The concert included two songs from GCS2000, "Groove On" and "Love 4 1 Another," and several Sly and The Family Stone numbers, including "Sing A Simple Song," "Thank You (Falettinme Be Mice Elf Agin)," and "Family Affair" (from There's A Riot Goin' On, 1971), which Prince hadn't played in concert before. In addition, they played "Make Your Mama Happy," "The Ballad of Dorothy Parker," "Mad Sex," and a version of "The War" that segued into Stevie Wonder's "Living For The City" (from Innervisions, 1973). The set lasted nearly two hours. It was over at 4:50 am.

19 April 1999

It is announced on the Love 4 One Another website that Prince has 10 tracks completed for *Rave Un2 The Joy Fantastic*.

23 April 1999

Hot 97 New York radio reports that Prince is in New York to record a track with Busta Rhymes for an album against police brutality.

24 April (am) 1999

Prince returns to Paisley Park for another concert. Despite the fact that the performance was announced on the Love 4 One Another website, there were only about 150 people in attendance. The doors opened at 1:00 am. This time, Marva King sang with the band.

The concert started around 2:40 am with "Mad." They continued with Santana's "Oye Como Va" and two Sly and The Family Stone numbers: "Stand!" and "Thank You (Falettinme Be Mice Elf Agin)." The next number was a cover of the recently released "You Got Me" by The Roots featuring Erykah Badu (from The Roots' *Things Fall Apart*, 1999). This was followed by more cover versions: Sly and The Family Stone's "Family Affair" and Stevie Wonder's "Living For The City."

Larry Graham's "Groove On" was next, followed by "Pop Life" and an instrumental jam. Prince was having great fun, not least when Graham and Kirk Johnson did a dance together. It was over at 4:00 am in the morning.

30 April 1999

Prince attends the Essence Awards at Madison Square Garden in New York. The award ceremony was broadcast on June 2nd in the US.

3 May 1999

Prince attends a concert by Sheryl Crow at the Beacon Theatre, New York. He was with a bodyguard, MTV video jockey Ananda Lewis, and another man. He seemed to enjoy himself, staying for most of the concert.

Prince spent a great deal of time in New York in the spring and summer of 1999, often frequenting the trendy Life club in the company of Lewis. By now it was clear that Prince's relationship with Mayte was all but over.

8 May (am) 1999

Prince plays at Paisley Park. The doors opened at about 1:30 am and the place was packed. They hit the stage at around 2: 25 am, starting the set with a full-blown rendition of "Sign O' The Times." This was followed by two Stevie Wonder numbers, "Higher Ground" (from *Innervisions*, 1973) and "Superstition."

Next came a lengthy take on "The War." A new song called "R U Ready?" was played next, followed by the Prince/Larry Graham collaboration "Utopia" from GCS2000. They continued with "Acknowledge Me," which went into an instrumental jam. After playing The NPG's "The Good Life," Prince said, "Thank you for coming out tonight." He left the stage with the band members. However, a few minutes later, he came back onstage and launched into "Courtin' Time," playing piano. The rest of the band followed him. "OK, dance contest," Prince suddenly announced. Kirk Johnson brought two couples on the stage and they started dancing. "We can't leave like this, we can't leave like this," Prince said before closing the set with "Mad." The two-hour show was over at 4:40 am.

15 May (am) 1999

Prince plays at Paisley Park again. Again, the place was packed. Rose Stone from Sly and The Family Stone was a special guest. They got on the stage at around 2:55 am, starting with Larry Graham's bass-playing, leading into a jam. This was followed by a mini-set of Graham Central Station/Sly and The Family Stone numbers: "Thank You (Falettinme Be Mice Elf Agin)," "Free," "Everyday People," "Sing A Simple Song," and "Family Affair," which saw Prince and Graham sharing the lead vocal duties, and "Babies Makin' Babies." They proceeded with "Poom Poom" and an unidentified James Brown number. Then came two more GCS/Sly Stone tracks, "Eye'magettin" and "I Want To Take You Higher," followed by "Come On" and "The Jam." The last 30 minutes of the concert was a Prince classics medley: "Let's Work," "Delirious," "Purple Rain," and "I Could Never Take The Place Of Your Man." The show lasted around two hours and the party was over at around 5:30 am.

17 May 1999

The Hornheads, featuring Michael B. Nelson, Dave and Kathy Jensen, Steve Strand, and Kenny Holmen, record horns on five tracks at Paisley Park. Two of the tracks were released on *Rave Un2 The Joy Fantastic*: "Hot Wit U" and "Man 'O' War." The other three tracks remain unreleased on record: "I Ain't Gonna Run," "R U Ready?", and "Y Should Eye Do That, When Eye Can Do This."

20 May 1999

The Love 4 One Another website announces that *Rave Un2* The Joy Fantastic album is fully tracked and sequenced, with post-production and mixing remaining.

21 Maii 1999

Uptown's legal team sends Prince's attorneys a notice of a deposition. Given his aversion to having reporters tape his interviews, it was rather safely assumed by Uptown and its lawyers that a videotaped deposition would be one of the last things he would want to happen. This turned out to be correct, as Prince's attorneys filed a motion to prevent the videotaping. The judge who heard the dispute ruled that the deposition would be videotaped.

22 May (am) 1999

Prince plays at Paisley Park. Around 200 people were present. The entrance door opened at 1:45 am and the show began at 2:45 am. The set lasted about 80 minutes. Rhonda Smith

replaced Larry Graham on bass guitar. Prince looked quite different, as his hair was braided with a piece of peach cloth tied at the end of each braid (à la the cover of *Rave Un2 The Joy Fantastic*). He was also sporting a full goatee. The stage lights were never turned on; there was only a very dim red light on, which resulted in poor visibility for many in the audience.

Prince came out by himself, kicking off the set with the "Sign O' The Times" guitar introduction. He kept making little references to Mike Scott. Although he didn't play with the band during the show, Scott was present at Paisley Park. Prince continued to jam by himself on the guitar as the rest of the band members began entering the stage. He began singing lyrics from the traditional spiritual "Sometimes I Feel Like A Motherless Child" before going into the first verse of "Anna Stesia." He stopped and instead the drum loop for "Love... They Will Be Done" kicked in. The Exodus leftover "Funky" was next, before Prince engaged in more guitar-playing as he began "Let's Go Crazy." This started off a Prince classics segment with "She's Always In My Hair," "U Got The Look," "Kiss," and "Gett Off." The audience sang the entire last verse of "Kiss" by itself. Prince left the stage after "Gett Off." The loop for "Sign O' The Times" was played and Prince came out and performed the track basically by himself, playing guitar over the loop.

The finale of the show was Prince jamming on the guitar with The NPG. They threw in snatches of Graham Central Station's "It's Alright" and James Brown's "Talkin' Loud and Sayin' Nothing." Recalling the lyrics of "Undisputed" on Rave Un2 The Joy Fantastic, Prince remarked, "Some people say I'm out of touch. But I am the touch!". He started a chant of "we are the touch" which was repeated over and over again. While this was going on, he did some jamming on keyboard and percussion, and at one point, he walked over to Kirk Johnson's drum set and started banging on the cymbals with his hands. He snapped his finger at Johnson to give him his hand and proceeded to grab it, forcing it down on the cymbal, almost as if he wasn't hearing what he wanted to hear and was showing Johnson how to do it. Regardless, Johnson was laughing the whole time. Prince then started a guitar riff and kept it going for the rest of the show. Every couple of minutes, he would keep slowing down the tempo, until everything finally stopped. It was over at 4:10 am.

Late May 1999

Prince again meets with Arista's Clive Davis. He played him some of *Rave Un2 The Joy Fantastic*. Davis liked what he heard and a deal for the release of the album was subsequently worked out.

29 May 1999

Prince plays at the MGM Grand Garden Arena in Las Vegas, his second "official" concert of 1999. The 16,000-seat arena was about three-quarters full. Janet Jackson was in the audience.

Larry Graham opened with his own set, mixing Graham Central Station tracks with Sly and The Family Stone material. Family Stone members Rose Stone, Jerry Martini, and Cynthia Robinson guested onstage. Prince joined Graham twice, for "Free" and "The Jam."

After a break, Prince kicked off his 95-minute set at 10:

05 pm. He started with "Sign O' The Times" before continuing with "Talkin' Loud And Sayin' Nothing" and "It's Alright." The latter featured a saxophone solo by Martini and a bass solo by Graham. They continued with "Let's Work," "Delirious," and "Purple Rain." Prince talked about not owning the master tapes of Sign O' The Times before going into "I Could Never Take The Place Of Your Man." A portion of George Gershwin's "Summertime" (from his folk opera Porgy And Bess) preceded "The Christ."

Prince returned to the stage after a short break following "The Christ." He launched a parade of Prince classics: "Let's Go Crazy," "She's Always In My Hair," "U Got The Look," "Kiss," and "Gett Off," which included a percussion jam in the middle. There were more classics in store, as they proceeded with "Nothing Compares 2 U," which gave Martini the chance to play another saxophone solo. It was followed by the medley of "Take Me With U" and "Raspberry Beret," after which Prince and The NPG exited the stage. The encore began with an improvised bass jam that led into "Baby, I'm A Star." It merged with "1999" before going into "Come On." Some lines from "Prettyman" were included in the jam, which closed the show.

31 May (am) 1999

Prince plays a concert at the 1,100-seat Studio 54 in the MGM Grand complex in Las Vegas. The show was announced during the MGM Grand Garden Arena concert. The concert had a very relaxed feel, featuring much more jamming and improvising than the MGM Grand Garden Arena show. Rhonda Smith was in the house and got up onstage to play on a couple songs. Also guesting were Kat Dyson and George Johnson of The Brothers Johnson. Family Stone members Rose Stone, Cynthia Robinson, and Jerry Martini played with Larry Graham, but they also joined in here and there during Prince's show.

Graham opened the Studio 54 show shortly after midnight with a set of primarily Graham Central Station and Sly and The Family Stone tracks. Prince joined Graham from the outset. They played "Sing A Simple Song," "Stand!", "Family Affair," "Thank You (Falletin Me Be Mice Elf Agin)," "You Can Make It If You Try," "Forever In My Life," "Everyday People," with a chant from "Freaks On This Side." The version of "Thank You (Falletin Me Be Mice Elf Agin)" was played in an arrangement close to the original recording rather than being based on "Days Of Wild," as it previously had been.

Immediately following Graham's set, Prince took over centrestage for his own show, kicking off with the Santana medley. However, there were some problems with the guitar and he threw it at a guitar technician. He headed back to the keyboard and, not missing a beat, continued to play the song. Next came "The Ballad Of Dorothy Parker," which went into Madhouse's "Four," much like on the 1987 Sign O'The Times tour. Prince threw in some lyrics from "Face Down" and continued with the blues numbers "Blues In C (If I Had A Harem)" and "The Ride." He improvised some of the lyrics.

An instrumental take on "Poom Poom" saw Prince walking through the audience while playing guitar as crowd members danced onstage. Two James Brown numbers followed in sequence: "Get Up (I Feel Like Being A) Sex Machine" and "I Got The Feelin'." Prince danced up a storm, showing off his best Brown impersonations. He also threw in some lines from "Prettyman." This was followed by "Mad," which incorporated

some lyrics from "Face Down." Graham took over the microphone for three numbers: "The Jam," "Music Lover," and "I Want To Take You Higher." A medley of "(Let Me Be Your) Teddy Bear" and "Courtin' Time" turned the concert into a party. The band broke "Courtin' Time" down as Prince moved the microphone to face the top of the keyboard. He began tapping the metal and the microphone with the sticks, jamming for a few minutes like that. Later in the song, while Martini was playing saxophone, Prince told a girl from the audience to dance for the saxophone player. She did her dance while they watched. He then guided her back to the audience and took a bow.

A jam-filled take on "Talkin' Loud And Sayin' Nothing" saw Kat Dyson and George Johnson guesting onstage. The jam included instrumental bits from "Hypnoparadise" and James Brown's "Give It Up Or Turnit A Loose" (from Sex Machine, 1970) and a portion of "It's Alright." The first encore was the rarely performed "Somebody's Somebody." "Mr. Happy" was next. Portions from "Acknowledge Me" and Kool & The Gang's hit "Jungle Boogie" (from Wild And Peaceful, 1973) were included. Prince returned for a final encore of "Purple Rain." It was over at 3:10 am. The complete show lasted almost three hours, making it one of the longest sets Prince had played for quite some time.

9 June 1999

Prince and Mayte attend the gala event "Diamonds Are Forever – The Millennium Celebration" hosted by Donatella Versace at Syon House, London, England. Guest of honour was Prince Charles, whom Prince and Mayte were introduced to. Other guests included Ivana Trump, Liz Hurley, Hugh Grant, Michael Caine, Shirley Bassey, Pierce Brosnan, Catherine Zeta Jones and Simon and Yasmin LeBon. Jewellery was modelled by Naomi Campbell, Kate Moss, The Backstreet Boys, Lenny Kravitz, Lily Dent Brocklehurst, Gemma Kidd, and Juliette Lewis. Bon Jovi performed a 30-minute set that provided a backdrop for the show while Prince's "Sexy MF" was played from tape as the finale. The benefits of the evening's proceeds went to Gilda's Club of London, The Ovarian Cancer Research Fund and The Prince of Wales's Foundation for Architecture and The Urban Environment.

11 June 1999

Prince and Mayte go to Morocco for a short visit.

19 June (am) 1999

Prince plays a concert at Paisley Park. Larry Graham was back on bass guitar again and, beginning with this show, Mike Scott re-joined The NPG as a permanent guitar player. The doors opened around 1:30 am. The crowd was fairly small, around 50 people, resulting in a very informal concert, with a warm "family" atmosphere.

The concert began at 2:30 am with a mini-set of Graham Central Station material ("GCS2000," "Hair," "Utopia") and versions of Al Green's "Love And Happiness" and "It Ain't No Fun To Me" (both covered on Graham Central Station records). This was followed by Sly and The Family Stone's "Thank You (Falletin Me Be Mice Elf Agin)." During "Erotic City" several people got onstage to dance. Prince cooled everything down with a slow, funky version of "Right Back Here In My Arms."

He began the song by talking, replacing some of the original lyrics with "Mike Scott's mom should stop callin' me on the phone." "Flash Light" closed the two-hour show.

After the concert, the DJ played some new tracks from Rave Un2 The Joy Fantastic over the PA. A small crowd of people stayed on to dance to the songs, with Prince checking them out. At one point, he surprised them by going over to the drums and playing along to one of the new songs.

20 June 1999

Prince and Larry Graham guest onstage with Santana at the Northrop Auditorium in Minneapolis. They played "The Calling" from Santana's 1999 album *Supernatural*. Carlos Santana guested at Paisley Park after the show, jamming with Prince and The NPG.

21 June 1999

Prince rehearses with The NPG at Paisley Park with Kip Blackshire guesting on vocals. He had been invited by Morris Hayes, who had heard a demo he had recorded. A native of Pine Bluff, Arkansas, Blackshire was a gospel-trained singer and keyboard player. He is the youngest of three brothers. Prince liked Blackshire's voice and asked him to join The NPG on a full-time basis.

26 June (am) 1999

Prince is back at Paisley Park for another concert. The show was more well-attended than the previous, with about 350 people in the house. The show began at 2:30 am and lasted over two hours. Singer/keyboard player Kip Blackshire was added to the line-up of Morris Hayes, Larry Graham, Kirk Johnson, Estaire Godinez, and Mike Scott. Cynthia Robinson and Jerry Martini from Graham Central Station, as well as Larry's wife, Tina Graham, also occasionally took the stage. Michael Bland was in the house, watching the performance.

The concert began with "GCS2000," which was followed by a succession of Graham Central Station/Sly and The Family Stone tracks, including "Hair," "Love And Happiness," "Just B My Lady," "One In A Million You," "Thank You (Falletin Me Be Mice Elf Agin)," "Free," "Everyday People," "The Jam," "I Want To Take You Higher," "Groove On," and "Dance To The Music." Except for an impassioned final verse on "Hair" and a funky keyboard solo towards the end of "The Jam," Prince stuck with being an accompanist to Graham.

Prince's set was much shorter but was worth the wait. The loop for "Love... Thy Will Be Done" started as Prince sang "Sometimes I Feel Like A Motherless Child." Then came the highlight of the set, "Rave Un2 The Joy Fantastic." Much like he did when performing the song in 1988, he let the crowd take part by chanting "rave." After playing a long version of "Purple Rain," he asked the crowd what they thought about his new purple guitar, named Habibi. Prince introduced the very last song as being written by Larry Graham. It was an instrumental track, somewhat reminiscent of some of Santana's material, featuring a stunning guitar solo by Prince. The show was over at 4:35 am.

1 Julu 1999

Sheryl Crow sits in with Prince and The NPG during a gig at Bunker's Music Bar and Grill in Minneapolis, according to the Love 4 One Another website. Strangely enough, no reports from this performance exist. Crow was in town to record with Prince on "Baby Knows."

3 July (am) 1999

Prince plays at Paisley Park for the third week in a row. The doors opened at 1:50 am and Prince took the stage at around 3:00 am.

The concert opened with a song by newcomer Kip Blackshire before Prince took over and led the crowd in a chant of "soul" in response to his "what you need." He went into a new song tentatively called "What Should Be Souled," which was described by audience members as a funky jam-type number. Next, Prince pulled out a lyric book and his new purple guitar and launched into his take on Sheryl Crow's "Everyday Is A Winding Road" (from Sheryl Crow, 1996). The audience took part in the chorus while Prince was tearing it up on the guitar. Then it was time for "You Can Make It If You Try," with Prince leading the band. It was followed by an unrecognised song by Larry Graham, featuring a chorus of "lotta, lotta, lotta, lotta love." Prince was back on guitar and began a duel of guitars with Mike Scott.

A version of Santana's "Oye Como Va" was next. Prince started reminiscing about a few days earlier, when he was asked by Carlos Santana to come onstage and jam with him. He said, "I went back there and they were trying to give me this big ole guitar with a long strap, having me looking like a punk rocker, and a guitar pick the size of a dorrito!". He claimed that he didn't want to take too many risks onstage due to the awkward equipment. After the Santana number, Prince started playing a country lick on guitar, asking, "Y'all wanna hear some country? Well, you betta go somewhere else then..." He said that he was there to funk and, with that, they were into a fast and jamfilled take on "Release Yourself." Halfway through the song, Prince went into "Alphabet St." before returning to "Release Yourself." Throughout, he and Graham traded licks with each other and they were still laughing when they left the stage. The 70-minute show concluded at 4:10 am. They didn't return for an encore, but Prince came out and mingled with some fans. He was gracious, shaking hands and exchanging words with people, even giving one guy a hug.

3 July 1999

Ani DiFranco plays at the Midway Stadium in Minneapolis. Prince caught up with her after the performance and invited DiFranco and her saxophone player, Maceo Parker, to Paisley Park. Parker added saxophone to "Prettyman" and DiFranco recorded a guitar part on "Eye Love U, But Eye Don't Trust U Anymore."

8 July 1999

Prince guests onstage to play some guitar towards the end of Chaka Khan's performance at Orpheum Theatre in Minneapolis. She performed with Patti LaBelle. John Blackwell was the drummer for Patti LaBelle and after the show Larry Graham and Prince came up to him. Obviously impressed with his drumming, Graham asked for his phone number, while Prince told him they would see him soon.

10 July (am) 1999

Prince plays a Paisley Park concert for the fourth consecutive week. The show started at 2:40 am and lasted until 4:20 am. Many felt it was the most exciting of all the 1999 Paisley Park concerts. Mayte, Gwen Stefani of No Doubt and her boyfriend, Gavin Rossdale from Bush, were in attendance, as were the rest of No Doubt as well as Tommy Barbarella. Stefani remained in Minneapolis after the show to record her vocals on "So Far So Pleased."

Prince launched the concert with a take on James Brown's "Doing It To Death" (released by The JB's on Doing It To Death, 1973, and later re-released as "Funky Good Time" by Maceo Parker). Larry Graham took the lead for "The Jam." They continued with Elvis Presley's "(Let Me Be Your) Teddy Bear," which eased into "Courtin' Time." They did a very long version of "Come On," which included Kip Blackshire doing his own "Come And Dance With Me." Prince made some remarks to Stefani, referring to her as Gwen or G.S. At one point, he admonished Rossdale for resting his head on the railing like he was tired. After "The Ride," a couple of Sly and The Family Stone tunes followed, "Thank You (Falletin Me Be Mice Elf Agin)" and "Everyday People." Prince welcomed Mayte onstage and the band launched into Public Enemy's "Fight The Power" (from Fear Of A Black Planet, 1990). The first farewells were said but the band was back onstage after only a few minutes. Prince ripped into the "Let's Go Crazy" guitar solo, only to go into "She's Always In My Hair" instead. The Prince classics portion closed out the show: "U Got The Look," "Kiss," and "Gett Off."

17 July 1999

Prince and Mayte go to Paris, France. They attended the Versace fashion show the next day. They were shown on a French television show sitting in the front row, next to the catwalk. Other celebrities, including Madonna and Puff Daddy, were nearby.

19 July 1999

Prince appears at the Yahoo! Internet Life Awards show at Studio 54 in New York. He won the award the best Internet-only single with "The War." In his acceptance speech, Prince warned people of the Internet, "It's cool to use the computer but don't let the computer use you." He came back later to introduce Public Enemy, who performed two songs. In his speech afterwards, Chuck D of Public Enemy gave props to Prince for writing "slave" on his face. He said that Prince lets them call him Prince but he doesn't let the "shysters" called him that. Prince came on afterward and said, "Listen to what they're saying. Excuse the curse words, but listen to what they're saying. It's all in there, alright?". Public Enemy's Flavor Flav kept hugging Prince and they literally had to drag him off the stage because he kept embracing him and talking.

A little while later, Prince played a three-song set with The NPG augmented by Maceo Parker on saxophone and Tina Graham on backing vocals. Prince kicked off with "The Jam," following it with Larry Graham's "Free," with Graham on lead vocals. "Everyday People" closed the short set.

20 July (am) 1999

Prince performs at the Life Club in New York after the Yahoo! Internet Life Awards ceremony. The line outside began to form as early as 6:00 pm with the promise that tickets would be sold at 10:00 pm. The proceeds from the ticket sales, priced at \$50 each, were contributed to the Love 4 One Another charity. The club started letting people in at 9:10 pm, but Prince didn't take the stage until 3:30 am. In attendance were several artists, including Jay-Z, Wyclef Jean, Paula Cole, Grandmaster Flash, and Foxy Brown, as well as music industry executives, including Clive Davis. The band was the same as at the award show. Maceo Parker jammed with Prince during the first couple of songs and Doug E. Fresh and Kool Moe Dee also joined The NPG at times.

Prince strolled out to thunderous applause. The drum loop for "One Of Us" was malfunctioning, so Prince told Kirk Johnson to play it on the drums. He announced that he and the band would warm up and soundcheck for a while. At the end of the warm-up session, which included lyrics from "Sometimes I Feel Like A Motherless Child," he commented, "I think the guitar works now!". Next up was James Brown's "Doing It To Death." Bits and pieces from "Alphabet St." were thrown in, before Maceo Parker took the lead for George Gershwin's "Summertime." Then Doug E. Fresh and Kool Moe Dee made cameo appearances and Kip Blackshire led the crowd in a chant of "Come on, dance with me" that evolved into "Come on, jam with me." Prince launched into a jam based around "Prettyman," with Parker soloing away on the saxophone.

After the "Prettyman" jam, it was time for the Graham Central Station portion of the show, which was similar to past performances, containing a number of GCS and Sly and The Family Stone covers: "The Jam," "Hair," "Everyday People," and "Eye'magettin'." They left the stage, only to return a few minutes later for "Thank You (Falettinme Be Mice Elf Agin)." They exited again, but returned for "I Want To Take You Higher," which included "Freaks On This Side" chants. Prince and the band returned for a final encore of "Purple Rain" shortly after 5:00 am.

Late July 1999

Prince works on *Rave Un2 The Joy Fantastic* at the Electric Ladyland studio in New York He mixed "So Far, So Pleased" and "Baby Knows" at the studio.

28 July 1999

The lawsuit against *Uptown* is dropped when Prince and the magazine sign a settlement agreement. The magazine was free to continue publication, with no control by Prince over the articles or photographs. The magazine did agree to no longer publish discographies listing bootleg records. The settlement specifically gave *Uptown* the right to use the \mathfrak{T} symbol as a means of referring to the artist formerly known as Prince, but it cannot be used for purposes that aren't editorial.

Unquestionably, the settlement agreement reflected a judgement by Prince and his legal advisors that the efforts to shut down *Uptown* were doomed. The initiative to negotiate a settlement of the case came from Prince's attorneys as a result of the pressure applied by *Uptown's* legal team, first with the countersuit and then by filing a motion for a videotaped deposition as well as a motion for a \$2 million bond to secure costs and attorney fees.

30 July 1999

Prince's appearance at the Yahoo! Internet Life Awards is broadcast by ZDTV, a speciality channel only available through providers such as DirecTV.

7 August (am) 1999

A Paisley Park party is held. Prince didn't perform, but he hung around the dance floor and talked with several people. A DJ spun several new songs, including "Rave Un2 The Joy Fantastic" and Prince's version of Public Enemy's "Fight The Power." The party was over at 4:00 am.

8 August 1999

The Los Angeles Times publishes an interview with L. Londell McMillan, Prince's attorney. He discussed Prince engagement with Arista Records for the release of Rave Un2 The Joy Fantastic. McMillan said that the deal for the new album was for one record only and would be a "straightforward licensing arrangement for manufacturing, distribution and promotion."

10 August 1999

The single "Extraordinary" from the forthcoming *The Vault...* Old Friends 4 Sale is sent to pop and R&B radio stations. It received a minimal amount of airplay and didn't chart at all. The single wasn't commercially released to stores.

14 August 1999

A charity auction is held at Paisley Park. Prince wasn't on hand for the event, which was dubbed "spring cleaning in August," but several hundred fans did turn out to snap up everything from old keyboards and instrument cases to bottles of perfume and neon signs used on the Sign O' The Times tour.

Mid-August 1999

Public Enemy's Chuck D adds a rap to "Undisputed" at Paisley Park.

22 August 1999

Prince guests with Chaka Khan at the Madison Square Garden in New York.

23 August 1999

Prince guests with Sheryl Crow at a Lilith Fair concert at the Molson Amphitheatre in Toronto, Canada. He sang and played guitar with her on "Everyday Is A Winding Road."

24 August 1999

Warner Bros. releases *The Vault... Old Friends 4 Sale*, a collection of mostly unreleased songs attributed to Prince. The album was delivered to Warner Bros. in April 1996 along with *Chaos And Disorder*. However, instead of rushing out *The Vault... Old Friends 4 Sale* at a time when Prince's career seemed to have reached a standstill, Warners elected to hold off on the release until a later date.

While *The Vault... Old Friends 4 Sale* was hyped by Warner Bros. as a "noteworthy musical event," it is very obviously contractual obligation filler, much like *Chaos And Disorder*. It is evident that Prince chose to give the record company mostly leftovers and discarded tracks that he didn't care too much about. The record clocks in at 39 minutes and features sloppy

artwork. It met with mostly negative reviews. Many critics complained about the lack of first-rate material. Some even felt the record ought to come with a warning sticker, describing it as a throwaway, containing songs that Prince never thought worthy of release. Still, the musical performances received high notes, with many writers commenting on the jazz orientation of much of the music.

Prince denounced *The Vault... Old Friends 4 Sale*, sarcastically noting on the Love 4 One Another website that the record was "indeed very old" and contained "dated tracks." Expectedly, the album had minimal chart impact and sold poorly, mainly attracting Prince completists. It sold 140,000 copies in the US, comparable to *Chaos And Disorder*, and peaked at number 85 on the *Billboard* Pop Chart and number 33 on the R&B Chart. Almost immediately after the release of the album, the promotion for *Rave Un2 The Joy Fantastic* was stepped up and the excitement about the forthcoming album quickly eclipsed the disappointment of *The Vault... Old Friends 4 Sale*.

24 August 1999

1-800-NEW-FUNK begins shipping *Beautiful Strange*, a home video (VHS). The video is similar to the *Beautiful Strange* feature that was first broadcast by Channel 4 in England on October 24th 1998. It includes Prince's performance of the previously unavailable song "Beautiful Strange" in a Paisley Park studio, a video clip of the song, the interview with Mel B. of Spice Girls, and footage from the Café De Paris concert in London, August 28th (am) 1998.

25 August 1999

A joint Arista-NPG Records press release announces the release of *Rave Un2 The Joy Fantastic*. It was revealed that the producer of the album was none other than Prince. It was said that the album would be licensed from NPG Records to Arista in the US and to BMG in rest of the world. The deal with Arista/BMG for the album was similar to the one for *Emancipation*, giving Prince unrestricted ownership of the master tapes.

Clive Davis said in the press release that Prince was the artist with whom he would "most like to have a professional relationship." Prince commented, "I believe I had to get out of the recording industry for a while so that I could reclaim my artistry and become empowered by it again. The problems I had with so-called majors were regarding ownership and long-term contracts. Both of these problems are non-existent in my agreement with Arista."

25 August 1999

Prince guests onstage with Lenny Kravitz during his concert at the Target Center in Minneapolis. When Kravitz started the second encore, "Fly Away," Prince was in the wings playing along. When it came time for a solo, he came out in plain view to thunderous applause.

26 August (am) 1999

Prince gives a party at Paisley Park after Lenny Kravitz's concert. Doors opened at 1:00 am. Kravitz and Prince appeared on the dance floor briefly before heading up to the DJ booth. Then they retreated to one of the studios for a private jam session along with The NPG; fans at the party could hear the music through the walls. The party wound down at around 3:15 am.

4 September (am) 1999

Prince warms up for his Mill City Festival performance by playing a set at Paisley Park, his first since July 10th. The doors opened at 1:00 am and around 300 fans were there, although most of them never got to see the concert, which was held in one of the studios. There was no stage and Prince performed to a small crowd of only around 30 people.

The concert kicked off at 3:00 am with Prince saying, "There's nothing to see, only dance. I just want to see you dance!". The set included "Mad Sex," "Thank You (Faletin Me Be Mice Elf Agin)," a 20-minute jam on "Funky Stuff," a number by Mike Scott possibly called "Shaking That Thing," George Clinton's "If Anybody Gets Funked Up (It's Gonna Be You)" (from T.A.P.O.A.F.O.M., 1996), Public Enemy's "Fight The Power," "Can You Be My Friend" (tentative song title) performed by the Blackshire brothers, 20-minute take on "Sometimes I Feel Like A Motherless Child," "Come On," "Gett Off" (both the original and the "Houstyle" versions), 15minute percussion solo by Kirk Johnson, "Prettyman," "Rave Un2 The Joy Fantastic," "Courtin' Time," "Talkin' Loud And Sayin' Nothing," "Poom Poom" (incorporating a drum solo by Prince), "The Good Life," and "Pop Life." The sparsely attended concert lasted around three hours.

6 September 1999

Prince performs at the 1999 Music Mill City Festival in Minneapolis. He was the big draw during the three-day event and was the last act of the last day. He played in front of around 30,000 people on a stage erected in the Warehouse District of the city. Over 100 bands performed on six outdoor stages over three days. A concert by Larry Graham preceded Prince's performance. Prince made a cameo appearance during Graham's set. Prince performed with his usual band and a four-piece NPG Hornz horn section, as well as Estaire Godinez on percussion.

Prince took the stage to the strains of "The One." He came from the back of the stage and stood directly in front of a new piece of stage lighting: a giant lighting rig of his name. The paper spheres and futuristic palm tree-like ornaments from the Jam Of The Year tour were also present. He launched the show with "Sign O' The Times." Music from "The One" was used as segue music before the next track, "I Could Never Take The Place Of Your Man," which included an instrumental portion from "Summertime." Graham came onstage for this number and remained onstage until the end of the show. Prince preceded "The Christ" with a speech about how people waste their time on hate.

After the three Sign O' The Times numbers, Prince went into the Prince classics medley, starting with "Let's Go Crazy." It segued into "She's Always In My Hair" before continuing into "U Got the Look." The "Pop Life" intro led into "Kiss," for which Mayte joined Prince to dance onstage. Prince invited quite a few people up onstage to dance to "Gett Off," which turned into a lengthy jam, incorporating bits and pieces from "Come And Dance With Me" with the Blackshire brothers on vocals and a portion of the "Houstyle" version of "Gett Off" that included the "(Eye Like) Funky Music" chant. He had about four or five little kids onstage with him, too. Macco Parker joined the band onstage for the jam. Prince mentioned the deluge of people congratulating him on his new deal with

Arista. He spat, "Congratulations to *me*? You should find the president of the record company and congratulate *him*!". Parker was spotlighted on the next number, "Talkin' Loud And Sayin' Nothing." It was followed by "Let's Work" and "Delirious."

Next up was Sheryl Crow's "Everyday Is A Winding Road." "Do Unto Others" was played over the "Love... Thy Will Be Done" intro loop, with the Blackshire brothers adding vocals. It went into "Sometimes I Feel Like A Motherless Child" before returning to "Do Unto Others." Prince introduced "Prettyman" by saying that it was written for Morris Day, "But it was so funky, so I kept it." He then recited some of the lyrics and acted them out. "Prettyman" closed the main concert, but Prince was soon back onstage for a lengthy take on "Purple Rain." It turned into a gigantic singalong. People were out on rooftops and hanging out of windows, waving their hands and holding up lighters to the song. Prince came out for a second encore of "Come On." He brought up a Mayte lookalike from the crowd onstage, before going into a quick version of "Baby, I'm A Star" in a medley with "1999." Following the performance, the Mayor came out and presented him with the key to the city.

9 September 1999

Prince presents an award to TLC at the MTV Video Music Awards at the Metropolitan Opera House in New York. He was introduced by the host, comedian Chris Rock, as having "more records than the Census Bureau." In his short speech, Prince indicated that MTV had invited him to perform on the show but he chose to introduce his "favourite band" instead.

10 September 1999

Prince wraps up work on *Rave Un2 The Joy Fantastic* at the Electric Ladyland studio in New York from September 10th to 15th. Eve added her vocals to "Hot Wit U" and a remix of "The Greatest Romance Ever Sold." Prince gave an interview to the *New York Times* in a lounge in the studio.

15 September 1999

The Love 4 One Another website announces that *Rave Un2* The Joy Fantastic is complete and that the mastering process has begun.

15 September 1999

Prince gives interviews in New York. He granted a large number of interviews in his hotel room from September 15th to the 17th. Many more interviews followed in the weeks ahead. In fact, he conducted more interviews in support of *Rave Un2 The Joy Fantastic* than ever before.

Prince said that he had initially planned to take 1999 off because he "needed some time off from the music industry." He felt that he had become more open and willing to do interviews because of Mayte. He spoke highly of Arista's Clive Davis, emphasising that they had "an agreement, not a contract" and that Davis agreed that an artist should own his masters. It was clear from the start that Davis "got it" when they met, he said. Explaining why he "enlisted" Prince as producer on the new album, he said that "Prince knows a hit" and that he is "a good editor."

The interviews also concerned his meetings with the guests on the album and his feelings towards Warner Bros and

the music industry. "I started getting sick," he said, admitting that he had been filled with anger and confusion during his final years of his contract with Warners.

16 September 1999

Arista founder Clive Davis hosts a listening party for *Rave Un2 The Joy Fantastic* in a 500-capacity auditorium in The Equitable Building on Manhattan, New York. At about 2:00 pm, an Arista executive introduced Davis, who graciously welcomed everyone. He said that he was thrilled to see such an enthusiastic turnout in the midst of the tropical storm "Hurricane Floyd," which was dumping torrential rains on the city. He then spoke about Prince and how their meeting came about. Davis spent the next hour alone on the stage playing most tracks from *Rave Un2 The Joy Fantastic* at floor-shaking volume, prefacing each song with an anecdote or explanation. As he played "The Greatest Romance Ever Sold" a third time, Prince joined Davis onstage and they shared a hug. Prince left after a few minutes only to reappear for a 50-minute performance.

Before kicking off, Prince announced to the invitation-only audience, "This is the best way I can thank you, is to play a tune. I hope I play something you know." He launched into "I Could Never Take The Place Of Your Man." The NPG Hornz were then added and Prince sang "Sometimes I Feel Like A Motherless Child," using the "Love... Thy Will Be Done" intro loop as backing. It went into "Do Unto Others," with the Blackshire brothers helping out on vocals. Mike Scott was brought to centrestage to tear it up on the guitar. "Everyday People" was played with Arista artist Deborah Cox joining on vocals and a woman coming up from the audience to dance. She looked like a professional, but there was also a man from the audience who clambered up onto the stage looking geeky in suit and tie, gyrating awkwardly on the far left side of the stage.

After another Arista artist, Angie Stone, sang on Graham Central Station's "Tell Me What It Is," Prince went over to the guy in the suit, who went back into the audience as the band launched into a James Brown medley of "Talkin' Loud and Sayin' Nothin'" and "Get Up (I Feel Like Being A) Sex Machine." "I didn't want you to go away, I wanted to do something with you," Prince said, and the young suit came back up and replaced Morris Hayes for a surprisingly good solo in the middle of "Sex Machine." "Everybody funky here today," Prince declared in amazement. An instrumental with a go-go beat segued into a slow solo blues groove played by Prince on a semi-acoustic guitar. He said, "We are the New Power Generation. That means we remain free, regardless." He then invited ?uestlove to come up from the back of the auditorium to play drums on "The Ride," which closed the set.

17 September 1999

Prince attends D'Angelo's concert at the Key Club in New York.

23 September 1999

Prince guests with Lenny Kravitz during his concert at the Coral Sky Amphitheatre in West Palm Beach, Florida. He came onstage for "Fly Away," jamming for a good 10 minutes. He threw away his guitar and exited once the song was over, but Kravitz brought him back to take a bow.

26 September (am) 1999

Prince plays at Paisley Park. Right before the doors opened at 2:00 am, one of the security guards told the fans that there was no cover charge because it was basically going to be a dance party, although he said that there was going to be a performance in a studio just for "selected people." Because of this, many people were just standing in the lobby, which connected to the studio, and waited to be picked up for the "secret" jam. Around 3:00 am, all of the people in the Love 4 One Another room started moving towards the lobby, causing a great deal of chaos. Security people ushered everyone back to the Love 4 One Another room, but by now fans were becoming upset with the treatment and many left. An hour later, the concert started but many missed it.

Prince and The NPG performed in the middle of the studio room, which was very dark, with only some blue lights on. They played a two-hour set, including "Rave Un2 The Joy Fantastic," "Prettyman," The Time's "Shake!", "Mad," "Poom Poom," and more well-known numbers, such as "Come On," "Talkin' Loud And Sayin' Nothing," "The Jam," "Let's Work," "The Ballad Of Dorothy Parker," "1999," and "Baby, I'm A Star."

5 October 1999

"The Greatest Romance Ever Sold" is released. Disappointingly, it reached number 63 on *Billboard's* Pop Chart and number 23 on the R&B Chart. The single features a "Radio Edit" of the song, backed with the "Adam & Eve Remix" (featuring rapper Eve).

The video for the song didn't premiere until two months after the release of the single, which clearly contributed to the disappointing chart impact. Clive Davis had predicted that the song was going to be "number one all over the world."

9 October 1999

Another Rave Un2 The Joy Fantastic listening party is held during the Billboard Monitor Radio Seminar at Fontainebleau Hilton Hotel, Miami Beach. A Billboard Airplay Monitor Radio Awards Show was hosted by Dee Snider and Doug Banks. The ceremony recognises the US top radio programmers and personalities. Following the awards ceremony, a lengthy introduction for Prince's performance began, first with a speech by a Billboard executive, then by Clive Davis. Starting at 11:00 pm, Prince performed an 80-minute set in the Grand Ballroom at Fontainebleau Hilton Hotel for music business executives, radio programmers, and disc jockeys.

Prince kicked off with "Gett Off" (both the original and "Houstyle" versions), followed by "Talkin' Loud And Sayin' Nothing," and "It's Alright." He introduced "Let's Work" by saying that it was a song from 1982 (it was released in 1981 on *Controversy*). As he launched into the song, he jokingly exclaimed, "I think I'm feeling like Prince tonight, y'all." From "Let's Work," he went into "Delirious," which had the crowd dancing. Before jumping into "The Jam," Prince poked fun at Stephen Hill, Vice President of programming for BET and a longtime supporter of Prince by giving him a music lesson. A portion of Dizzy Gillespie's "A Night In Tunisia" was incorporated at the end of "The Jam." Next up was "Everyday People," followed by "Doing It To Death" and "You Can Make It If You Try." A woman jumped up on the stage and started to dance

with Prince, who decided to invite anyone who wanted to join them on the stage. About 50 people began to rush to the stage to join the party, Prince leading them in a chant of "Y2K, not today!"

Surprise guest Eve joined the activities as the band launched into "Come On." Prince introduced "Prettyman" by speaking some of the lyrics. After this song, it was announced over the PA that the show was over and people were ushered out of the room so that it could be cleaned up. However, five minutes later, the band returned for a final encore of "Purple Rain." An announcement was made that Arista was throwing a cocktail party afterwards and everyone proceeded to the adjoining ballroom for food, drink, and a listening session of *Rave Un2 The Joy Fantastic*. Prince eventually joined the party and conducted a meet-and-greet of practically all of the guests in attendance.

17 October 1999

MTV's Kurt Loder conducts an interview with Prince at Paisley Park.

18 October (am) 1999

Prince plays a brief set at Paisley Park. MTV's camera team was present, shooting footage for a feature on Prince. They let everybody who was outside come in and watch the performance on the Soundstage, although there were only about 50 to 60 people in attendance. The set included "The Jam," "Talkin' Loud And Sayin' Nothing," "Come On," "Gett Off," and "Everyday People." Prince was in a good mood and hung out by the soundboard after the show, shaking hands and talking with many fans.

23 October (am) 1999

Prince performs at Paisley Park. Doors opened promptly at 1: 00 am when people were let into the Love 4 One Another room. A cash register was set up and everyone got back their penny since the cover was \$19.99.

A little before 2:00 am, the doors to the Soundstage were opened and the band was already playing. Once everyone was in. Prince took the stage and launched the set with a 20-minute take on "Days Of Wild." He started out playing bass but switched to guitar halfway through. "Sometimes I Feel Like A Motherless Child" followed, featuring some impressive guitar work by Prince. Then it was time for the first guest, Mavis Staples. She was also joined by her sister Yvonne. They played "The Undertaker," "I'll Take You There," and a few other tunes, including "When Will We Be Paid?" (from The Staple Singers' 1970 album *Well Get Over*). "Wait, Mavis, let's go home," Prince said at one point. The audience disagreed but not loudly enough for Prince, who said, "Well, you'd better act like you *know* when you're in the presence of greatness!". After loud cheering, they continued.

After Staples left the stage, Prince played "The Ride." He then went over to the keyboard and started playing a familiar phrase. It was Parliament's "Flash Light" and George Clinton appeared on the stage to thunderous applause. He did a 30-minute set with The NPG, including "Flash Light" and "One Nation Under A Groove" amongst others. A drummer named John Blackwell, who plays with Patti LaBelle, took over the drum kit from Kirk Johnson and played a five-minute drum

solo. The show was then turned over to Larry Graham for his trademark numbers "Everyday People" and "The Jam." The latter really got things moving as people were invited up on the stage to dance. A Mayte lookalike held her own for the crowd. Prince teased the crowd by playing a loop of "The Greatest Romance Ever Sold," which was incorporated into Kip Blackshire's "Come And Dance With Me." They closed the two-hour concert with "Prettyman."

5 November 1999

MTV broadcasts the interview with Prince in their MTV News 1515 programme.

6 November (am) 1999

Prince performs at Paisley Park. Although it was freezing cold, the doors didn't open until 2:30 am. The concert was held in the Love 4 One Another room, and Prince had already started playing when the crowd were let in. A camera team was filming and Prince and the band played a great deal for the cameras. The NPG Hornz played on several songs.

The first song was a cover of The Staple Singers' "When Will We Be Paid?". It was followed by the live premiere of "The Greatest Romance Ever Sold." Next was another live debut, "Baby Knows," which worked extremely well live. The music of "The War" was played as Prince began singing "Ain't No Sunshine," a big 1971 hit for Bill Withers. After Larry Graham's "Free," they went into "Everyday Is A Winding Road." Over the opening of the song, Prince did his best "yee-haw" cowboy imitation and asked the audience if they liked country and western music. They closed the first set with a version of Jimi Hendrix's blues number "Red House," which featured fiery guitar work by Prince. "We'll be right back," Prince said, leaving the stage for a 10-minute break during which "The Sun, The Moon, And The Stars" from *Rave Un2 The Joy Fantastic* was aired.

Back onstage, they launched the Prince classics medley: "Let's Go Crazy," "She's Always In My Hair," "U Got The Look," "Kiss," and "Gett Off"/"Gett Off (Houstyle)." The intro for "Kiss" was extended with bits and pieces from "Live 4 Love," "Pop Life," and "My Name Is Prince." After "Talkin' Loud And Sayin' Nothing" and "It's Alright," the show closed with "Come On" and "Release Yourself," both featuring extended instrumental jamming. The Blackshire brothers came out and did a bit of "Come And Dance With Me" and audience members were invited up on the stage.

6 November 1999

Footage for a video of "The Greatest Romance Ever Sold" is shot between November 6th and 8th.

9 November 1999

A chat with Prince is posted on the Love 4 One Another website. Most of the discussion concerned *Rave Un2 The Joy Fantastic*. He promised a special edition of the album, with additional tracks, to be sold exclusively via 1-800-NEW-FUNK. Prince said that his focus on Prince material in his 1997-98 live shows was because he felt the "need to educate the newer kids who have never seen me before." However, he promised some rarely performed material for future live work, including "Adore" and "It" from *Sign O' The Times* and "One Kiss At A Time" from *Emancipation*.

9 November 1999

Release of Rave Un2 The Joy Fantastic by NPG Records in association with Arista/BMG. Attributed to "Ft", "it was Prince's first major-label album release since Emancipation in 1996. While keeping his fans reasonably happy, his 1997-98 releases, Crystal Ball, The Truth, Kamasutra (attributed to The NPG Orchestra), and Newpower Soul (released as an album by The NPG) had sold in modest quantities and met with very little interest from the general public. Prince denied that his return to major label for wider promotion and distribution was prompted by a disappointment with his independent releases. On the contrary, he claimed that they had been highly lucrative and, for him, it was more important to be "number 1 at the bank" than topping the charts. Nonetheless, it was obvious that he wanted the attention of a larger audience and to reach beyond his core following.

Prince was committed to making Rave Un2 The Joy Fantastic a success. He promoted the album vigorously, even appearing on several live talk shows, something he had carefully avoided in the past. Other factors also indicated that Prince wanted to reach the broadest possible audience. A number of prominent guests appear on the album, including rappers Eve of The Ruff Ryders and Chuck D of Public Enemy and rockers Sheryl Crow and No Doubt's Gwen Stefani. Using commercially viable guest stars had proven to be a successful strategy for current artists such as Mariah Carey, Puff Daddy, and Lauryn Hill, as well as for veterans Santana, who had made a remarkable comeback on Arista in 1999 with one of the year's best-selling albums. Prince said that he had been unable to invite guests on his albums in the past because of record company complications, but there is no question that one reason for the guest appearances was to increase the album's chances of selling to different markets.

"Prince" was credited as producer of the album, which clearly can be seen as another sales augmentation method despite his explanation that Prince was an excellent editor. Undoubtedly, having Prince listed on the back cover sleeve (in bold letters unlike everything else) seemed like a shrewd idea in the nostalgia-crazed climate of the late '90s. After all, "Prince" is a household name, associated with tremendous success and countless classic songs; the only notable hit Prince had achieved as "4" was "The Most Beautiful Girl In The World" in 1994.

Critical reaction to *Rave Un2 The Joy Fantastic* was at best mixed, although some critics maintained that it was one of his strongest albums of the '90s. Despite Prince's tremendous promotional efforts, the album met with fairly modest commercial success. Unquestionably, one reason for the album's lack of impact was the failure of the first single, "The Greatest Romance Ever Sold." The album reached number 18 on *Billboard's* Pop Chart and number 8 on the R&B Chart, selling around 350,000 copies in the US, comparable to records like *Come* (345,000) and the *Black Album* (295,000). Prince was frustrated with Arista's promotional efforts, going as far as making a series of public attacks on Vice President, Clive Davis, who had signed Prince and promised him success with the project.

13 November 1999

Prince is featured on BET's Out The Box. They showed a few minutes from an Arista promotional film for Rave Un2 The Joy Fantastic, including Prince talking about editing himself and the name change.

15 November 1999

Prince launches a 15-day European promotional tour for Rave Un2 The Joy Fantastic with a listening party and performance at the 600-capacity Mermaid Theatre in London, England. Doors opened at 2:30 pm. Mostly journalists and some fans who had won radio contests were invited. Clive Davis welcomed everyone to the event and went on to talk about how he met Prince and how the deal for the album came to be. Two remixes of "The Greatest Romance Ever Sold" were played, before an Arista promotional film for Rave Un2 The Joy Fantastic was shown. The film mainly consisted of Prince talking about the album and the guests. It also included footage of Prince's performance with Sheryl Crow at the Lilith Fair concert in Toronto in August 1999. This was followed by a Rave Un2 The Joy Fantastic listening session. Most of the tracks were played in full, each one introduced with a short explanation by Davis. By now, some journalists were getting impatient for the promised performance by Prince, but he appeared at 5:00 pm just seconds after the last track was aired. He performed an 80-minute set with The NPG and a three-piece NPG Hornz line-up.

Prince kicked off the show with a lengthy organ part that led into "Let's Go Crazy." Next came "She's Always In My Hair," which saw Prince walking into the first rows of the audience. "U Got The Look" continued the sequence of Prince classics. Prince then switched to bass and started a little funky jam, which incorporated samples from several songs, including "Face Down," "Love 2 The 9's," "Live 4 Love," and "My Name Is Prince." He invited a few people to the stage for a little dance, before segueing into "Kiss." Prince let the people onstage sing the last verse of the song. Prince took up the guitar again for "Gett Off." At one point, he played the keyboard with one hand and his guitar with the other. After the "Prince" segment, Prince calmed down the pace and started a bluesy jam as he brought up a girl onstage. The jam evolved into a cover of Jimi Hendrix's "Red House." After the first verse, the girl suddenly started singing with an excellent voice. The blues portion was followed by a long version of "The Jam," allowing for each band member to solo. When Larry Graham started his bass solo, his wife Tina came onstage with a towel and started cooling down her husband.

Prince and the band left the stage after "The Jam," but they were quickly back for an encore portion, which was kicked off with two *Rave Un2 The Joy Fantastic* numbers: "The Greatest Romance Ever Sold" and "Baby Knows." They closed the show with "Release Yourself," which turned the show into a big party. Prince and Graham went into the audience, inviting some 40 people to dance onstage, amongst them Beck and Beverly Knight. The jam continued for quite some time. The concert was over at 6:20 pm.

16 November 1999

Prince tapes an appearance on French television station TF1's *Tout Lara Fabian* at TF1 Glem Production Studios in Paris. He performed "The Greatest Romance Ever Sold," semi-prerecorded with live horns and vocals.

16 November 1999

Release of *To The Teeth* by Ani DiFranco on her own Righteous Babe label. Prince provides backing vocals on a track called "Providence."

17 November [am] 1999

Prince performs at Le Bataclan, Paris, France, where he also had played a set in 1994. The concert had been announced on television and radio, so the venue was filled to capacity, with around 1,200 people in attendance. Doors opened shortly before midnight, but it took a few hours before the show started.

At around 3:40 am, with the lights still on, Prince came onstage while the technicians were onstage trying to resolve some technical problems. Prince seemed very relaxed, asking if it would take long before the show could start. He touched the hands of some fans in the front rows and walked over to the drums and played a brief solo. Then he strapped on a guitar and played a solo, before trying on the bass. He started playing a funky jam, which became James Brown's "Doing It To Death," going into Chuck Brown & The Soul Searchers' "Bustin' Loose." Some instrumental jamming followed, first an uptempo jam loosely based on "I Got My Mind Made Up" and then a slow instrumental number not unlike "God Is Alive." The rest of The NPG joined in and they kicked off the show with a Sly and The Family Stone/Graham Central Station set: "The Jam," incorporating a horn part from "A Night In Tunisia," followed by "Everyday People," "Eye'magettin'," and "Thank You (Falettinme Be Mice Elf Agin)." There were still sound problems, with the keyboard and horns being very low in the mix. Kirk Johnson's drum machine didn't function, so he had to play all the patterns live. Prince continued with "Red House." Audience members were invited up onstage for "Kiss," which saw Prince playing bass. "Gett Off" (normal and "Houstyle" versions) was next, followed by "Talkin' Loud And Savin' Nothing," which went into "It's Alright." The 100-minute set closed with "Release Yourself."

17 November 1999

Prince performs on *Nulle Part Ailleurs*, Canal+, broadcast from the television show's studio in Paris, France. He appeared twice during the programme. He first played "Baby Knows." In his second portion, he began with a few bars of "The Greatest Romance Ever Sold" before declaring, "I don't know, I'm feeling like Prince tonight." He then performed "Alphabet St." instead. He allowed practically the entire studio audience to come down to the stage and dance with him while Larry Graham repeated a chant of "everyday" (from "Everyday Is A Winding Road" and his live version of "Everyday People") and Prince played guitar. Following that, he sang a line from "The Undertaker" and chanted "N-P-G." He acted very surprised when the crowd responded with "N-P-G, in the motherfuckin' house." He said in a playful manner, "What y'all? We can't, we can't, oh!".

17 November 1999

Prince tapes a performance of "The Greatest Romance Ever Sold" (lip-synched) on *The Hit Machine*, M6, French television. It was recorded at les Studios de la Plaine St-Denis Studio 233, outside Paris.

18 November 1999

Prince performs "Baby Knows" on BBC's *Top Of The Pops*, taped in London, England. There was some controversy at this appearance when Prince requested that the backstage area be cleared of all personnel save his crew so that he would have

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privacy for an interview with a BBC reporter. British pop star Robbie Williams was upset that he was asked to leave the area. He went onstage after Prince and said, "Can you fucking believe that? I'd like to give him a kicking like it's 1999, only he's got too many minders."

19 November 1999

Prince plays "Baby Knows" on *TFI Friday*, Channel 4, UK television. After the show was off-air, he also performed "Prettyman" for the studio audience. The show was broadcast from Channel 4's Hammersmith West-London Riverside Studios.

19 November 1999

Broadcast of Prince's performance of "Baby Knows" on *Top Of The Pops*.

20 November 1999

Broadcast of *Top Of The Pops*+ by the digital BBC channel. The programme included an interview with Prince as well as the "Baby Knows" performance from *Top of the Pops*.

20 November 1999

Prince appears on *Apocalypse Tube*, SkyOne's revival of the old television show *The Tube*. His performance was taped in the early afternoon at the Tyne Tees studio in Newcastle, England. He performed "Baby Knows" and lip-synched "The Greatest Romance Ever Sold." The audience was also able to ask him some questions. Prince returned to London the same day and spent the evening at Café De Paris. He left for Spain on November 21st, going to his Marbella mansion.

22 November 1999

Prince tapes a concert performance for *Séptimo*, Spanish television, in El Alamo, south of Madrid, Spain. A few radio stations held competitions and callers could win tickets to the show. The recording was delayed for several hours because Prince initially wanted to cancel his performance because the producer didn't allow for lip-synching. Prince eventually relented and agreed to do the show. Then the next problem occurred when Spanish film director Pedro Almodovar refused to do the planned interview with Prince because he didn't like Prince's behaviour. Instead, the show's producer, who is also a famous singer in Spain, decided to do the interview, which was going to take place after the performance.

Several hours before the recording started, Prince and The NPG did a soundcheck, playing "Baby Knows" a couple of times. Prince left but The NPG returned for a brief warm-up session, playing instrumental versions of "Talkin' Loud And Sayin' Nothing" and "It's Alright." After a long wait, the show finally kicked off at 10:45 pm. Around 200 people attended the concert in the television studio. They opened with "Baby Knows" with Prince on guitar. He seemed a bit angry, kicking away his lyric stand while singing the first lines of the song. He continued with "Prettyman" and "Sometimes I Feel Like A Motherless Child" (over the "Love... Thy Will Be Done" intro loop). Prince executed a fantastic guitar solo. When he finished, he asked the crowd, "Are you ready for Larry Graham?". The audience responded in the affirmative and Graham kicked off "The Jam." The band members were introduced during the number, as were The NPG Hornz, who played a bit of "A

Night In Tunisia" when it was their turn to take a solo. They closed the 40-minute performance with "Everyday People," with some "Freaks On This Side" chants. Some 30 people were invited to dance on the floor with Prince and the band.

The interview following the concert was cancelled. According to those present, this time it was because Prince was disappointed with the sound during the show. There were also some equipment problems that frustrated Prince, so he wasn't in the mood for an interview.

23 November 1999

Release of "The Greatest Romance Ever Sold" maxi-single. It contains eight versions/remixes of the song: "Radio Edit Featuring Eve," "Neptunes' Remix Edit Featuring Q-Tip," "Adam & Eve Remix Featuring Eve," "Album Version," "Jason Nevin's Remix Edit," "Neptunes' Extended Remix Featuring Q-Tip," "Jason Nevin's Extended Remix," and "Original Radio Edit."

24 November (am) 1999

Prince plays a concert at Sala Aqualung, a club in a shopping mall in Madrid. The show was announced in advance and 2,000 tickets went on sale. Around 200 tickets remained on the day of the concert. Prince and The NPG did a soundcheck, including "When Will We Be Paid?", at 6:00 pm. The doors opened at 10:15 pm, but the concert didn't start until 12:25 am. Many in the audience were upset about having to wait so long. The atmosphere was quite hostile, with some shouting "hijo de puta" ("son of a bitch") and other invectives. One of the technicians even came onstage, trying to appease the crowd by announcing that the show would start in just 10 minutes, which turned out to be true.

The NPG kicked off the show by themselves, with Larry Graham starting the "hola, hola, hola" chant before going into "The Jam." A bit of "A Night In Tunisia" was thrown in by The NPG Hornz. Prince appeared onstage in time for the second number, "Thank You (Falettinme Be Mice Elf Agin)." Several further cover versions followed: Sly and The Family Stone's "Everyday People," a chant from "Tear The Roof Off The Sucker (Give Up The Funk)" (from Parliament's Mothership Connection, 1976), James Brown's "It's Too Funky In Here" (from The Original Disco Man, 1979), "Eye'magettin'," and Sly and The Family Stone's "Music Lover" and "I Want To Take You Higher." People from the audience were invited to the stage for "Come On." Prince went over to Mayte, who was watching the show from the side of the stage, and they appeared to laugh and make fun of some of the people dancing onstage. Spanish artists Rosario and Antonio Carmona from the band Ketama also got onstage, but they didn't catch Prince's attention, and they left quickly. Then Prince picked his bass guitar and proceeded to jam for awhile. It was pretty funky, probably being made up on the spot. The stage was cleared and Prince launched into "Doing It To Death," which closed the main set after an hour.

A few minutes later, some of The NPG members returned to the stage and began playing the intro to "The One." When Prince finally appeared, he played a guitar solo before signalling to the band to stop the song. Prince kept playing his guitar, continuing with Santana's "Oye Como Va," which saw the crowd singing along. This was followed by the Prince classics sequence of songs: "Let's Go Crazy," "She's Always In

My Hair," "U Got The Look," "Kiss" with Prince on bass (with samples from "Pop Life," "My Name Is Prince," and "Live 4 Love"), and "Gett Off" (normal and "Houstyle" versions). "Talkin' Loud And Sayin' Nothing" and "It's Alright" were next, before they proceeded with Public Enemy's "Fight The Power" and some of James Brown's "Pass The Peas" (released by The JB's on Food For Thought, 1972). Prince yelled "intermission" as a cue for the Hornheads number "Intermission," but they didn't seem to remember the tune, looking for the notes sheet. They found it and when Prince cued in the number a second time, it was played without problems. They also inserted horn parts from "It's Gonna Be A Beautiful Night." They closed the show with Parliament's "Flash Light," which also included a portion of "Come And Dance With Me." The crowd sang the line "everybody's got a little light under the sun." They came back for an encore of "Purple Rain," after which Prince, Mayte, Larry and his wife Tina returned to take a final bow. The concert lasted a little over two hours.

Many felt the performance was well below par for Prince. They complained about his attitude towards the crowd and his lack of enthusiasm. During the first half of the show, he seemed more interested in talking and laughing with Mayte than addressing the audience; the crowd never knew what was so funny and felt left out. There were also several moments in the show when Prince did absolutely nothing on the stage, simply standing around watching Graham play and sing.

24 November 1999

Prince arrives in Cologne, Germany. He remained in the city for three days before moving on to The Netherlands.

25 November 1999

Prince appears on *Harald Schmidt Show*, SAT-1, German television, recorded at Studio 449 in Cologne. He performed "Baby Knows." He also visited the VIVA television studios and taped a few interviews. An aftershow was planned for Live Music Hall, but the venue demanded more money than Prince was willing to pay for renting the club.

26 November 1999

Broadcast of Prince's appearance on *Tout Lara Fabian*, TF1, French television.

27 November 1999

Prince tapes a performance of "The Greatest Romance Ever Sold" (with pre-recorded music) for *Glucksspirale*, SAT-1, German television. The recording took place at Joop van den Ende Studios, a television studio complex in Aalsmeer, The Netherlands.

28 November 1999

Prince is interviewed for a programme called @lter8. The show is broadcast by TMF, a Dutch/Belgian music television channel. The interview took place at Studio Concordia Bussum, The Netherlands.

Later the same day, Prince taped an appearance on TV-Show Op Reis, TROS, Dutch television, at Cinevideo Studios in Almere-Haven, outside of Amsterdam. This was the second major controversy of the promotional tour. Prince performed "Baby Knows" and "The Greatest Romance Ever Sold." The au-

dience then coaxed him into a 15-minute interview. Following the taping, however, Prince refused to allow the show to broadcast due to the poor sound quality during the live performance. This upset a great number of the show's executives, including its host Ivo Niehe. A week later, the broadcast was back on as technicians at Paisley Park had remixed the sound to Prince's satisfaction. The program aired on December 22nd.

Frustrated about the taping, Prince rescheduled interviews with several Dutch publications planned for the next day; they were instead held in his hotel room on November 28th. Instead of continuing on to Sweden, the last stop on the promotional tour, Prince returned back to the US on November 29th.

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Mid-January 2000

Prince spends some time in New York. He attended the clubs Veruka and One51 in the company of Desray, a former dancer from the Crazy Horse nude revue in Paris.

21 January 2000

Prince makes an unannounced guest appearance with TLC at their Madison Square Garden concert in New York. During an encore of "No Scrubs," he came onstage with his guitar and joined forces with TLC's guitarist for a short guitar solo. After they finished, Prince got offstage and the band continued with the song.

29 January (am) 2000

Having returned from New York, Prince attends the first Paisley Park party of the Y2K (2000). These early-morning events became known as "DanceTildawn" parties. The crowd was let in at 12:30 am. Refreshments were waiting in the Love 4 One Another room. A video screen was in place, suspended in front of a large hanging symbol. After about 30 minutes of music, the *Rave Un2 The Year 2000* show was shown. At one point during the screening, Prince strolled into the room, checked out the scene, looked satisfied, and left.

31 Januaru 2000

Prince is spotted at the NBA basketball game between Minnesota Timberwolves and Sacramento Kings at Target Center in Minneapolis. He was shown on *Inside The NBA Tonight* television programme.

5 February (am) 2000

Another early-morning party is held at Paisley Park. Doors opened at 12:45 am and there were about 75 people in attendance. Prince made a brief appearance, walking in and taking a quick look around. Present at the party was Jamie Foxx of *Any Given Sunday*. It was assumed that he had a private meeting with Prince. The party ended at around 4:00 am.

5 February 2000

Prince attends a concert by Macy Gray at the Government in Toronto, Canada. He didn't get onstage with her but she acknowledged him during the encore. Manuela Testolini, whom Prince now was dating, hails from Toronto and Prince was spending increasingly more time there.

19 February (am) 2000

Another dance party is held at Paisley Park. It started at around 1:00 am. Prince popped into the club room once, peeking over a speaker as he watched people dance. The party was over at 3:00 am.

Late Februaru 2000

Prince spends some time on Hawaii, staying in a house in Makena on Maui he had purchased. The media reported that he dined a few times at Carelli's in Honolulu. Reportedly, he was very security-conscious at first, but after a few days he seemed to relax. Renting a motor scooter, he drove around town as if immune to anyone recognising him. He also hung out at a restaurant called Kihei's Pizazz, where he even got up onstage and played the drums for the audience.

4 March 2000

Prince's new website, NPG Online LTD, is unveiled.

5 March 2000

D'Angelo plays at the House of Blues in Los Angeles with Prince in attendance. However, Prince left after a few minutes because there was no private table set up for him, according to D'Angelo's drummer ?uestlove (also a member of The Roots).

18 March 2000

Prince receives the Dolly Green Special Achievement Award at the 14th annual Genesis Awards, held at the Beverly Hilton in Los Angeles. Prince received the award for his liner notes to Rave Un2 The Joy Fantastic in which he decries the suffering of sheep to produce wool clothing. He was introduced by actress Maria Conchita Alonso as The Artist. Upon arriving on stage, he made a joke that few people fully heard or understood, because he spoke it under his breath. He said, "Wow, when I realised where I was I took off my fur coat." In his speech, he said that he was very pleased to accept the award and it was something that he truly believes in.

23 March 2000

Prince attends Tina Turner's concert at the Target Center. He was sitting at the soundboard. Turner's backing singers sang "Baby, I'm A Star" while she was offstage for an outfit change. Janet Jackson also attended the show (she and Turner have the same manager).

26 March 2000

A "Q & A" session with Prince is posted on NPG Online LTD. He replied to questions sent in by fans.

1 April (am) 2000

Another Paisley Park party is held, starting at 1:00 am. Several videos were screened, including concert footage from the *Purple Rain* and *Act I* tours. Prince was hanging around for almost an hour, watching the videos. Sometimes he was really into it and imitated his moves from the videos. At one point, he turned the volume down and said, "Stop frontin', I know y'all wanna go to sleep." By that time, three quarters of the fans had already left the party for their beds. The DJ played a remix of "Hot Wit U" during the party, which was over at 4:50 am.

1 April 2000

Prince is spotted at The Artist's Quarter in St. Paul. He was there to watch former NPG member Mike Scott play guitar.

April 2000

The lawsuit brought by Levi Seacer Jr. and Tony Mosley against Prince is settled. They ended up with approximately \$40,000 each (apparently, not even enough to pay their legal expenses), having sued Prince for \$800,000. The lawsuit was filed in October 1998, claiming that Prince hadn't shared royalties that they were owed for songs they had co-written for Prince's NPG Publishing, including "Sexy MF" and "My Name Is Prince."

8 April (am) 2000

A Paisley Park party takes place. There was a \$7 cover, which led many to expect a performance. Morris Hayes and Kirk Johnson attended, but there was no concert. Video footage was shown, including "Prettyman" and "Baby Knows," possibly from Prince's *TF1 Friday* appearance on UK television (November 19th, 1999). Another video was "The Undertaker," performed by Mavis Staples with the band at the Paisley Park Soundstage.

10 April 2000

The Minnesota Timberwolves versus Detroit Pistons basketball game at the Target Center in Minneapolis is attended by Prince. He subsequently thanked two of the players on NPG Online LTD.

11 April 2000

Release of Maceo Parker's *Dial M-A-C-E-O*, which includes his take on three Prince songs: "Baby Knows," "The Greatest Romance Ever Sold," and "Prettyman." Prince sent Parker tapes of the three songs in return for his contribution to *Rave Un2 The Joy Fantastic*. Parker simply added instrumentation to Prince's original recordings.

13 April 2000

Prince hosts a private jam session at Paisley Park with Angie Stone after her Minneapolis concert at First Avenue.

15 April (am) 2000

Another Paisley Park party is organised. The doors opened shortly after 1:00 am. There was no cover charge this time. Videos screened included a documentary on Gil Scott-Heron, a mid-'70s US television appearance by Graham Central Station, and a performance on *The Arsenio Hall Show* by Prince and The NPG. At around 3:30 am, the NPG band members took the stage. Prince stayed at the soundboard for most of the night, except for a few trips to the DJ booth. They started up "The Jam," with Larry Graham leading the band. Shortly afterwards, the power went off. Graham remained calm, encouraging audience to do the "(Eye Like) Funky Music" chant over and over. Then they started from the beginning, but the power went off once again. They tried four times but they weren't able to fix it, so the band members had to leave the stage.

16 April (am) 2000

New York newspapers report on a meeting between Prince and Mayte at the New York hotspot Float. Reportedly, Prince showed up at about 2:00 am, looking for Mayte. She was ensconced in a third-floor private lounge with friends. Prince confronted Mayte on the downstairs dance floor, where the two had a conversation. He left the club 20 minutes later with a bodyguard in tow, as Mayte went upstairs to hang with her friends until 4 am. A friend of Mayte's was quoted in a newspaper, "They've always had an open relationship, but now it's over. She stays in New York and Spain, and he lives in Minneapolis. It just isn't working."

24 April 2000

Prince is named "Artist of the Year" at the Minnesota Music Awards. Rave Un2 The Joy Fantastic was named "Major label record of the Year." Sixty awards were presented at First Avenue, but Prince didn't show up to accept his awards.

Late April 2000

A private party at Veruka in New York is hosted by Prince. His guests included Q-Tip, Brandy, Aalyiah, and Ananda Lewis.

Late April 2000

Prince attends the Chaos nightclub in New York. When deejay Mark Ronson started fading out a bootlegged version of Stevie Wonder's "All I Do," Prince lifted up the needle off the record, saying, "Gimme that record!". Ronson didn't say whether he turned it over, but, ironically, he had put it on to impress Prince.

29 April (am) 2000

Prince plays at Paisley Park. The doors opened at around 1:30 am and there was a \$7 cover charge. When people got inside, Prince and The NPG were already jamming to "Gett Off," with Prince at the keyboard. Prince said, "It's gonna be a dance party, y'all. Come on, dance!" From "Gett Off," they went into GCS's "Utopia." It was followed by "The Jam" and "Prettyman." Then came the undisputed highlight of the brief set, a full version of "Anna Stesia." This was followed by a jam, with John Blackwell taking over on the drums. Prince grabbed his bass and started jamming with Blackwell. The set closed with a number performed by two rappers. Following the concert, a '70s television performance by James Brown was shown on the video screen.

2 May 2000

It is announced that Clive Davis is leaving Arista's parent company BMG. Antonio "L.A." Reid replaced Davis as President and CEO. Reid, who co-founded LaFace Records and launched the careers of TLC, Toni Braxton, and Usher, would replace Davis when his contract expired at the end of June.

3 May 2000

Prince and DJ Brother Jules attend the Southbeach club in Minneapolis. They played a new remix of "Man O' War."

5 May 2000

A second session of Prince's replies to questions sent in by fans is posted on NPG Online LTD.

6 May (am) 2000

There is a dance party at Paisley Park. Despite a \$7 cover charge there was no live performance. Former Game Boyz and NPG member Damon Dickson was dancing onstage for most of the night. He was accompanied by Desray, the dancer from "The Greatest Romance Ever Sold" video. Other guests included G-Sharp, formerly a singer with Dr. Mambo's Combo, and Heather Hunter. Prince was also hanging around the dance floor. Several videos were played, including "Sexy MF" from The Arsenio Hall Show in 1993. The party was over at 5:00 am, when the DJ said, "Thanks for coming out. See you at another tillthedawn dance party at Paisley." As the fans were leaving the room, Prince started playing "The Continental" video on the screens.

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Mid-May 2000

Prince and Mayte "officially" divorce by signing off on the divorce papers. In the settlement, Mayte got the house in Spain and \$250,000 per year. The house was put on the market since Mayte had moved to New York. She was living with her sister, who was working at MTV.

16 May 2000

Having been known as $^{\Omega}$ for nearly seven years, Prince announces at a New York press conference that he is reverting back to his given name. "I will now go back to using my name instead of the symbol I adopted as a means to free myself from all undesirable relationships," Prince said.

He explained that he was reverting to his name because his Warner Chappell Music publishing deal expired on December 31st 1999. The deal was the last of the contracts to which he was bound under the name of Prince. "I was really angry when I used the symbol," Prince said, explaining that the name change in 1993 was to distance himself from Warner Bros., which he claimed was trying to prevent him from controlling his own career.

17 May 2000

Prince attends the Fluid nightclub in Toronto, Canada. He had his own private section in the club, although patrons could see him.

20 May (am) 2000

Prince plays a concert at Paisley Park, "technically" his first as "Prince" since 1993. Doors opened around 1:15 am and about 100 people were let inside for a \$7 donation. The crowd eventually doubled to around 200 people. The party began shortly before 2:00 am with the showing of the video of "Hot Wit U." At about 2:00 am, Prince, Morris Hayes, and Kirk Johnson entered the stage. They started playing a loop of "Everyday People," which led into a full rendition of "Forever In My Life." The band then went into a version of Bob Marley's "Waiting In Vain." The crowd was singing along with the song as Prince called them "the choir." Larry Graham appeared onstage during the number, looking like he had just woken up as he was wiping the sleep out of his eyes.

With Graham onstage they proceeded with "Everyday People" before previewing the new song "Peace." Prince then engaged in some keyboard playing before asking the crowd what they wanted to hear. Fans yelled out some interesting choices, including "Moonbeam Levels" and "Electric Intercourse." Prince finally chose to play "Adore." He only sang the chorus but it was one of the highlights of the set. The band continued with "The Jam," "Groove On," and "Hot Wit U," before closing the set with a half-hour take on "Mad." At the beginning of "Mad," a girl got up onstage and started dancing to the music. The song also showcased a guitar solo by Prince that made the crowd wild. Prince inserted snatches from The Beverly Hillbillies theme song (the song is actually called "The Ballad Of Jed Clampett" and was composed by country musicians Lester Flatt and Earl Scruggs) into "Mad." The show lasted just under two hours.

The party continued after the show was over. Prince played a new remix of "Hot Wit U" and even showed a new video of the remix. The video is based on the original "Hot Wit

U" video, but with some new editing. The *Beautiful Strange* video was also shown. The party was over at 5:00 am.

24 May 2000

The video for "Hot Wit U (Nasty Girl Mix)" premieres on the Real.com website. The self-directed video was never delivered to television channels.

24 May 2000

Prince shows up at The Front in Minneapolis. DJ Wolf saw that Prince was entering the club and immediately put on "Prettyman." However, Prince left after only 15 to 20 minutes.

27 May [am] 2000

Prince plays at Paisley Park again, the last time before the "Celebration" event commenced. Doors opened around 1:30 am and there was no charge. Prince was standing by the entrance watching as fans were entering the Love 4 One Another room. After about two hours of music, shortly after 3:00 am. Morris Hayes took to the stage and started playing a loop of "Mad Sex." Prince and Kirk Johnson followed shortly after and the trio went into a full version of "Mad Sex." Prince left the stage after the first number, going to the soundboard, saying something like, "You didn't pay none, got in free? Didn't pay even two bucks? You don't understand, you don't want the funk... I'm gonna play techno." The audience responded with a resounding "no" and started a chant, "We need the funk, gotta have the funk." The response caused Johnson and Hayes to play a bit of Clinton's Parliament classic "Tear The Roof Off The Sucker (Give Up The Funk)." Prince then addressed the crowd, talking about the recent New York press conference and how the papers make up stories instead of conveying "the truth." He also mentioned Clive Davis' retirement.

Following the speech, the concert continued with "Come On," which included some lyrics from "Freaks On This Side." New dancer Geneva was brought up and she remained onstage for the rest of the show. They continued with "Hot Wit U," Stevie Wonder's "Living For The City," and a bit of "Alphabet St.". Hayes then started playing a loop of "Days Of Wild," which resulted in roars of approval from the crowd. They got even wilder as Prince reached for his one-eyed bass and launched into the song, which had not been played for a few years. Prince was slapping the bass so hard that he almost blew the speakers up. He sneaked some lyrics from "American Woman" into the song. The set was over at 4:20 am. Even though it was fairly short, many felt it was one of the best performances of the year thus far.

The party continued until 5:15 am. Prince played a video of "Hot Wit U" after the show. He mentioned the new Minneapolis R&B station, 96.3FM, that has been playing his music non-stop for several days, "Did y'all listen to 96.3? I didn't ask nothing. I ain't doing nothing. I never been on the radio that long. They've been playing my songs and brotha's not even getting a penny."

30 May 2000

Session three of Prince's replies to fans' questions is posted on NPG Online LTD.

2 June 2000

St. Paul Pioneer-Press publishes an "open letter" to Prince by Jim Walsh. His article was a challenge to Prince to make "a great record," something that would blow "these say-nothing boy bands and bimbos, divas and playas, out of the water once and for all."

After reading the article, Prince summoned Walsh to Paisley Park for a meeting. Walsh said that it was a "very spirited two-hour chat about God, the music industry, creativity." He felt it was "cool that he [Prince] cared enough to want to have the discussion, rather than dismiss it out of hand." To some extent, he regretted the article because he felt it was somewhat presumptuous making demands of an artist.

5 June 2000

The *Rave Un2 The Year 2000* home video (VHS) and DVD is released in Europe. A Japanese release followed on July 1st and US release on October 31st.

7 June 2000

The "Prince: A Celebration" event begins on Prince's 42nd birthday. Fans from all over the world gathered for the activities, which included nightly parties and daily tours of Paisley Park. They could visit the "Paisley Museum," housing Prince's most famous outfits, cars, and some of his instruments. Several guests, including Taja Sevelle, Macy Gray, and Kirk Johnson's new band Fonky Bald Heads, performed at Paisley Park during the week. The highlight of the event was a Prince performance at the Northrop Auditorium, June 13th.

Many different videos were shown at the Paisley Park parties, including television appearances and concert footage. A new "Purple Medley II" was presented, which acted as a video trailer for the celebration. Songs that were aired during the parties included an instrumental version of "Mad," an extended version of "Kiss," "Hit U In The Socket" (Rosie Gaines), "Splash," "Peace," "Y Should Eye Do That When Eye Can Do This?", "Cybersingle," and "Man 'O' War" (remix).

Fans were able vote for their preferred next album on iMac stations. They could pick one of the following eight albums: Crystal Ball Vol. II (they could choose from 22 song titles); Roadhouse Garden (including "Splash," "Wonderful Ass," "Roadhouse Garden," and "All My Dreams"); a live album (the preferred time period could be entered); rock guitar record; Madrid 2 Chicago (described as a "smooth jazz album"); When 2 R In Love(a collection of ballads, including "Do Me, Baby," "Insatiable," "Scandalous," and "Adore"); a collection of covers by Prince (including "A Case Of You," "Just My Imagination," and other "funk classix"); new studio album (preferred flavour/ style could be entered). "Rock guitar record" received most votes.

8 June (am) 2000

Macy Gray performs at Paisley Park. Prince guested on stage for about a minute.

8 June 2000

Taja Sevelle plays at Paisley Park. Prince watched her set from a small niche on an elevation, right next to the stage.

9 June 2000

Three bands perform at Paisley Park during the third day of the "Prince Celebration" week: TKO (Kirk Johnson's former band), BKS (as in Best Kept Secret), which was a group of three female vocalists with TKO as backing band, and Fonky Bald Heads, Kirk Johnson's new band. Prince was at the soundboard mixing.

10 June 2000

Prince's appearance on the Genesis Awards is broadcast on Animal Planet.

10 June 2000

Days Of Wild, a cover band, plays at Paisley Park. Prince was at the soundboard after their performance, playing videos.

12 June (am) 2000

Mint Condition performs at Paisley Park. After their set, Prince was again at soundboard, playing videos himself. He was visited by and had chats with Taja Sevelle, Matt Fink, and Desray. Later, Prince went up to the DJ booth and played some tracks, including "Splash," "Peace," "Y Should Eye Do That When Eye Can Do This?", "Cybersingle," and "Man 'O' War" (remix).

12 June 2000

Prince spends most of the afternoon rehearsing at the Northrop Auditorium in Minneapolis. Later in the evening, he attended the last Paisley Park party of the "Prince Celebration" week. Mattie Nelson, his mother, was in attendance and he spoke to her for quite a while.

13 June 2000

The "Prince: A Celebration" event concludes with a performance by Prince at the 5,000-capacity Northrop Auditorium, located at the University of Minnesota campus in Minneapolis. The concert was preceded by a video showing some of the activities that had taken place at Paisley Park. Prince and The NPG were augmented by The Hornheadz. Geneva and Desray danced at various points during the show.

The concert started at 9:15 pm with "Anna Stesia," which Prince sang from behind a keyboard that was set up in the centre of the stage. Prince addressed the audience halfway through the song, announcing that they were there to "celebrate life" and that "without God there is no life." Before going into "The Greatest Romance Ever Sold," he said, "We spoke about God, now we wanna speak about his son, the greatest man who ever lived." He inserted lyrics from "4 The Tears In Your Eves" into the song. "See if you know this," he said as he launched into "Uptown," which was followed by more Prince classics, "Let's Work" and "Delirious." Then it was "Purple Rain" time. Prince did the full version although he changed some of the words a bit. At the end of the second verse he sang to the fans, "Your love is unconditional, I do believe, I do believe this friendship will never end." Noticing Matt Fink in the audience, he told him that he'd better come on up and jam before the night was through. He also made a crack at how much Fink has aged by saying that he looked like he did on the cover of Around The World In A Day (in which he is painted as an old man). But he told Fink not let anyone make fun of how he looked, and

if they did, to reply, "Don't hate me cuz I'm beautiful," which was a cue for "Prettyman." The song ended with a bit of The Hornheadz's "Intermission." After "Prettyman," Prince began playing the guitar riff from James Brown's "Give It Up Or Turnit A Loose." He said, "You hang with Londell [his lawyer], he's from New York, 'You gotta give people what they like." Prince responded with the guitar riff, saying, "Why should I do that when I can do this" (referring to the riff). He continued, "If you give people what they like, you might be pissed. Why should I do that when I can do this."

Q-Tip and Doug E. Fresh guested onstage for a 10minute rap segment with the Q-Tip's "Breathe And Stop" groove as the musical backing. Q-Tip rapped "Vivrant Thing" before Fresh took over for a bit of "La-Di-Da-Di" and "Hola, Hola, Hola" chants. Audience members were invited to the stage for "Come On." Prince then left the stage, turning it over to Najee to play saxophone improvisations over the instrumental that was previously used as an intro to "The One." After changing clothes, Prince returned for an instrumental version of "The Question Of U," which saw him and Najee trading licks at one point. Without pausing, Prince went into "When You Were Mine." However, he stopped the song and suddenly grabbed his bass to launch "Days Of Wild" instead. He left out all the swearing, even admonishing the crowd for chanting the "play that muthafuckin' bass" phrase. "We don't use them words no more," he said.

The next guest was Angie Stone. Accompanied by her backing singers, Stone performed her own "No More Rain (In This Cloud)" (from *Black Diamond*, 1999), before tearing up Aretha Franklin's "Dr. Feelgood." Prince then took over, duetting with Kip Blackshire on "Nothing Compares 2 U." Following this was the "Take Me With U"/"Raspberry Beret" medley, which ended with Prince playing some snippets of the theme from *The Beverly Hillbillies* television series and "The James Bond Theme" on the guitar. He also sang the chorus of "(Eye Like) Funky Music," incorporating a chant of "funky for no reason" as the band accompanied him with an uptempo groove. Larry Graham closed the main set with "The Jam" and "Everyday People."

The encore segment began with strings leading into "Man 'O' War." Prince only sang a verse and a chorus before a key change signalled the beginning of a long horn-laden version of "Adore." Then Prince began playing some rhythm guitar while taking a look around for his old Revolution buddies. Brown Mark was first on the stage, then Dr. Fink, in full hospital scrubs, and finally Bobby Z. After he introduced each one of them, he wisecracked, "Mmm, shapely!" He asked, "So, if I call out something you gonna know it?" He repeated the question of "what's the name of this country?" to Mark before yelling out "lead line," which launched "America," the highlight for most in the audience. The song continued for a verse and a chorus, and Prince gave each of the guys a chance to solo. After Bobby's drum solo, Prince called out "kick drum." Bobby responded but Prince laughed and said, "Oh, he forgot! He forgot his hearing aid." He proceeded to rather rudely kick Bobby off the drums, calling Kirk Johnson back, before cuing in The Hornheadz, who played the "Take The A-Train" horn arrangement from "It's Gonna Be A Beautiful Night." Following this, Prince continued playing a funky guitar lick, repeating the "funky for no reason" phrase as Stone joined him again.

The Hornheadz then closed the song with a horn part from "It's Gonna Be A Beautiful Night." The show ended with "Kiss" and "Gett Off" (normal and "Houstyle" versions) with Doug E. Fresh and Q-Tip guesting onstage. People were brought out to dance as Prince finished the concert with a 15-minute funk workout based around Graham Central Station's "Groove On," which had Fresh rapping from "Push It Up."

There was an afterparty at Paisley Park after the concert. Matt Fink, Brown Mark, and Bobby Z. Rivkin were in attendance and fans were let in at around 4:00 am.

23 June 2000

Prince guests onstage with Maceo Parker at his concert at the Beacon Theatre, New York. Parker performed as Bruce Hornsby's opening act. Prince brought out Parker's saxophone and teased the audience by almost coming out a few times. In the end, he played an extended organ solo.

Later in the evening, Prince attended a party with Q-Tip at Chelsea Piers in New York. Q-Tip was with former MTV VJ Idalis, while Prince brought dancers Desray and Geneva with him. They danced for about three hours. Prince spoke to a couple of fans and shook some hands, but mostly kept to himself.

24 June 2000

Prince hangs out with Stevie Wonder and Q-Tip at Float, a New York club. The management let them have the VIP room to themselves for 90 minutes. NPG Online LTD also reported that Prince hung out with Mary J. Blige while in New York.

28 June 2000

Back in Minneapolis, Prince hosts a party at Paisley Park following the annual NBA draft, held in Minneapolis. Basketball hoops were set up in the Soundstage and some basketball players were present. Fans could also get in but they had to pay \$25. At midnight, BKS took the stage. Prince was at the soundboard. Fonky Bald Heads were next. Prince guested with them, playing some keyboard. Milenia, a group consisting of four sisters, performed last.

30 June (am) 2000

Maceo Parker performs at Paisley Park. Starting at 12:30 am, he played for almost three hours. Prince got up and jammed with him on guitar for a while. He spent the rest of the show behind the soundboard, but now and then he would run up to the front of the stage and dance and clap, obviously having a great time.

1 Julu (am) 2000

The Paisley Park "DanceTildawn" parties resume again. There was no charge to enter. The crowd was fairly small, around 100 people. Milenia took the stage at 2:25 am. They sang the first song to backing tapes and loops. Then Morris Hayes and Kirk Johnson got onstage and started playing. Shortly afterwards, Prince literally ran up onstage and started playing keyboard. The trio backed the girls for two or three numbers.

Following a short break, Prince, Hayes, and Johnson proceeded on their own by playing "Gett Off." Prince invited three girls onstage to dance. The Blackshire brothers followed with their "Dance With Me." Prince then grabbed the one-eyed

bass and asked the crowd what they wanted to hear. Someone shouted "America." Prince said, "OK, Kirk?" and started playing a bit of "America." However, he stopped the song after a couple of minutes, saying, "Naa, I don't like that. What else?" A few suggestions came out before someone said "Days Of Wild," and off they were. "Days Of Wild" closed the set.

2 July (am) 2000

Another Paisley Park party follows George Clinton's concert at The Quest in Minneapolis, making it the fourth Paisley Park party in four days. Prince attended Clinton's show and brought him with him to Paisley Park at around 3:30 am. The party was very small (no cover charge), with only 15 fans or so and two security men in the Love 4 One Another room. Members of Milenia also attended.

At around 3:45 am, Prince came into the Love 4 One Another room and started to play the "Hot Wit U" remix video. Clinton also showed up, staying at the soundboard. When the DJ started playing Clinton songs, Clinton started dancing, looking very happy. Prince also showed around 30 minutes of the Northrop concert on the video screen. Most people stopped dancing to watch the performance. Prince didn't like this and told the staff to turn the lights on and stop the party. There were only eight fans at that point. The party was over at 5:45 am.

8 July [am] 2000

Prince is back at Paisley Park for another performance. The doors opened shortly after midnight. There was a \$7 charge. "Check, check... one, two, one, two," Prince said at the sound-board as Kirk Johnson and Morris Hayes came onstage at around 2:30 am. They played along to a tape of "Baby Knows" with Prince adjusting the sound. Prince jumped onstage five minutes later and joined them to play guitar on a full-length take on "Baby Knows." They extended the song with a long guitar solo at the end. Kip Blackshire sang backing vocals at the soundboard. They continued with a new song, "Golden Parachute." Prince played bass and traded keyboard solos with Hayes and Johnson supplied various loops and samples. Next, they played a part of "Come On," followed by a snippet of "The Ballad Of Dorothy Parker."

"This song is nasty," Prince said about the next song, "Poom Poom," much of which included Prince's recorded vocals, not live vocals. When the line "if you were here I wouldn't masturbate" came along, Prince said, "I ain't singing" in a coy manner. Around 20 people were onstage, dancing to "Poom Poom." Prince wanted to know their names and asked one guy, "Do you believe in God?". It seemed as if the guy couldn't hear what Prince said and replied, "What was that?". Prince responded, "Wrong answer!". Prince introduced his "choir" onstage to sing along to a new song, "Vavoom," described as "rock and roll dipped with 'Cream'" on NPG Online LTD. The people onstage helped out during the simple chorus, "Vavoom, Vavoom, Vavoom!". "That's number one on our radio station at Paisley Park, forget about 96.3," Prince said at the end of the song.

Prince left the stage at 4:20 am and went to the soundboard. Hayes and Johnson were still onstage. They started a sample of "Mad" and Prince began rapping from a large book of lyrics, including some lines from "Acknowledge Me." The party continued as former NPG member Damon Dickson handed Prince a video from the *Diamonds And Pearls* tour that was shown on a big screen. During a rap by Tony Mosley in the film, Prince slowly and purposely turned down the sound volume while laughing. Dickson and Hayes could be heard laughing loudly long after the bit ended. The party was over at 4:40 am.

14 July 2000

An MP3 of "Cybersingle" is made available for download from NPG Online LTD. The song is attributed to "T," having been written and recorded prior to the name change back to Prince. "Cybersingle" was previously previewed in The Vault section of NPG Online LTD, but the entire song was now made available to download for free. On October 29th, the song was also made available for download on the Real.com website.

15 July [am] 2000

Prince performs again at Paisley Park. The doors opened around midnight and the cover charge was \$7. There was only a small crowd at first, but after a few hours the Love 4 One Another room was completely packed. It was almost 3:30 am before the DJ stopped playing and Prince began screening concert footage from the Northrop show ("The Greatest Romance Ever Sold"). Shortly afterwards, Larry Graham, Kirk Johnson, and Morris Hayes hopped onstage and started jamming on Graham Central Station's "Tell Me What It Is." Prince joined them after a few minutes, as did new dancer Geneva. They continued with an instrumental take on Graham's "Free" before Prince took charge, playing guitar on a rendition of "Rock Me, Baby," performed as a fast-paced rock number. Prince impressed the crowd with some awe-inspiring guitar playing.

"Vavoom" was next, featuring more first-rate guitar work by Prince. Then two male dancers came onstage to dance. They started doing their dance routines, at which point Prince asked for some ladies to come up onstage. In about 10 seconds, the entire stage was full of dancing women. A lengthy jam on "Y Should Eve Do That, When Eye Can Do This?" was followed by "American Woman," played to a loop of "Vivrant Thing." The stage was so crowded so Prince had to play guitar behind his keyboard. After the song, Prince asked the people onstage to take a break so former NPG member Rhonda Smith could get set up. Johnson started a loop for "The One" and Smith came onstage and started playing the song on her fretless bass. Prince sang most of the vocals but left out the falsetto parts. Smith took a bass solo before Prince sang the last verse and they wrapped it up. Most felt "The One" was one of the highlights of the concert.

They continued with a long jam based around "Fight The Power" and "Sex Machine," featuring solos by Smith and Graham. Next was "Good Life," a jam that had Prince speaking about "affirming positivity" while the band charged along underneath him. The song borrowed the beat from Q-Tip's "Breathe And Stop." Most fans felt it was a little too long and kind of boring after awhile. "Freaks On This Side" and "Mad" closed the two-hour set. Prince sang the latter from the behind the soundboard over a break provided by the DJ and bass by Graham and keyboard by Hayes. It was over at 5:30 am.

16 July (am) 2000

Prince is spotted at The Lounge in Minneapolis. He arrived in the company of his bodyguard Aaron shortly after midnight.

17 July 2000

Two samples are posted on The Vault on NPG Online LTD: "Mad" and "Funky Design."

21 July 2000

Two further samples are posted on The Vault: "Tell Me What It Is" (Graham Central Station number) and "Good Life" (not The NPG's *Exodus* track). Both are live recordings from the July 15th (am) 2000 Paisley Park gig.

22 July (am) 2000

Prince performs at Paisley Park for the fourth consecutive week. With Prince at the soundboard, Morris Hayes and Kirk Johnson started with "Days Of Wild." Prince ridiculed the radio stations in Minneapolis, citing 96.3FM and 101.3FM as perpetrators of an "unfunky way of life." The Blackshire brothers and DVS from Fonky Bald Heads helped out on vocals on the 15-minute workout on "Days Of Wild." Prince played keyboard for "Come On," which went into "Fight The Power," before "Gett Off" and "Mad" closed the set.

23 July 2000

Minneapolis Star Tribune reports that Wendy Melvoin is in town to discuss a reunion of The Revolution with Prince. The Revolution's drummer, Bobby Z. Rivkin, also met with Prince to talk about the possibilities of doing something with the band. However, Prince told Rivkin that prior to any reunion, Wendy and Lisa Coleman would be required to publicly renounce their homosexuality. Rivkin left the meeting bitterly disappointed, vowing never to work with Prince again. He felt Prince's viewpoints were influenced by Larry Graham.

24 July 2000

Prince attends the Los Angeles premiere of Eddie Murphy's new film, *Nutty Professor II: The Klumps*. The screening and party were held at Universal Studios.

24 Julu 2000

Prince wins the award for Best Internet Only Single with "One Song" at the Yahoo! Internet Life Online Music Awards, held at New York's Studio 54. The event was hosted by actor John Leguizamo and cybercast live on VH1.com. Prince didn't attend but sent a videotaped sung "thank you" message, which was sung to the backing track of "My Medallion." The broadcast was on July 25th.

29 July (am) 2000

For the fifth week in a row, Prince performs at Paisley Park. There was a fairly large crowd present. Shortly after 3:00 am, Prince at the soundboard started playing the new "Hot Wit U" remix video (first shown during the May 20th am party). At 3:30 am, Prince, Morris Hayes and Kirk Johnson entered the stage. They started a loop that sounded like "Right Back Here In My Arms" and Prince launched into a lengthy guitar solo. Next, Prince sat down at the piano and played some beautiful music, accompanied by Johnson's light drum work. There were

no vocals. After he re-grouped from the piano work, Prince had Johnson start a loop, which was slowed down more and more until it was almost at half the tempo it started at. Prince grabbed the one-eyed bass for a bass workout. He slapped the bass so hard that the speakers were vibrating. At one point, he played the bass and the keyboard at the same time.

Following the jam-oriented opening of the gig, Prince went into "Hot Wit U." He invited people onto the stage to dance. The crowd sang along to the next number, which was unidentified by the fans. The chorus went something like, "Let me have it all." Next, Kip Blackshire and rapper DVS appeared on the stage. Prince retreated to the soundboard as Blackshire and DVS did some of their own songs. Prince played a loop of "Come On," followed by "Mad Sex" at the soundboard. The concert was over at 4:45 am, but the party continued until 5:00 am.

5 August (am) 2000

A Paisley Park party is held. This time there was no performance by Prince. The doors opened at 1:45 am and there was a "suggested" donation of \$7. Around 300 people attended. Prince showed up at the soundboard shortly before 2:30 am, cuing up the Septimo performance from Spanish television in 1999. Very few people were dancing while the concert was on. After the 30-minute tape was over, the DJ tried to get things going but had quite a bit of difficulty, with records skipping. Then he just put in the Newpower Soul CD and played a few tracks in order, including "Until U're In My Arms Again," obviously not a danceable tune. The crowd started thinning out at 3:30 am but the party continued until 4:20 am.

8 August 2000

NPG Online LTD announces that Prince's current engineer Femi Jiya has delivered "a rough copy of another new album at the gate of Prince's estate." The proposed album title was High and 10 tracks were slated for inclusion: "U Make My Sun Shine" / "My Medallion" / "Supercute" / "Golden Parachute" / "High" / "When Eye Lay My Hands On U" / "When Will We B Paid?" / "Gamillah" / "Underneath The Cream" / "The Daisy Chain." The track "When Will We B Paid?" is a cover version of "When Will We Be Paid?", a from The Staple Singers' 1970 album We'll Get Over.

Initially, Prince leaned toward making another stab at a comeback through a traditional major label release. The *High* material was fairly straightforward and commercially oriented, in the accessible pop-funk vein of much of *Rave Un2 The Joy Fantastic*. However, Prince decided to shift his strategy. Rather than immediately trying to reclaim commercial success, he would cater to loyal fans and focus more on releasing music via his website, NPG Online LTD, which was replaced by the NPG Music Club, launched in February 2001.

Later in August, Prince began work on *The Rainbow Children*, an album that indicated that Prince wanted to turn his back on traditional pop music and focus more on what made him happy, blending spirituality with challenging funk and jazz-infused music.

12 August (am) 2000

There is a party at Paisley Park. The doors opened at 1:15 am (no cover charge). There were only 20 fans but the crowd increased to about 200 people eventually. There was no perform-

ance. Dancer Geneva was at the party, dancing on the floor within the crowd. Around at 4:30 am, when many people had left the party, a video shoot started in the Love 4 One Another room. One of the staff members had a video camera and shot footage of Geneva dancing. There were about 15 people in the room. Prince was at a catwalk and directed the video shoot. He had a flashlight on his hand and pointed to whoever he wanted to be in the video. After the video shoot, Prince came down to the dance floor, took Geneva's hand and went into the studios. The party was over right after Prince left, at 4:50 am,

16 August (am) 2000

Prince is visited at Paisley Park by D'Angelo and The Roots' ?uestlove (drummer on D'Angelo's *Voodoo* tour). The visit was originally conceived as a party for the entire D'Angelo touring entourage but Prince changed his mind, inviting only D'Angelo and ?uestlove. Arriving at 2:00 am, they spoke with Prince and participated in some jams with Prince and his band. They left around 5:00 am.

16 August 2000

Prince takes some time off to go to Egypt in the latter part of August. He was accompanied by Manuela Testolini.

16 August 2000

D'Angelo plays at the Orpheum Theatre in Minneapolis. The audience included Larry Graham, Morris Hayes, Michael Bland, Ricky and Paul Peterson, Bobby Z., and several members of Prince's current technical crew. Prince was unable to attend, having just left for Egypt.

26 August (am) 2000

Back from Egypt, Prince attends a Paisley Park party. There were quite a good number of people present, with fans from Colorado, Detroit, and London in attendance. The girl group Milenia were also there. Several videos were shown, including the premiere of "The Daisy Chain" and "Supercute." Both videos include footage from the August 12th (am) party. Prince stayed by the soundboard, leaving 15 minutes before the party ended at 5:00 am.

29 August 2000

Saxophone player Najee arrives in Minneapolis to begin overdubbing on tracks intended for *The Rainbow Children*. One of the best-selling instrumentalists of the late '80s to mid-'90s, Najee has been a favourite in the "smooth jazz" markets. Hailing from New York, he has often been compared to Kenny G., George Howard, and Dave Koz. He debuted in 1987 with *Najee's Theme*, which was an immediate hit in the new adult contemporary market. His follow-up albums have also been successful. His latest album prior to joining Prince's band was 1998's *Morning Tenderness*.

Early September 2000

Angie Stone visits Prince to record her vocal on "U Make My Sun Shine" at Paisley Park.

2 September (am) 2000

Another Paisley Park party is held. Doors opened just before 2: 00 am. There were around 200 people at the party. The crowd

included Morris Hayes, Kip Blackshire, and DVS. Prince stayed at the soundboard for most of the time during the party, showing several videos, including "Hot Wit U (Remix)" and "The Daisy Chain." He also showed the *Rave Un2 The Year 2000* video and television footage from the European promotional tour in 1999. Another video was his performance of "Everyday Is A Winding Road" with Sheryl Crow (probably at the Lilith Fair, 22 August 1999).

3 September 2000

Rehearsals with a partially new NPG line-up commence. Kirk Johnson and Larry Graham were replaced by John Blackwell and former NPG member Rhonda Smith, respectively. Najee was enlisted to play saxophone and flute, while Geneva (real name Tomasina Parrott) became the new dancer and occasional backing vocalist. Morris Hayes and Kip Blackshire remained on keyboard.

9 September (am) 2000

Prince and the newly assembled NPG line-up play a concert at Paisley Park. Doors opened around 2:00 am. A camera was set up in front of the stage. The set kicked off at around 2: 15 am with a funky drum solo by John Blackwell. After a few minutes, Prince appeared onstage and began playing keyboard. He was joined by Rhonda Smith and Morris Hayes. "We're just gonna jam, y'all," Prince said as they embarked on a 20-minute Madhouse-flavoured instrumental. The number seemed very well rehearsed, as each musician knew exactly what he or she should do.

The next number, "Days Of Wild," evolved into a 15-minute jam. Larry Graham replaced Smith on bass, and Graham and Prince engaged in a bass "duel." Kirk Johnson also appeared onstage, dancing along to the furious jam. Prince threw in some lyrics from "The Undertaker," but it was mostly an instrumental jam. Prince introduced the next number as "Larry Graham's song... very beautiful song, check it out." Few in the audience recognized the song, but it was probably a Graham Central Station track. Prince played piano during the song. Then he asked the band, "Well, shall we?" and they started another instrumental jam that sounded like a continuation of the first Madhouse-tinged jam. Prince sang some lyrics from "A Love Bizarre."

DVS joined the activities to add some rapping, utilising "The Light" by Common as his musical backing (instead of live music provided by The NPG). Kip Blackshire sang along to the chorus of the song, as Prince left the stage to stand by the soundboard. "Thank you for coming out, see you next Friday," Prince said as the 90-minute set ended. He also said, "If you wanna be in the video, stick around." People were already leaving, however, causing the DJ to say, "Please do not leave! We're gonna shoot the video." The video shoot consisted of two photographers filming people dancing to new songs by Prince, including "Supercute." The session was over at about 5:00 am.

16 September (am) 2000

A party at Paisley Park is held. Doors opened at 1:15 am. Shortly after 3:00 am, Prince showed up at the soundboard and started playing a video promoting the seven-CD sampling set. This was followed by a video featuring clips from at least three songs (including "The Daisy Chain"). Prince left the

OAYS OF WILD: The Chronology

room after playing the videos, but he reappeared again, staying at the DJ booth for quite a while. The DJ played some new songs, including "U Make My Sun Shine." The DJ kept playing music until 5:00 am.

16 September 2000

NPG Online LTD announces that Prince has been shooting "snippets of songs (not fully produced videos)" during the Paisley Park parties for an upcoming project to be released online only, "These clips are like home movies shot with the new Canon XL-1 and edited in-house at the Park." It was reported that between seven and 10 tracks had been shot in part.

22 September 2000

Prince meets with local DJs on to "discuss the future of radio," according to NPG Online LTD. The meeting lasted two hours and was also attended by Terry Lewis, Phil Robinson, and Billy Sparks. They listened to "U Make My Sun Shine," Prince's new duet with Angie Stone, after the meeting was over. 23 September (am) 2000

Prince attends another Paisley Park party. Doors opened shortly before 2:00 am. Morris Hayes, Kip Blackshire, Geneva, and DVS hung out. Some video footage of the crowd dancing was shot. Prince stayed only a short time.

26 September 2000

"2045: Radical Man," credited to Prince, is released on the *Bamboozled* soundtrack. *Bamboozled* is a media satire directed by Spike Lee.

29 September 2000

Prince attends a birthday party for party planner Alexandre Wilson at the Spa nightclub in New York. He was accompanied by Manuela.

30 September (am) 2000

Prince puts on another Paisley Park concert. Doors opened shortly before 2:00 am. There weren't too many fans in attendance and few were expecting a concert. Prince jumped onstage at around 2:30 am, followed by the band: Morris Hayes, Rhonda Smith, and John Blackwell. They launched the set with the live debut of "The Daisy Chain." This was followed by a segment of mostly Prince classics: "Raspberry Beret," "Darling Nikki," "Controversy" going into The Family's "Mutiny," "Cream," and "Little Red Corvette." Prince played mostly guitar during this portion. Some of the songs were only short snippets, including "Darling Nikki" and "Controversy." "Mutiny," which didn't feature any vocals, saw Prince walking around the stage, making faces at the band. Geneva showed up to dance a little, but she was not onstage very much during the concert. Kip Blackshire guested on some songs.

They proceeded with a slow instrumental jam with a Latin-flavoured beat. Prince was at the keyboard from the outset and Smith started on upright bass, but then she took her normal bass and delivered a bass solo. John followed up with a drum solo. The next number was either the Santana medley or Jimi Hendrix's "Villanova Junction" (the reports differ). An Asian girl, apparently a friend of John Blackwell's, was brought onstage to play some keyboard. Then John kicked off the familiar drumbeat of "Housequake," which received a

wild reaction from the crowd. Prince didn't sing any words to the song but DVS guested onstage to rap some lyrics over the beat before Blackshire went into one of his songs. After a bit of "Sexy Dancer," they played a full-length version of "The Beautiful Ones." The finale was "Nothing Compares 2 U," which featured a great deal of audience sing-along. The show lasted roughly 90 minutes and was over at around 4:00 am.

2 October 2000

Prince attends the New York premiere of Spike Lee's *Bamboozled* at the Ziegfield Theatre. Celebrities in attendance included Jennifer Lopez, Chuck D., Savion Glover, Snoop Dogg, Lenny Kravitz, and Stevie Wonder. Prince showed up with dancer Geneva and another, unidentified girl. There was an afterparty at a club called Exit, but Prince did not attend.

3 October 2000

Prince is spotted in Toronto Restaurant Sotto Sotto, dining with Manuela.

7 October (am) 2000

An online chat with Prince is organised by NPG Online LTD. However, it suffered from having too many people in an unmoderated chat room, causing everything to scroll off the screen too quickly. As such, it was more of a speech by Prince than a two-way conversation.

7 October (am) 2000

Another Paisley Park party takes place. Morris Hayes and John Blackwell were present. Prince appeared at 3:30 am at the soundboard. He showed a video of a rehearsal with the new band. The rehearsal included "Uptown," "Controversy," "Cream," "Mutiny," "Little Red Corvette," and "Housequake." Prince sometimes muted the sound of the video as the DJ took over, so there were probably further songs on the rehearsal video.

14 October (am) 2000

Only about 50 people are in attendance for a Paisley Park party. At 2:40 am, Prince showed up to premiere the video clip of "U Make My Sun Shine." The party went on until 5:30 am.

21 October (am) 2000

Prince plays again at Paisley Park. Doors opened at 1:10 am. The crowd grew to about 350 people at the time of the concert. It was nearing 2:00 am when Najee came walking up the stage with a case holding a flute, an alto saxophone, and a tenor saxophone. About 15 minutes later, the other musicians came onstage, Prince entering last from a door with his purple symbol guitar slung over his neck. Prince started what sounded like a smoothed-out version of "The Ride," but it quickly grew into an instrumental funk jam. Prince highlighted each member by letting him or her take a solo. Drummer John Blackwell got the most attention. The jam kept on going and going, lasting for about 40 minutes. Prince played several different guitars.

As the groove simmered down, Prince asked Kip Blackshire to move aside and Prince took his place at the keyboard to sing some lyrics from "The Ballad Of Dorothy Parker." He changed some of the lyrics, "I ordered... yeah, let me get a slice of pizza," which caused laughter from the audience. The song segued into Madhouse's "Four." Rhonda Smith took off her fretless bass and moved over to an upright bass. Another jam followed as Blackwell kicked off a funky beat, Prince joining in with his one-eyed bass. DVS appeared onstage with Minneapolis rapper Lil Buddy to deliver two freeform raps, with the possible titles of "The Heartbreaker" and "Things That Are Hush." Prince exited the stage with DVS and Lil Buddy, followed by Morris Hayes and Najee. Blackshire took over with a song called "Keep Running Back To You." Then he quit, leaving only Blackwell, who continued for a short while before he also left.

Most in attendance thought the concert would continued after a pause, but a DJ started playing music and the stage lights were turned off. It was over at around 3:30 am, with the concert lasting about 75 minutes. The DJ mixed in a new techno-styled version of "Rave Un2 The Joy Fantastic," two versions of "Hot Wit U" (including the "Nasty Girl Remix"), "Billy Jack Bitch," and "Underneath The Cream." The party ended as the house lights came on at 4:25 am.

27 October 2000

Prince visits Toronto the weekend of October 27th to 29th. According to NPG Online LTD, he dined one night at Sotto Sotto with "about eight guests."

28 October [am] 2000

There is another party at Paisley Park. It was well attended but nothing special happened. Prince made an appearance at the soundboard but left very soon.

2 November 2000

DJ Donnie Simpson premieres "U Make My Sun Shine" on his Chicago radio show. Subsequently, copies of the song were sent to many other US radio stations, but it didn't receive much airplay.

4 November (am) 2000

Prince plays at Paisley Park one last time before the *Hit N Run* tour is launched. The doors opened at 1:15 am. The DJ played mostly house music, but also some Prince tracks, including "2045: Radical Man," "Days Of Wild," "Baby, I'm A Star," "Rave In2 The Joy Fantastic," and The Time's "The Bird."

The band hit the stage at around 3:30 am. Kip Blackshire started the loop for "Come On," but Prince told him to stop and instead went into a 10-minute take on the Santana medley. During a solo by Rhonda Smith, Prince tried on one of her finger rings but it was too small for his finger. A girl from the audience stumbled onstage and started dancing during the Santana medley. She also sang into Smith's microphone but it was turned off so nothing could be heard. Prince and the band members basically made funny faces and laughed at her. "Anybody else?", Prince asked after the number. "Come On" was next, followed by "She's Always In My Hair" and "U Got The Look," which saw Geneva sharing the microphone with Prince on the chorus. Rapper DVS came onstage to rap a little before the next song, "Kiss." Then came "Gett Off," which incorporated "Come And Dance With Me" as Johnny Blackshire came out to join his brother, Kip. Prince proceeded to play a fiveminute guitar solo.

"Are y'all gonna vote?", Prince asked the crowd. They

responded with a "yeah," so Prince asked, "Who you voting for?" No one really answered the question, so he said, "Come on, if you're voting for him, you should be able to back him up and at least say his name!" Someone shouted "Gore!", which caused Prince to ask, "Is he against the death penalty?" He said that he was against death penalty, concluding that the two candidates are mostly the same and that it doesn't matter who you vote for. He referred to blacks being labelled 3/5 human in the Constitution, "You need to change the heart of a man who would write that in the Constitution before anything will change." Someone asked Prince whom he is voting for and he said "God," adding, "I'll be doing this [performing] on Tuesday night." He closed the set with a cover of The Staple Singers' "When Will We B Paid?" The hour-long concert was over at 4: 30 am.

7 November 2000

Prince kicks off the *Hit N Run* tour at The Palladium in Worcester. The opening concert included the Santana medley, which was only played twice on the tour. It was the first time since the *Act I* tour in 1993 that he toured using his given name. With a show comprised almost exclusively of Prince's hits, the tour was consciously designed to reconnect his American audience with "Prince" after seven years as "\mathbb{T}". Prince explained the emphasis on golden oldies by saying that he wanted to educate his audience about his past, yet it was obvious that the majority of the audiences on the tour were made up of fans that had been with him since his '80s heyday. Thus, instead of attracting a new, young audience, the tour reached primarily long-time followers who were already highly familiar with the Prince classics.

The month-long *Hit N Run* series of concerts took in 20 shows (and four aftershows) across the US. Instead of revealing a full itinerary, Prince announced most shows merely days in advance much like he has done since 1997. The bulk of the concerts were held in 2,000 to 4,000-seaters and Prince had no trouble selling out everywhere despite fairly steep ticket prices. The *Hit N Run* tour continued in 2001 and the entire tour encompassed 33 shows.

The show met with quite positive response from the critics and fans. A recurrent criticism was that too many songs were played in abbreviated versions as part of long medleys. Still, the musicianship of Prince and his new band received much praise, although a few reviewers felt Najee's smooth saxophone contributions seemed out of context in Prince's music.

The line-up of The NPG was revised slightly since Prince's 1998 tours, comprising: Rhonda Smith (bass); Morris Hayes and Kip Blackshire (keyboard); John Blackwell (drums); Najee (saxophone and flute); Geneva (dancing and backing vocals).

The focus of the *Hit N Run* show was on Prince's music. Songs from three Prince albums made up roughly half of the set: *Purple Rain, Sign O' The Times*, and *Diamonds And Pearls*. Only one post-*Diamonds And Pearls* song was played, "Come On" from *Newpower Soul*, an NPG album, which meant that no "T" songs were played, obviously a conscious decision by Prince. Unlike most of his tours since 1995, the show was almost devoid of cover material. As previously, Prince performed James Brown's "Talkin' Loud Sayin' Nothing" (from *There It Is*, 1972). He also played The Staple Singers' "When Will We

Be Paid?" (from We'll Get Over, 1970, and covered by Prince as "When Will We B Paid?" on a single and on the unreleased High album). Najee played a jazzy saxophone interlude that included instrumental snippets from George Gershwin's "Summertime" (from his folk opera Porgy And Bess).

The concerts normally lasted between 115 and 130 minutes, comprising around 30 songs. The Detroit concert was shortened (95 minutes) due to technical problems and the fact that the venue had an 11 pm curfew. A typical set list in the early part of the tour was the following: instrumental intro / tape intro / "Uptown" / "Controversy" / "Mutiny" / "Cream" / "Little Red Corvette" / "I Wanna Be Your Lover" / "Sexy Dancer" / "Housequake" / "The Ballad Of Dorothy Parker" / "Four" / "Talkin' Loud And Sayin' Nothing" (instrumental version) / "I Could Never Take The Place Of Your Man" / "Summertime" (instrumental version) / "Do Me, Baby" / "Scandalous" / "Diamonds And Pearls" / "The Beautiful Ones" / "Nothing Compares 2 U" / "Let's Go Crazy" / "Take Me With . U" / "Raspberry Beret" / "Darling Nikki" / "When Doves Cry" / "Computer Blue" (instrumental version) / "The One" (intro) / "I Would Die 4 U" / "Baby, I'm A Star" / "God (Love Theme From Purple Rain" / "Purple Rain" / "When Will We B Paid?" / "She's Always In My Hair" / "U Got The Look" / "Kiss" / "Gett Off" / "Come On."

The instrumental intro was pre-recorded, featuring snatches from several Prince songs. It includes the question of "what am I gonna do?" from "Poom Poom," the "don't worry, I won't hurt you" intro from "1999," some strains from "My Name Is Prince," and ending with the countdown from "Live 4 Love."

The set list underwent very few revisions on the tour. In fact, the main set, from the pre-recorded intro (followed by "Uptown") until "Purple Rain," remained the same from beginning to the end of the tour. The instrumental intro by Najee was played in the first half of the tour. An instrumental interlude preceding "I Could Never Take The Place Of Your Man" and another interlude following "Nothing Compares 2 U" were added a few concerts into the tour, becoming permanent fixtures from then on.

The only part of the show that varied a great deal was the encore section. The first half of the tour featured a longer encore section, usually comprised of five to seven songs. In the second half of the tour, the encores often consisted of three or four songs. "Come On," "Kiss," and "Gett Off" were played most frequently. "She's Always In My Hair," "U Got The Look," and "Pop Life" were played less regularly. Additionally, the Santana medley and "Come And Dance With Me," with Kip singing lead, made rare one-off appearances in the encore section. "When Will We B Paid?" was dropped after the five initial concerts.

Prince sometimes preceded "Let's Go Crazy" and/or "She's Always In My Hair" with guitar snatches from "Zannalee," Jimi Hendrix's "Voodoo Child (Slight Return)" (from *Electric Ladyland*, 1968) and Hendrix's "Villanova Junction" (which is a track simply listed as "Instrumental Solo" on *Woodstock*, 1970). A guitar riff from James Brown's "The Payback" (from *The Payback*, 1973) was occasionally inserted in "Come On" and "Pop Life." Portions of "My Name Is Prince" and "Days Of Wild" were added to "Kiss" once. The "Hola, Hola, Hola' chant was added to some songs a few times. Several further

snippets and chants from other songs were added when Doug E. Fresh and George Clinton guested onstage.

8 November 2000

The *Hit N Run* tour continues to the Landmark Theatre, Richmond. An afterparty was held at Cafine's, a dance club in downtown Richmond. The cover charge was \$20, which was the same for all afterparties on the tour. The entire band minus Prince showed up at about 1:15 am. It is uncertain whether Prince attended at all.

10 November 2000

The third concert of the *Hit N Run* tour is held at the Patriot Center, Fairfax. The afterparty was held at 2K9 in Washington DC. Prince attended, spending most of the time in a separate room with members of Outkast and tennis player Serena Williams. He then left for a private gathering at the House of Secrets.

11 November 2000

Concert at the Academy of Music, Philadelphia. "Come And Dance With Me" was played. Some members of Boyz II Men guested onstage during the encores. The afterparty was at Brave New World.

12 November 2000

Concert at the CSU Convocation Center, Cleveland. "When Will We Be Paid?" was dropped after this show. Doug E. Fresh and George Clinton guested during the encores. The afterparty was held at Wish. The NPG minus Rhonda Smith showed up at about 12:30 am. Prince arrived an hour later but he didn't stay very long. Morris Hayes was interviewed by Jane Scott from Cleveland Plain Dealer.

14 November 2000

Concert at the State Theatre, Detroit. The afterparty took place at Pure, a Detroit club. Prince stayed for an hour and a half in a VIP area.

16 November 2000

Concert at the Riviera Theatre, Chicago. "Pop Life" was introduced into the set.

17 November (am) 2000

Prince plays an aftershow gig at The Metro, a few blocks away from the Riviera Theatre. The concert was announced on Chicago radio stations. The marquee at The Metro simply read "Late Hit." Fans began lining up at 8:45 pm, before the Riviera Theatre show had even started. They were let in at 12:15 am. The entry fee was \$20.

At around 1:45 am, members from Macy Gray's band entered the stage, followed by Gray, Common, and finally, Prince. Gray had performed earlier in the evening at the Aragon Ballroom. Prince opened the concert with some lines from Jimi Hendrix's "Voodoo Child (Slight Return)," then proceeded to lead Gray's band through two funk jams. Gray went into "Sexy MF," which turned into a call-and-response with the audience chanting the chorus. This was followed by snippets from "When Doves Cry" and Sly and The Family Stone's "I Want To Take You Higher," before Common took over with

some freestyling and lyrics from "If I Was Your Girlfriend" and "Sexy MF." "Oh, yeah, we aren't supposed to curse but this night is special," said Gray before going into a chant of "D.M.S.R." followed by a bit more of "Sexy MF." Then Gray and Common shared the lead vocal on a bit of Family Stand's "Ghetto Heaven." Gray was joined by Prince on "Forever In My Life" as NPG members began to trickle onto the stage, working into a jam that led into parts of "The Bird" and a gospel-style jam with Prince at the keyboard. They continued with Common's "The Light," which had Kip Blackshire singing lead while Common rapped. Prince mentioned that "The Light" was one of his favourite songs at the moment. There was a great deal of improvisation. At one point, Gray and Prince sat down in front of the drum set, with Gray just singing "baby, baby, baby..." over and over again, before commenting, "Well, this was Prince's idea!"

During a brief intermission, a comedian came onstage to read a poem about his love for a crackhead girl. The musicians returned and John Blackwell launched into a drum solo. Another extended jam touched on Sly and The Family Stone's "Sing A Simple Song" before Gray sang her own "I Try." Backed by an instrumental take on Bob Marley's "No Woman, No Cry," Gray threw in lyrics from "Take Me With U," "Anotherloverholenyohead," "Adore," and "The Light," before turning the stage over to Prince and The NPG. They went into "The Ride." Prince became so preoccupied with his guitar work that he didn't notice that someone threw a bra near the microphone stand. "Who threw they mama's bra on the stage?", he asked as he kicked the bra offstage. The show wrapped up with the Santana medley, which saw Prince moving from guitar to keyboard and then to cowbell, finally leaving the guitar on the stage resonating with the last note as he walked off. The set lasted around 100 minutes, ending at 3:20 am.

18 November 2000

Prince introduces The Time's set at the Funk Festival 2000 show at the US Cellular Center in downtown Milwaukee prior to his concert at the Auditorium.

18 November 2000

Prince performs at the Auditorium, Milwaukee. Morris Day and Jerome Benton guested on "Kiss." Tom Tom Club hosted the afterparty. Prince remained secluded in a pool vestibule. Day and Benton were in attendance.

19 November 2000

Concert at the Van Andel Arena, Grand Rapids. The Santana medley was played. Doug E. Fresh and Milenia guested onstage during the encores.

20 November (am) 2000

Prince follows up the Van Andel Arena show with an aftershow performance at The Orbit, a small Grand Rapids club. Not more than a couple of hundred fans braved a snowstorm to attend the concert.

Prince kicked off the set at about 1:40 am. He was joined by Doug E. Fresh, who took the lead by rapping and chanting as The NPG provided a funky musical basis. At one point during the 25-minute jam, Prince let a unknown guitarist play his guitar, and he tried to get the band through a reggae number. "If I Was Your Girlfriend" was the first Prince number. It evolved into "Passing Your Name," a song by Kip Blackshire with rapping by Fresh and Blackshire. Then came "Gett Off (Houstyle)," incorporating instrumental snippets of "Johnny," before they had to stop as police showed up (Michigan bars must close at 2:00 am). The 45-minute set ended at 2:20 am.

20 November 2000

Concert at the Music Hall, Cincinnati.

22 November 2000

Concert at The Tabernacle, Atlanta.

23 November (am) 2000

Prince plays an aftershow concert at Eleven50, a club in Atlanta. The show was announced after The Tabernacle concert and flyers with direction instructions were handed out to make sure fans could find the club. Admission was \$20. The crowd included Dallas Austin, Jermaine Dupree, Da Brat, Chuck D. and Professor Griff from Public Enemy, P-Funk member Mallia Franklin, and Li'l G from Silk.

At around 1:55 am, Prince took the stage to much applause and screaming. He walked out to the microphone and proceeded to ask the audience if they knew the true meaning of Thanksgiving. He pulled up three or four people from the audience and let them explain what they thought it meant. The first girl said, "We stole it from the Indians. We stole the land from the Indians! We stole the land from the Indians and we celebrate stealing the land from the Indians for Thanksgiving!" Prince said, "I didn't steal anything from anybody! I wasn't around back then." Another guy said Thanksgiving was to appreciate all the food that we stuff our face with on the holiday. He began dancing wildly and Prince joked, "He's thankful for the bartender." Prince's bodyguard politely escorted him offstage. A black guy claimed that "Thanksgiving is a conspiracy by the white man to make more money."

After a couple of more fans had their chance, Prince asked rhetorically, "Do you think Indians celebrate Thanksgiving?" He then explained that he celebrates no holidays or birthdays, and he mentioned something about believing in God and living forever. A few moments later, Prince kicked off "The Ride." Then came "When You Were Mine." Prince went through the first verse and then let the audience sing it. He joked some about radio formats and how some people would say that "When You Were Mine" had a "country" feel to it. Next he went into a funky guitar riff and walked to the side of the stage as Chuck D. from Public Enemy came out to take over on "Fight The Power." At the end of the song, Chuck brought up Public Enemy's Professor Griff, who started spewing about how Thanksgiving was a conspiracy with the words "fuck that shit!" Prince seemed somewhat upset at this and walked off the stage. The band continued jamming for a bit, with Najee playing a flute solo, before Prince returned onstage. He began playing keyboard, starting with a little of Stevie Wonder's "Higher Ground" and "Maybe Your Baby," before moving on to the classic "Superstition" riff. For the next song, Rufus' "Tell Me Something Good," Prince was joined by Li'l G and Mallia Franklin. Li'l G picked up Prince's guitar. After having some problems getting it turned on, he did very well, causing Prince to comment, "Who knew he could play?"

He closed the set with the Santana medley.

After a 10-minute pause, the musicians returned to the stage. John Blackwell took the lead as they launched into a lengthy take on "She's Always In My Hair." At one point, Prince led the crowd in a chant from Outkast's "B.O.B. from their just-released *Stankonia* album. He closed the show with "Kiss," dancing throughout the song with a girl brought onstage from the audience. He left his guitar on the stage, letting it create feedback as he walked off the stage. The sound was so loud that the floor was vibrating. The concert was over at 3:25 am.

24 November 2000

Concert at The Pyramid, Memphis. The afterparty was held at Club Mardi Gras. Prince stayed in the VIP lounge, unseen by the fans,

25 November 2000

Concert at the Municipal Auditorium, Nashville. There was an afterparty at Outer Limits.

26 November 2000

Concert at the Independence Arena, Charlotte. Doug E. Fresh guested onstage during the encores. The afterparty was at Mythos.

28 November 2000

Concert at the Savvis Center, St. Louis. Doug E. Fresh guested once again during the encores. The afterparty was at a club called Chaos.

30 November 2000

Concert at the UH Hofheinz Pavilion, Houston. The afterparty was held at Spy. Many felt it was a huge disappointment, with security being out of hand. After awhile, all fans were ushered out of the club, only the club staff and Prince and his band members remaining inside.

1 December 2000

Concert at the Convention Center Arena, Dallas. The afterparty at the Gypsy Tea Room was cancelled due to permit problems.

3 December 2000

Concert at Ruby Skye, San Francisco.

8 December 2000

Concert at the State University Event Center Arena, San José. The concert was filmed by a professional camera team.

9 December 2000

The concert at The Aladdin Theatre for the Performing Arts, Las Vegas, is the last regularly scheduled show of the *Hit N Run* tour.

10 December (am) 2000

Prince concludes the *Hit N Run* tour with an aftershow performance at the 1,100-seat Studio 54 in the MGM Grand complex in Las Vegas. The concert was announced at the end of the Aladdin Theatre concert. Admission was \$20. Not everyone was able to get in because the club was almost full with

regular club-goers people who didn't even know that Prince was going to play. Celebrities in attendance included N'Sync members and David Cassidy.

At 2:40 am, Prince came out joined by Kirk Johnson on the drums, Larry Graham on bass, and Kip Blackshire and Morris Hayes on keyboard. Prince, eating celery sticks, picked up his guitar to the shouts of the hot and sweaty crowd and started to play a slowed-down rendition of Sly and The Family Stone's "Thank You (Falettinme Be Mice Elf Agin)." Prince handled the lead vocal and Graham sang backup. "This song is not about a car," was Graham's introduction to "Everyday People" (which has been used in a car commercial), during which Prince concentrated on his guitar playing. "The Ride" was next. Prince made sure to repeat the lyrics slowly and clearly, so everyone would know that "if you like to be alone, I like to watch..." and "if you like it real slow, I got days" which drew whistles from the females in the crowd. "The Jam" followed, with all the musicians taking a solo.

Graham left the stage after "The Jam." John Blackwell took over behind the drums as Johnson moved over to congas. Prince took the lead for a much slowed-down, vaguely jazzy take on "She's Always In My Hair." It was performed by Prince, Blackwell, and Hayes, who played the bass part on the organ. There was a break in the action before Sheila E. and Rhonda Smith joined them. As Sheila's percussion set was being set up, John proceeded to play a drum solo just for Sheila. Johnson ceremoniously fanned John in tribute. They started a funky James Brown-flavoured jam, which incorporated snatches from 'Mother Popcorn." Sometime during the jam, Prince offered Sheila a sip of what he was drinking, mouthing "Coke," but she politely refused. Sheila was full of joy and laughter, and she and Prince kept hugging and laughing throughout. Next up was the Santana medley, with Najee playing flute from the outset and saxophone towards the end. Sheila then left the stage, but John brought her back onstage, bowing in worship. Prince ripped into a guitar-heavy version of "U Got the Look." He changed to the bass for the next number, "Kiss." Geneva sang along with Prince and rapper DVS, who some mistook to be Eminem, joined them to deliver a rap. Sheila also returned to the stage. Kip Blackshire took the lead for "Come And Dance With Me," after which Prince said, "Thank you Vegas, good night," only to return minutes later to close the show with "Gett Off." The concert ended at 3:50 am.

Mid-December 2000

Prince goes to Hawaii with Manuela for a vacation. They remained in Makena, Maui, until around January 7th 2001.

21 December 2000

Two new songs, "U Make My Sun Shine" and "When Will We B Paid?", are made available as MP3 downloads at NPG Online LTD. CD covers were also available from the website.

Januaru 2001

Prince wraps up work on The Rainbow Children in early 2001.

30 January 2001

Prince and Manuela check out a Toronto Raptors versus Philadelphia 76ers basketball game at Toronto's Air Canada Center. They were shown on all the local television sports shows.

8 February 2001

The Hornheads add horns to five tracks intended for *The Rainbow Children*, which Prince was finishing work on.

13 February 2001

"U Make My Sun Shine" is released to US radio. The B-side was "When Will We B Paid?" Airplay was modest, however.

14 February 2001

Prince launches the NPG Music Club (www.npgmusicclub.com) with a party held at New York's Studio 54 club. Over 200 people, including many members from the fan organisations New Power New York, LoveSexy DC, and Chicago Nation, mingled with invited media and celebrity guests Jay Z, Treach, Lil Kim, Moby, Pink, Stephen Baldwin, Rosario Dawson, Ashton Kutcher, Star Jones, and Lisa Ling, while awaiting the arrival of their host.

While NPG associates and band members were in full effect, there was no gear in sight, and instead Prince had flown in his own deejay, DJ Brother Jules, to spin the latest and greatest hits to keep the dance floor moving. Fans were able to access a sneak preview of the NPG Music Club website at the computer stations set up by the bar.

Prince walked into the club at midnight. He chatted it up with some of the celebrities that got to greet him. He stayed for an hour but he returned later to find a more relaxing atmosphere at the club with about 50 people dancing, chilling on the velvet couches, or just taking in the vibe.

Mid-February 2001

Prince spends a few days in Los Angeles.

18 Februaru 200

The first edition of the NPG Music Club downloads is made available for club members. Four audio tracks, "The Funky Design," "Mad," "Peace," and "Splash," and video of two High tracks, "U Make My Sun Shine" and "When Eye Lay My Hands On U," were released. The "Ahdio Show" included three further High tracks, "High," "My Medallion," and "Golden Parachute."

22 February 2001

Prince attends a concert by Jill Scott at the Universal Amphitheatre in Los Angeles.

23 Februaru 2001

The video for "U Make My Sun Shine" premieres on BET.

2 March 2001

Prince attends a birthday party for Norwegian model Linda Syvertsen at the New York club Halo. In attendance were Sean "Puffy" Combs, Denzel Washington, and Lenny Kravitz. According to *New York Post*, Prince racked up a \$3,000 bar tab with his entourage.

March 2001

Prince records the bulk of the *One Nite Alone...* album during the mastering of *The Rainbow Children*.

18 March (am) 2001

A launch party for the NPG Music Club is held at Paisley Park. The doors opened at around 2:30 am. The entry fee was \$7.77 but people who paid \$8 could choose an NPG hat or shirt. The party was held in the Love 4 One Another room.

The night began with a DJ spinning music. Then it was time for Fonky Bald Heads. After their 30-minute set, Prince came onstage with John Blackwell, Larry Graham, and Morris Hayes. They proceeded to jam for 10 minutes before Prince broke into a Sly and The Family Stone number, probably "If You Want Me To Stay." The rest of the 45-minute set was very loose, consisting mostly of instrumental jams. Prince was in a playful mood. He danced from the keyboard to the front of the stage a few times, acting like he was conducting the band.

At the end, Prince announced that the room next door was open and that they had computers set up for the fans to check out the NPG Music Club. They also showed *Hit 'N' Run* footage but due to problems with the video, the DJ took over and started to play music. The party ended at around 5:00 am.

22 March 2001

Edition #2 of the NPG Music Club downloads is made available. A video of "The Daisy Chain" (from the unreleased *High*) was released. The audio tracks were live recordings of previously released songs. The "Ahdio Show" included the unreleased song "Silicon."

22 March 2001

A third NPG Music Club launch party is held, this time at the Opium Garden Nightclub in Miami. The doors opened at 11: 15 pm, with a \$25 cover charge. Prince showed up at 1:00 am. About 15 minutes after Prince's arrival, Lenny Kravitz walked in and they both went to an upstairs booth. There were five computer set up at the club for everyone to check out the NPG Music Club. There was no performance.

30 March 2001

The fourth NPG Music Club party takes place at the Park West club in Chicago. The night started with a DJ spinning records. There were computers set up for fans to view the NPG Music Club website. The festivities didn't really begin until Fonky Bald Heads took the stage for a 30-minute set. They were followed by Milenia. Prince mixed the sound during their sets.

Prince took the stage around midnight, playing an abbreviated version of the subsequent *Hit 'N' Run* set, including the new additions "The Work, Pt. 1," "U Make My Sun Shine," and a cover of Donny Hathaway's "Someday We'll All Be Free." Prince invited a few members from the audience onto the stage during "Housequake," including a Prince look-alike, who caused Prince to pretend that he was in shock before giving the guy a high-five. The concert closed with "Purple Rain." Prince and some of the band members hung out at the Excalibur Club after the show, remaining there until around 3:30 am.

6 April 2001

A new Prince song, "The Work, Pt. 1," is debuted on Napster. Prince said in a statement, "What record companies don't really understand is Napster is just one illustration of the growing frustration over how much the record companies control what music people get to hear." "The Work, Pt. 1" instantly became one of the most downloaded songs in Napster history.

10 April 2001

Wingspan Records, a small independent hip-hop label from Virginia, releases "U Make My Sun Shine" to US retail and radio. Despite Wingspan's excellent track record of hits, including Chuck Smooth's 1999 hit "Who Let The Dogs Out?", Prince's song failed to make an impact on the charts.

14 April 2001

Prince receives the Lifetime Achievement Award at the Black College Radio convention held at the Renaissance Hotel in Atlanta. After a brief thank you acceptance, he spoke at length about the NPG Music Club and his struggle for independence and ownership of his own music.

14 April 2001

Prince hits the road with a second instalment of the *Hit N Run* tour, opening with a concert at the Civic Center, Atlanta. This series of US shows lasted three weeks, taking in 13 regular concerts and two aftershows, as well as one "beforeshow," when Prince replaced the opening acts Milenia and Fonky Bald Heads with a set of his own before performing the regular show. The concerts were held in venues with seating capacities ranging from 1,500 to 8,000.

Comprised of four sisters, Milenia performed choreographed dance routines. They sang four songs to backing tapes in a short 20-minute set. While clearly excellent singers, the general impression was that they didn't have enough stage presence and first-rate material. Fonky Bald Heads included amongst others rapper DVS, DJ Dudley D., and former NPG members Kirk Johnson and Mike Scott. Prince would usually guest onstage during one number. Their 40-minute set of hard-hitting funk was very well received.

The NPG line-up was the same as on the *Hit N Run* 2000 tour: Rhonda Smith (bass); Morris Hayes and Kip Blackshire (keyboard); John Blackwell (drums); Najee (saxophone and flute); Geneva (dancing and backing vocals). Mike Scott of Fonky Bald Heads joined to play rhythm guitar during many of the shows.

The show was almost identical to the 2000 configuration of the *Hit N Run* tour although the concerts were shorter, normally lasting between 90 and 120 minutes. The set list was slightly modified with the introduction of "The Work, Pt. 1," which was played at every show. "U Make My Sun Shine" was another frequent addition. The covers performed were the same as on the 2000 tour: James Brown's "Talkin' Loud And Sayin' Nothing" (from *There It Is*, 1972) and an instrumental segment from George Gershwin's "Summertime" (from the folk opera *Porgy And Bess*). In addition, Donny Hathaway's "Someday We'll All Be Free" (from *Extension Of A Man*, 1973) made a few appearances.

A representative set list contained the following: tape intro / "Uptown" / "Controversy" / "Mutiny" / "The Work,

Pt. 1" / "Cream" / "Little Red Corvette" / "I Wanna Be Your Lover" / "Sexy Dancer" / "Housequake" / "The Ballad Of Dorothy Parker" / "Four" / "Talkin' Loud And Sayin' Nothing" (instrumental version) / "U Make My Sun Shine" / "I Could Never Take The Place Of Your Man" / "Summertime" / "Do Me, Baby" / "Scandalous" / "Diamonds And Pearls" / "The Beautiful Ones" / "Nothing Compares 2 U" / "Let's Go Crazy" / "Take Me With U" / "Raspberry Beret" / "Darling Nikki" / "When Doves Cry" / "Computer Blue" (instrumental version) / "The One" intro / "I Would Die 4 U" / "Baby, I'm A Star" / "God (Love Theme From Purple Rain)" / "Purple Rain."

The tape intro was the same as on the 2000 Hit N Run tour. "The Greatest Romance Ever Sold" was played a few times. "The Ride" and "Johnny" made rare one-off appearances in the set list. Several shows closed with "Purple Rain," but from time to time, Prince also added "U Got The Look," "Kiss," and "Gett Off." "Come On" was also played as an encore a few times.

14 April 2001

Three newly pressed CD singles are sold at the *Hit N Run* concerts: "Supercute" coupled with "Underneath The Cream," "The Daisy Chain" coupled with "Gamillah," and "Peace" coupled with "2045: Radical Man." All the singles were double A-sides.

15 April 2001

Second concert at the Civic Center, Atlanta. Instead of the opening acts, the concert opened with a surprising 80-minute "beforeshow" jam by Prince. He was backed by The NPG minus Najee but with Mike Scott and Larry Graham guesting on several songs. They opened with a full version of "Paisley Park." People knew they were in for something special when Prince told the crowd, "Call the babysitter, tell 'em you ain't comin' home! If you gotta use the bathroom, better go now 'cause we gonna be here a while." Prince then introduced Graham and went into a 15-minute jam on "The Daisy Chain" with parts from "Hair" thrown in. They also played "Everyday People," "Forever In My Life," "Alphabet St.", "The Jam," and one of Fonky Bald Heads' numbers. Following a 20-minute break, Prince returned for a regular *Hit N Run* set.

17 April 2001

The *Hit N Run* tour continues with a show at The NorVa, Norfolk. Prince launched the set unexpectedly with "Purple Rain."

18 April 2001

Concert at Lyric Opera House, Baltimore

19 April 2001

Concert at First Union Arena at Casey Plaza, Wilkes-Barre.

21 April 2001

Concert at Altell Arena, North Little Rock.

22 April 2001

The NPG Music Club makes download edition #3 available. "The Daisy Chain," "Habibi," and "Northside" were amongst

the audio tracks (there were no video tracks), while the "Ahdio Show" included the unreleased "Sexme? Sexmenot."

22 April 2001

Concert at the Auditorium Arena, Kansas City.

24 April 2001

Concert at DU-Ritchie Center Magness Arena, Denver. Saxophone player Maceo Parker guested at the show.

25 April 2001

Concert at The "E" Center Spring PCS Theatre, Salt Lake City. Maceo Parker guested once again.

26 April (am) 2001

Prince plays an aftershow at Brick's, Salt Lake City. There were 150 people in attendance. The stage was set up with equipment so fans knew that there might be a performance in store. At about 1:15 am, Fonky Bald Heads took the stage and played a short five-song set. They were followed by Milenia, who played one song before introducing Prince.

Strapping on his bass guitar, Prince kicked off a spontaneous jam-filled 45-minute set. In fact, Prince played the bass exclusively until the last song. Maceo Parker guested to play saxophone. Prince was obviously enjoying the vibe of playing with Parker at his disposal, judging by his smile and repeated commands of "C'mon Maceo" or "Maceo, if you want some of this, we in C." Prince asked several people in the club their names, making little jokes about each one. One guy said his name was Jimmy Brown, upon which Prince's responded, "Sounds like slave name to me, and you ain't even brown, you're vanilla." "I ain't touching that one," he said as one girl said she was called Cummings. "What time is?", Prince asked around 2: 00 am. He was met with a roar for more music, to which he replied, "You know how we do. We can jam all night, how about you?" The concert ended at 2:30 am with "Joy In Repetition."

27 April 2001

Concert at Cox Arena, San Diego.

28 April 2001

Concert at Arena, Oakland. Rosie Gaines and Sheila E. attended the show.

29 April (am) 2001

Prince follows up the Oakland gig with an aftershow performance at The Fillmore, San Francisco. Prior to the show, music by Fonky Bald Heads was aired. The concert started at 3:00 pm with an extended 20-minute rendition of "Daisy Chain." Prince didn't enter the stage until halfway through the song, preferring to sing from backstage. Rapper DVS from Fonky Bald Heads guested from the outset, adding a rap to the song. "There's nothing to see here, everybody dance," Prince coaxed the audience. Sheila E. came out with Prince to play percussion. Joining them was Larry Graham. Prince repeated the first verse and chorus of "Daisy Chain" once he was out on stage. The next song was a cover of Aretha Franklin's "Do Right Woman, Do Right Man" (from I Never Loved A Man The Way I Love You, 1967), for which Rosie Gaines came out to handle the vocals. Two more songs with Gaines singing followed: Rose Royce's

"Car Wash" and another Aretha Franklin cover, "Ain't No Way," which was done much as on the Nude tour in 1990 although it ended with an added uptempo coda. A 10-minute take on "Joy In Repetition" followed. Najee provided a saxophone solo at the beginning and Prince ended the song with a soaring guitar solo. The crowd was up for a surprise when Prince picked up his acoustic guitar and started playing "Paisley Park." "You know the chords?", he asked no one in particular, before the whole band joined in. Sheila returned for the Santana medley. This was followed by Santana's "Oye Como Va," during which John Blackwell executed a drum solo. Sheila then pushed Blackwell off his stool to do her drum solo. This led Prince to do the same; he pushed Sheila out of the way and gave a short drum solo. Next was "Come On," the intro of which was stretched out quite a bit before Prince started the first verse. A break followed, during which more Fonky Bald Heads music was played from CD. Graham then came out with Prince and the band once more. The band launched into a techno-style jam, before developing it into "Alphabet St.", which closed the 90-minute set on a high note.

29 April 2001

Shipping begins of *Rave In2 The Joy Fantastic*, a special edition of 1999's *Rave Un2 The Joy Fantastic*, to members of the NPG Music Club (the first delivery was reported on April 30th). Two tracks from the original 15-track release were left off the new 14-track configuration of the album, "Strange But True" and "Everyday Is A Winding Road," while one track, "Beautiful Strange," was added.

The album included four tracks that were identical to the versions on Rave Un2 The Joy Fantastic: "So Far, So Pleased," "Eye Love U, But Eye Don't Trust U Anymore," "Silly Game," and "Whatever U Do, Wherever U Go." Three of the songs are identical to the original versions of Rave Un2 The Joy Fantastic except for extra music added at the end. "The Sun, The Moon And Stars" is extended with three seconds of ocean sounds tagged on at the end. "Tangerine" adds 40 seconds of music at the end. "Prettyman" is also identical for the duration of the previous album version, but after the laugh that ends the song on Rave Un2 The Joy Fantastic, the groove comes back and Maceo Parker solos for another 1:10 minutes. The track fades out and ends with the sound of a disgruntled fan smashing the CD. "Baby Knows" is the same as previously until the second chorus, when one of the Blackshire brothers is added to the mix. He also shouts over the guitar solos.

Five of the tracks are remixes with new musical elements added. "Rave In2 The Joy Fantastic" features re-recorded vocals and a techno-style beat. "Undisputed (The Moneyappolis Mix)" is revamped with new vocals and a new rap by Prince. The "NPG get rowdy" chant has been removed. "The Greatest Romance Ever Sold" combines the regular song with the "Adam & Eve Remix." "Hot Wit U (Nasty Girl Remix)" and "Man 'O' War (Remix)" are two remixes previously made available on *The Remix Experience*.

30 April 2001

Prince spends time at Bunker's, Minneapolis, having returned from the West Coast concerts on the *Hit N Run* tour.

3 May 2001

Prince appears on *The Tonight Show With Jay Leno*, US television, performing "The Work, Pt. 1." He also spoke briefly with the host, Jay Leno.

4 Mau 2001

Prince performs "The Ballad Of Dorothy Parker" segued into "Four" on *The Tonight Show With Jay Leno*, US television.

5 May 2001

Concert at the Palladium, Hollywood.

6 May 2001

A concert at the Memorial Auditorium, Sacramento, ends the 2000-2001 *Hit N Run* tour. The set featured one-off performances of "The Ride" and "Johnny."

May 2001

Prince begins work on *Xenophobia*, an album of instrumental funk and jazz-infused music somewhat in the tradition of his earlier Madhouse project.

15 May 2001

Edition #4 of the NPG Music Club's downloads is made available to club members. "Props N' Pounds" was one of the previously unheard audio tracks (it was also incorporated into the "Ahdio Show"). The video tracks were live recordings of previously released songs.

5 June 2001

"Supercute" is aired by DJ Broadway Joe on Minneapolis radio station KTTB-FM.

7 June 2001

"High" is played on air by Minneapolis radio station KDWB. Prince responded to the airing of "High" with a message on NPG Online LTD, "Open demand to Tony Fly to put 'High' into heavy rotation." However, the DJ, claimed that he had received very few requests.

7 June 2001

Prince holds a 90-minute press conference at Paisley Park to announce the "Prince: A Celebration" event and talk about *The Rainbow Children*. "I'm working independently now, and when you're not in the mainstream, you have to let people know what you're doing from time to time," Prince explained. He said that he wanted "to put the focus back on the music."

8 June 2001

Minneapolis radio station KDWB airs another unreleased Prince track, "Vavoom."

11 June 2001

The NPG Music Club makes download edition #5 available. The audio tracks included the unreleased songs "Sexme? Sexmenot," "Supercute" (from High), and "Y Should Eye Do That When Eye Can Do This?" The video tracks were live recordings of previously released songs. The "Ahdio Show" included the forthcoming *The Rainbow Children* tracks, "Rainbow Children," "Family Name" and "Digital Garden."

11 June 2001

"The Rainbow Children" celebration week of activities at Paisley Park kicks off. The first *The Rainbow Children* listening session and subsequent group discussions were held in the morning. This was repeated every day. Director Kevin Smith was invited to shoot footage for a documentary about the event. In the afternoon, Prince and the band were rehearsing at the Soundstage. Later in the night, Prince appeared on the Soundstage to check out the party for about 15 minutes.

Amel Larrieux performed at Paisley Park on the first night. Her show was heavily delayed due to a tornado that affected Chanhassen as well as the whole Minneapolis/St. Paul airport area. She arrived late, but her equipment and her band were also delayed because of the storm. At first, Prince's gear was being prepared, in case she couldn't make it at all. The audience was hoping for a Prince performance, but then Larrieux's equipment finally arrived and they removed Prince's gear to set up Larrieux's.

11 June 2001

Fonky Bald Heads' *The Self Titled Album* is made available for purchase at "The Rainbow Children" celebration. Prince is credited as co-writer with Kirk Johnson of "Rowdy Mac." The album was released on the band's own Kitchen Records label. It has never received large-scale distribution and because of this, few Prince fans have actually heard the song.

12 June [am] 2001

Prince plays an unannounced set at Paisley Park following Larrieux's concert. At close to 3:00 am, Prince and the NPG with Milenia appeared on stage as the studio version of "The Daisy Chain" was played over the PA. Prince strapped on his bass guitar and they started to jam over the tune. The jam continued after the PA music ended. Prince inserted an instrumental bit (from the bass line) of Sly Stone's "Thank You (Falettinme Be Mice Elf Agin)." After this jam, Prince gave props to the following night's act The Time, and started to play a bit of the instrumental beginning of their "777-9311." After exchanging his bass for his Fender guitar, Prince played a rare and full-blown rendition of Doris Day's/Sly Stone's "Que Sera Sera (Whatever Will Be, Will Be)" with Milenia as background singers on the chorus.

Next, Prince wanted to embark on a guitar jam, but there was no sound. He kept on playing, though, and had a lot of fun, telling the audience that he had reached the "fourth dimension of funk," the one you can't hear, and titled the jam "The Invisible Funk." The subsequent "real" instrumental jam included the guitar riff from James Brown's "The Payback," which was often included in "Gett Off" on the *Hit N Run* tour. After the funk jam, Prince told the audience that the vibe reminded him of the Friday night parties. He also talked about "The Rainbow Children" and the storm earlier in the night. The rest of the concert consisted of portions from the two new segments (as played a few days later in St. Paul on June 16th), with Prince on his symbol guitar.

12 June 2001

Prince joins the group discussions at Paisley Park after *The Rainbow Children* listening sessions, which also happened other days. Afterwards, Prince invited the fans to attend his rehearsal.

Unfortunately, The NPG was nowhere to be seen and Prince announced that the audience had to wait until his band arrived and that, in the meantime, Fonky Bald Heads would rehearse. Neither Prince nor the NPG reappeared later in the afternoon, so Prince's open rehearsal was off. Fonky Bald Heads did a 20-minute rehearsal.

Later in the day, Fonky Bald Heads played a 45-minute set at Paisley Park, from 9:50 to 10:35 pm. They were followed by The Time, who played a 45-minute show, lasting from 11: 10 pm to 12:55 am. Their act was enthusiastically received by the fans. Ex-member Terry Lewis guested on a few numbers of the set. Prince also guested on keyboard during "Cool," where he also sang the second verse after Morris Day asked him to do so. Prince came on stage again during the final number, "Jungle Love," playing guitar. George Clinton also guested onstage at the end of "Fishnet." Day was positively surprised by this visit. He cleared the stage and let Clinton lead the band through a brilliant funk jam based on "Booty" (a non-album track from a 1993 maxi-single of "Paint The White House Black"), inserting chants of "a booty ain't nutting but a butt" and shouts of "bend over!"

13 June (am) 2001

The third act of the evening, Maceo Parker starts his set at 1: 45 am. His concert lasted nearly three hours, ending at 4:30 am. Prince guested on a few numbers. Interestingly, as Prince left the stage, walking down the stairs in the back of the stage, he heard the first note of "Baby Knows"; he hesitated for a split second if he should stay on stage, but he then decided to leave. "Stand By Me" was nice, sung a cappella by Maceo and joined by the whole audience.

13 June 2001

Erykah Badu is the featured artist of the third celebration night at Paisley Park. Prince guested on guitar on one song during her set.

14 June

Alicia Keys and Common play on the fourth night of the celebration. Prince guested during Common's set to play keyboard on a jam based around James Brown's "Give It Up Or Turnit A Loose" and "Get Up (I Feel Like Being A) Sex Machine." Later in the set, together with Kip Blackshire, he joined Common again on vocals for "The Light."

15 June 2001

Prince plays the Xcel Energy Center, St. Paul. The show kicked off his new tour entitled A Celebration. The tour was essentially a continuation of the Hits N Run tour. Over 20 dates, including Prince's first shows in Alaska, were scheduled until early August, but the tour was cancelled after only six concerts. No official explanation was given at the time although it was widely speculated at the time that Prince considered the tour an endorsement of Warner Bros.' The Very Best Of Prince and he didn't want to give the impression that he was supporting the release. It later became known that an important reason for Prince's cancellation was that his father was seriously ill and Prince wanted to spend time with as he was dying. Fonky Bald Heads opened some of the shows for Prince with a 25 to 30-minute set. Prince occasionally guested onstage with the band.

The NPG line-up was the same as on the *Hit N Run* tours with the exception of guitarist Mike Scott, who became a permanent band member again on the *A Celebration* tour instead of merely guesting occasionally. The band line-up was the following: Mike Scott (guitar); Rhonda Smith (bass); Morris Hayes and Kip Blackshire (keyboard); John Blackwell (drums); Najee (saxophone and flute); Geneva (dancing and backing vocals). Milenia guested on several songs, including "U Make My Sun Shine." Kirk Johnson sometimes guested to play percussion on "Sexy Dancer."

The A Celebration show was very similar to the two editions of the Hit N Run tour, placing the emphasis on Prince's music and musicianship rather than theatrics. The shows were usually around two hours. Retaining the bulk of the 2001 Hit N Run tour set, the repertoire of songs was augmented by two new segments of songs, including some less well-known numbers like "Still Would Stand All Time" and "Free," as well as fan favourites such as "Bambi," "Starfish And Coffee," and "Sometimes It Snows In April." Prince also introduced a "A" song, "Eye Love U, But Eye Don't Trust U Anymore" from Rave Un2 The Joy Fantastic.

One of the new segments combined guitar-driven rockers "Bambi," "When You Were Mine" and "3 Chains O' Gold" (preceded by an instrumental portion of "And God Created Woman") with ballads "Still Would Stand All Time" (preceded by a bit of "Anna Stesia") and "Adore" (with a snippet of "The Question Of U" as an outro). The other new segment was a piano set comprised of full-length versions of "Free," "Starfish And Coffee," "Eye Love U, But Eye Don't Trust U Anymore," and "How Come U Don't Call Me Anymore." Prince also started "Delirious" at the piano before the band joined in. This was followed by "If I Was Your Girlfriend" with full band accompaniment.

Other notable set list changes were the removal of James Brown's "Talkin' Loud And Sayin' Nothing" (previously played after Madhouse's "Four") and the replacement of "Darling Nikki" by an abbreviated version of "Joy In Repetition" (although Prince kept short portions of "Darling Nikki" as an intro and outro to the song). Also new was a bluesy segment following "U Make My Sun Shine," which saw Prince in an "Electric Man"-styled conversation with his microphone about his "angel so divine." The only cover version performed regularly on the tour was an instrumental segment of George Gershwin's "Summertime" (from the folk opera *Porgy And Bess*).

The A Celebration tour set was comprised of six different segments containing fairly fixed sequences of songs. Each show featured a combination of four or five of the sections, with two to four additional songs as encores. Like on the Hit N Run tours, the songs played as encores were nearly always chosen from "Purple Rain," "Come On," "U Got The Look," "Kiss," and "Gett Off." One of the segments was identical to the opening salvo of the 2001 Hit N Run show: "Uptown" / "Controversy" / "Mutiny" / "The Work, Pt. 1" / "Cream." Another A Celebration segment was the same as the second portion of songs from the Hit N Run shows: "Little Red Corvette" / "I Wanna Be Your Lover" / "Sexy Dancer" / "Housequake" / "The Ballad Of Dorothy Parker" / "Four." A third segment featured the "ballad portion" of the 2001 Hit N Run show: "U Make My Sun Shine" / "I Could Never Take The Place Of Your Man" / "Summertime" (instrumental version) / "Do Me,

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Baby" / "Scandalous" / "Diamonds And Pearls" / "The Beautiful Ones" / "Nothing Compares 2 U." Yet another A Celebration segment contained the "Purple Rain portion" of the Hit N Run show but with "Joy In Repetition" replacing "Darling Nikki": "Let's Go Crazy" / "Take Me With U" / "Raspberry Beret" / "Darling Nikki" (intro) / "Joy In Repetition" / "Darling Nikki" (outro) / "When Doves Cry" / Father's Song" / "Computer Blue" (instrumental version) / "The One" (intro) / "I Would Die 4 U" (words only) / "Baby, I'm A Star" (words only) / "God (Love Theme From Purple Rain)." One of the segments was new since the Hit N Run tours: "When You Were Mine" / "Bambi" / "And God Created Woman" (instrumental version) / "3 Chains O' Gold" / "Anna Stesia" (instrumental version) / "Still Would Stand All Time" / "Adore" / "The Question Of U" (instrumental version). The A Celebration show also introduced a piano segment: "Free" / "Starfish And Coffee" / "Sometimes It Snows In April" / "Eye Love U, But Eye Don't Trust U Anymore" / "How Come U Don't Call Me Anymore" / "Delirious" / "If I Was Your Girlfriend." Two of the songs, "Gett Off" and "Come On," occasionally included chants from "(Eye Like) Funky Music" or a portion of a song by Milenia, possibly "Turn It Over" (from their 2002 Our Story album), with the girls providing vocals.

16 June (am) 2001

A Paisley Park afterparty is announced over the PA after the Xcel Energy Center show. It turned out to be a regular party without any live performance. However, Prince appeared at the DJ booth at around 1:25 am and sang a bit live over the studio versions of "Housequake" and other tracks that were played over the PA.

16 June 2001

Prince performs a second show at the Xcel Energy Center, St. Paul. An afterparty at Paisley Park was announced, but there was no live event. Concert footage from the concert earlier in the evening was shown.

17 June 2001

Nikka Costa finishes the Celebration series of shows with a Paisley Park concert.

18 June (am) 2001

Prince closes the Celebration activities with a speech. He appeared at the Paisley Park DJ booth at about 3:00 am, thanking the crowd for a wonderful week. He touched on the problem of the artistic rights and his solution, the NPG Music Club. He indicated that the Celebration would probably take place every year and acknowledged that even a workaholic needs some sleep.

21 June 2001

Prince plays A Celebration tour concert at the Nationwide Arena, Columbus.

23 June 2001

Concert at the Joe Louis Arena, Detroit.

27 June 2001

Concert at Civic Auditorium, Omaha.

28 June 2001

Concert at Marcus Amphitheatre, Milwaukee. The concert was part of an event called Summerfest. Unusually, "Do Me, Baby" and "Scandalous" were played as part of the encores.

Early July 2001

Rapper Common and ?uestlove spend three days at Paisley Park working on Common's next album. Prince asked them at the Celebration to spend some days at Paisley Park "to jam and whatever." However, Prince never showed up so the proposed jams never happened.

6 July 2001

Prince performs at the Montreal International Jazz Festival, held at Salle Wilfrid-Pelletier, Palais des Arts, Montreal, Canada. He topped the bill at the week-long festival, headlining the final night of the event. Much to the surprise of the Prince fans in the audience, his first set featured a mostly instrumental jazz-flavoured repertoire, completely different from the set list on the *A Celebration* tour.

The set opened with a lengthy drum solo by John Blackwell. After a few minutes, he was joined by Najee on flute. As Blackwell's drums swelled slowly, Prince appeared onstage, strolling to Kip Blackshire's keyboard. Faced slightly away from the audience, he began to improvise, adding a touch of vocoder à la Roger Troutman and others. He could be heard exhorting, "Montreal, get it on." This long intro led into "The Ballad Of Dorothy Parker" and "Four." The latter became another instrumental jam session with Prince playing keyboard and scatting.

After 30 minutes or so at the keyboard, Prince picked up his guitar and played a solo before Larry Graham joined in the activities, playing bass on Graham Central Station's "Eyemagettin" (from GCS2000, 1999). Graham wandered into the crowd and stood atop a chair while playing. Back onstage, Prince toweled him off. Next, Prince returned to the keyboard for a fascinating number, which saw him sampling himself to create loops to play over. He then picked up the guitar again, jamming some with Mike Scott and Graham. At one point, he asked Mike Scott to do a guitar solo. As Scott was tearing it up, Prince put his foot on Scott's guitar pedal and they did a joint solo. Next was a bluesy rendition of "Girls And Boys," followed by some soloing by Najee. Prince switched to bass for another instrumental number (possibly a Madhouse piece). They continued with an instrumental take on "Talkin' Loud And Sayin' Nothing." Prince's faint vocal could be heard even though he had his back turned to the microphone; he was actually singing really loud onstage and the microphone was picking it up. Prince applauded the crowd and the band as the jam ended. He sat down at the keyboard, asking, "Montreal, how late can you stay up?" He closed the first set with "Forever In My Life," an unrecognized song, and Joni Mitchell's "A Case Of You." He announced that they would be taking a short break. The crowd response was fantastic, with a long standing ovation for Prince and the band.

Prince's 80-minute "jazz set" took everyone by surprise. Few had expected him to perform such a daring set. Certainly, many parts were rehearsed but many times Prince would do something off-the-cuff. The audience could never tell what was going to happen next, which made it highly exciting. Prince paid close attention to cuing his band members in to play. He

would raise his hand or ask Blackwell to bring the tempo up or down. Prince was in a very relaxed mood, at times walking around onstage to watch his band members play. He didn't dance and was dressed more low-key than usual, emphasizing that it was about the music.

Prince returned after a 15-minute intermission, launching into "Uptown," "Controversy," and "Let's Work," during which he remarked, "Who was that onstage 10 minutes ago?" They proceeded to play a slightly abbreviated version of the regular Hit N Run set. "The Work, Pt. 1" followed after "Let's Work," then came "Cream," "Little Red Corvette," and "I Wanna Be Your Lover." Trumpet player Roy Hargrove guested on "Sexy Dancer." The set continued with "Housequake," "I Could Never Take The Place Of Your Man," going into "Summertime," and the ballad segment of the A Celebration show: "Do Me, Baby," "Scandalous," "Diamonds And Pearls," "The Beautiful Ones," and "Nothing Compares 2 U." They left the stage for five minutes, returning with Graham for a jam on "The Jam." After another short break, Prince closed the show with "Purple Rain."

7 July 2001

Prince's website NPG Online LTD joins forces with the NPG Music Club website because "as the NPG online experience evolves, the need for many websites no longer exists."

7 July 2001

The NPG Music Club makes download edition #6 available. The audio tracks were "Hypnoparadise," "S & M Groove," Prince's own version of "Van Gogh," and an untitled instrumental (with some musical similarities to "The Holy River"). A video of "One Song" was also included in the month's downloads.

31 July 2001

Release of *The Very Best Of Prince*, Warner Bros.' second Prince hits compilation. It didn't contain anything previously unavailable, focusing on the most obvious hits from Prince's 1979-92 period. Prince criticised the release on the NPG Music Club website, saying that he would make very little money from the album. However, industry insiders refuted his claim, pointing out that with his royalties (both artist's and writer's) and publisher's share, he stood to make a great deal of money from the sales of the album despite not owning the masters.

Warner Bros. had actually contacted and had several discussions with Prince's legal representatives regarding his potential involvement in the production and assembling of the greatest hits package, originally planned to be called *A Celebration*. At one point, he was interested and was even going to contribute a few new tracks for the compilation. In the end, they couldn't agree on the financial aspects of the release. Apparently, Warner Bros. was willing to increase Prince's royalty share even more than what the old contracts obligate them to, but Prince said no.

Without active support by Prince, the album sold modestly, reaching number 66 on the *Billboard* Pop Chart. European sales were more impressive, with the album reaching the top 10 in several countries. It peaked at number two in the UK, showing that this remains one of Prince's best markets worldwide.

15 August 2001

Former Prince girlfriend Charlene Friend puts some Prince-related items, including two jackets worn by him, an audio cassette, a Christmas card, a comic book, and the video *Gett Off*, up for auction at Fine Arts Brokerage Service. Soon thereafter, the auction company received a letter from attorney Tracy Bransford Bullock representing Paisley Park Enterprises, claiming that the items were acquired by fraud and/or theft and demanding the items be removed from the auction site. The items were subsequently pulled from the auction.

25 August 2001

Prince's father, John L. Nelson, dies at the age of 85 his Chanhassen home (the purple house that Prince once lived in).

28 August 2001

The NPG Music Club announces that *The Rainbow Children*, described as "the controversial new album from Prince," will be released through the club in October 2001.

28 August 2001

The audio tracks and "Ahdio Show" of the NPG Music Club's download edition #7 are released. Amongst the audio tracks were "Golden Parachute" (from *High*) and "Judas Smile" (first posted as "Judas Kiss"). A longer version (than previously available) of "High" was included in the "Ahdio Show."

The audio tracks of download edition #8 were released concurrently with edition #7. "My Medallion" (from *High*), a live take of "Rebirth Of The Flesh," and an instrumental song called "Contest Song" were amongst the tracks made available for download. Fans were invited to add vocals and lyrics to "Contest Song" and send their version to the NPG Music Club. The winners would be announced and made available for download.

30 August 2001

NPG Music Club makes two video tracks of editions #7 and #8 available. Both were live recordings of previously released songs.

31 August 2001

John L. Nelson's funeral is held at the Zion Baptist Church in Minneapolis. Tyka Nelson sang "Hello Dolly," the first song her father had taught her. A woman who was his caretaker in his final months talked about how she and Nelson often shared late-night jam sessions, with Nelson on piano and her standing in as drummer. Prince was not seen in the sanctuary of the church. Former Revolution members Bobby Rivkin and Matt Fink were among the 50 people in attendance.

18 September 2001

The "Ahdio Show" of NPG Music Club's download edition #8 is made available. In response to the September 11th tragedy, it included some of Prince's most spiritual songs, including "Anna Stesia," "I Wish U Heaven," "Still Would Stand All Time," "The Holy River," and "I Will." The only previously unheard song was "Pearls B4 The Swine" from the forthcoming One Nite Alone... album.

Earlu October 2001

Prince buys a secluded \$5.5 million mansion in Bridle Path, one of the richest neighbourhoods of Toronto. The home was bought by a company called Gamillah Holdings, whose president is listed as Manuela Testolini; her hometown is Toronto. The estate lies on a quiet, curving street called the Bridle Path, which gives the area its name. Dotted by huge mansions and towering trees, the area is a short drive from downtown Toronto and is a preferred neighbourhood for the city's corporate elite. Prince and Manuela began spending more time in Toronto.

Mid-October 2001

Citing an egregious accounting difference, Prince is taken to Carver County Court by his half-sister Lorna Nelson over calculations on the value of John L. Nelson's estate. She requested that Prince be removed as personal representative of the estate. Their father died without a will, which meant that the funds would have to be divided between his six children. Lorna and other siblings signed a document sent to them by Prince's attorney Traci Bransford Bullock that put Prince in charge of their father's estate. Prince filed a document on October 5th 2001 that listed his father's assets as being only \$200 in cash with no personal property. However, 10 days later Prince was taking the position that his father had four bank accounts with a total of \$329,000.

Lorna claimed that her father had recently showed her a cheque made out to himself in the amount of \$400,000 and intended for her to have it to pursue a career in the music business. Among the items believed owned by John L. Nelson were two pianos, an organ, and a drum set. Other financial issues raised in court documents included Lorna's claims that her father received at least two royalty cheques for music he co-wrote with Prince, one drafted in the amount of \$92,000, another in the amount of \$42,000, and numerous other drafts either annually or biannually. John L. Nelson also reportedly owned jewellery worth at least \$50,000.

16 October 2001

NPG Music Club premieres *The Rainbow Children* by making it available for download. The album became download edition #9.

November 2001

Prince restructures The NPG line-up. He retained drummer John Blackwell and bass player Rhonda Smith. He replaced the keyboard players Morris Hayes and Kip Blackshire with Renato Neto. Mike Scott and Geneva also left Prince's employ.

Brazilian-born Neto made his name as a Los Angeles session keyboard player in the first half of the '90s. His first appearance on an album was with Argentine-born artist Torcuato Mariano in 1994 (*Paradise Station*). Hooking up with Sheila E., he toured with her E-Train band (including Eric Leeds) in 1994. He then formed his own band, Straitjacket, which released an album entitled *Live In L.A.* in 1999; it was attributed to Mendoza, Heredia, Neto in some countries. More work followed with Sheila and her father, Pete Escovedo. He plays on two albums by Sheila E. and The E-Train's *Writes Of Passage* (2000) and *Heaven* (2001). Meeting Rhonda Smith at a television taping, she urged him to audition for the new band

Prince was putting together. Neto's musical influences are more jazz than pop or R&B.

8 November 2001

Prince attends the 12th annual Rhythm and Blues Foundation Pioneer Awards at the Apollo Theatre, New York. Larry Graham performed "I Want To Take You Higher" with the Family Stone sans Sly Stone.

15 November 2001

The audio tracks and "Ahdio Show" of NPG Music Club's download edition #10 are made available (the "Ahdio Show" was edition #9 since the club's edition #9 omitted the "Ahdio Show"). Amongst the more interesting audio tracks were "Underneath The Cream" (from *High*) and "Vavoom." Meanwhile, the "Ahdio Show" included "Jukebox With A Heartbeat" and an instrumental version of "Northside."

15 November 2001

The NPG Music Club makes three versions of the instrumental "Contest Song" available: "Where Are Your Dandelions?" by Dana D., "How Could I Love You More?" by Miles Rivers, and "No War" by The Muse.

20 November 2001

The Rainbow Children is released to stores. Prince used the independent record label Redline to distribute the album worldwide. Despite being the first "Prince" album in years, The Rainbow Children was not planned as a full-scale pop comeback attempt, intended to appeal to a mainstream audience or attract new fans. The lack of singles or videos revealed an album that was released simply because Prince thought it should be available as a historical document rather than as a money-making endeavour.

Much like 1992's °, *The Rainbow Children* is a concept album, chronicling a battle between good and evil in the shape of the Rainbow Children, a name which implies that they have obtained spiritual enlightenment, and their enemies the Banished Ones, who are pawns of the Resistor, with "so-called angels of light" telling them lies. While in the past, Prince's religiosity was expressed in his unique blend of the sexual and the divine, with *The Rainbow Children* Prince made a clear statement of his apparent adoption of the principals and faith of the Jehovah's Witnesses. The title track states that the "Rainbow Children" are "flying on the wings of the New Translation," which is a direct reference to the *New World Translation*, which is the name of the Bible used by the Jehovah's Witnesses.

The Rainbow Children was received warmly by critics. Some found greater experimentation in the album than in perhaps any Prince record since Sign O' The Times. Comparisons were made with The Weather Report and Steely Dan to describe the album's jazz leanings. However, Prince's attempt to weave a spiritual narrative through the use of a distorted voice was roundly criticized as annoying and distracting. Otherwise, the Jehova's Witness content received little criticism although some critics argued that seeing the inherent similarities in most of the world's religions would be a better way of bringing about peace.

Sales were modest, topping out at 130,000 copies. In fact, the album failed to crack even the *Billboard* top 100, the first time this had happened since Prince's first album. Regard-

less, *The Rainbow Children* was an album that many longtime Prince fans had been clamouring for, one that shed his old sex and hedonism image and hit-making music for a new, more mature artist.

20 November 2001

The live audio tracks and video tracks of edition #10 are released.

21 November 2001

Prince meets at Paisley Park with Universal Music representatives to discuss the possibility of working on future projects together.

Early December 2001

Candy Dulfer records her parts on tracks for an album project entitled *Xenophobia* during two days at Paisley Park. The album was later released as *Xpectation*, having lost the title track "Xenophobia."

11 December 2001

No Doubt releases *Rock Steady* which includes a track with Prince's input, "Waiting Room." The band's singer Gwen Stefani contributed vocals to "So Far, So Pleased" on *Rave Un2 The Joy Fantastic* and in return the band sent him "Waiting Room," asking him to add instrumentation. The song was written by three No Doubt members (Dumont, Kanal, and Stefani). Prince revised the track considerably and returned the tapes. "Waiting Room" was originally planned for inclusion on their 2000 album *Return Of Saturn*, but the band didn't feel it fit with the rest of the material so they decided to keep the track for a future release. Prince received a composition credit along with the three band members, probably as a way to thank him for his significant input.

Formed in 1987 as a ska band influenced by Madness, No Doubt made its debut in 1992. The band found a niche as a new wave/ska band on the strength of vocalist Stefani's persona, alternately an embrace of little-girl lost innocence and riot girl feminism.

10 December 2001

"She Loves Me 4 Me" is made available as a free download on www.rainbowchildren.com.

15 December 2001

The audio tracks and ahdio show of edition #11 of the NPG Music Club downloads are made available. The audio tracks were two *High* outtakes, "Gamillah" and "High," as well as the unreleased "Silicon." The "Ahdio Show" included an additional *High* track, "My Medallion."

19 December 2001

The video tracks of edition #11 are made available for download. Two were from *The Undertaker* and the third was a live recording of "Gett Off."

22 December (am) 2001

Paisley Park party with Prince in attendance.

Late December 2001

Prince goes to Hawaii.

Late December 2001

Prince guests onstage with Natural Vibrations at Kihei's Bada Bing!, Maui, Hawaii.

31 December 2001

Prince marries Manuela Testolini in a small Jehovah's Witness ceremony in Hawaii.

5 January (am) 2002

Prince plays a concert at Paisley Park, his first show in six months. The concert was the debut of new keyboard player Renato Neto. The crowd was very small, with around 25 people in attendance. The gig lasted about 90 minutes, starting at 2:15 am.

Prince kicked off with a 20-minute take on "Peach." An instrumental bit of "Paisley Park" followed, then came "A Case Of You," which many felt was the highpoint of the set. Next was "Blues In C (If I Had A Harem)," with partly improvised lyrics, including the line, "My estate manager is a crazy man." Prince was in a good mood throughout, cracking jokes and talking to the audience. He had his guitar technician Takumi bring glasses of wine to two girls. During one break, a girl in the front asked, "What do you think of Britney Spears stealing your song?", which referred to Spear's "I'm A Slave 4 U," the beat of which resembles Vanity 6's "Nasty Girl." Prince laughed and so did everyone else.

The closing portion of the show focused on *The Rainbow Children* material, including the title track. "Xenophobia" was also played. Prince didn't sing on any of the songs, instead playing guitar and keyboard. At one point, he soloed on the guitar with one hand and played keyboard with the other hand. The crowd didn't recognize the new material and slowly began walking out. The gig was over at 3:45 am. After the set, a video from the *Lovesexy* tour was played.

17 January 2002

The audio tracks and ahdio show of NPG Music Club download edition #12 are made available. Amongst the audio tracks were four *One Nite Alone...* tracks, "A Case Of U" (Prince's cover of Joni Mitchell's "A Case Of You" from *Blue*, 1971), "One Nite Alone...," "Here On Earth," and "U're Gonna C Me." Additionally, "Breathe" and "Madrid 2 Chicago," listed as being from an album project called *Madrid 2 Chicago*, were released.

23 January 2002

Prince shows up at the Minneapolis club Jazzmine's to join Conversation Piece to play some guitar. Reportedly, Larry Graham also joined in. At first, Prince played unseen by the audience, from behind one of the pillars on stage. Eventually, Prince strolled out on stage, but remained in the background.

30 January 2002

The NPG Music Club finishes with the monthly downloads with the release of the video tracks of download edition #12. All were previously available live recordings.

3 February 2002

Prince and Manuela attend the first half of the Toronto Raptors versus Minnesota Timberwolves NBA basketball game at the Air Canada Center in Toronto.

22 February 2002

Prince's mother Mattie Baker dies at the age of 68 in the Fairview Southdale Hospital in Edina, Minnesota. She had been hospitalised for a couple of months with kidney problems. She had had a kidney transplant a couple of years earlier.

1 March 2002

Mattie Baker's funeral is held at the Zion Baptist Church in Minneapolis. Prince was not present (being on tour). She was remembered as a giving, loving mother, friend and social worker (with the Minneapolis public school system) who had a "beautiful smile," "a wit about her" and "could communicate with absolutely anyone," according to friends and colleagues who gave eulogies at her funeral.

1 March 2002

Prince launches the *One Nite Alone...* tour with a concert at the Heritage Theatre, Saginaw. The tour opened with a US leg, covering 26 shows focusing primarily on the bigger cities. This was followed by a nine-date Canadian leg in May and June, and a series of shows at the "Xenophobia" celebration (not "officially" part of the *One Nite Alone...* tour). Prince then took the tour to Europe and Japan in October and November. The tour closed with a one-off performance in Las Vegas in mid-December 2002. The entire tour encompassed 64 concerts, which made it the fifth most extensive of Prince's career, behind the *Purple Rain* tour (98 shows), the *1999* tour (90 shows), the *Lovesexy* tour (78 shows), and the *Jam Of The Year* tour (65 shows).

Abandoning the hits-oriented concept of the *Hit N Run* and *A Celebration* tours, the *One Nite Alone...* show was the first time Prince undertook a tour with the expressed purpose of focusing on the music and favouring some of his more musically adventurous music instead of the old favourites. The show was promoted as "stripped-down," lacking "bungee cords, pyrotechnics or back-up dancers." A show null and void of "Purple Rain, "Little Red Corvette," and "Kiss," but glued together by new material from *The Rainbow Children*, an album that most people outside of his hardcore following never even heard of, seemed like a somewhat risky undertaking for Prince. Despite the misgivings, the *One Nite Alone...* show generated tremendous response amongst the critics and fans, with many regarding the band as one of his finest ever.

The One Nite Alone... tour may not have attracted many newcomers, but it solidified Prince's relationship with his most ardent fans throughout the world. NPG Music Club members received special treatment as they attended soundchecks and had the best seats in the house for both concerts and aftershows. During the soundchecks, Prince was open and cordial, joking and answering questions from the fans. The critical response was also very positive, indicating that Prince's critical standing had improved a great deal since the mid-'90s. His decision to focus the show on his musicianship rather theatrics or showmanship, was lauded by most critics. Some complained about the absence of some of his greatest hits and the lack of more sexually-explicit material, but on the whole the critics seemed pleased that Prince has matured and developed as an artist.

The NPG line-up was comprised of: Renato Neto (keyboard); Rhonda Smith (bass); John Blackwell (drums); Greg Boyer (trombone); Maceo Parker (saxophone). Saxophone player Candy Dulfer joined the tour in Kansas City, April 12th. For the remainder of the US tour, either Parker or Dulfer or both played saxophone. One show (Louisville) was actually played without any of the horn players being present.

The One Nite Alone... set list was an interesting mix

of the old and the new, with some well-chosen cover songs sprinkled into the mix. The show basically consisted of five elements: *The Rainbow Children* material; cover versions of other artists' songs; Prince songs from his back catalogue; a piano segment; new, as-yet unreleased Prince songs. Two new songs were integral parts of the set, "Avalanche" (from *One Nite Alone...*) and "Xenophobia" (intended for *Xenophobia* but dropped when it was released on the *One Nite Alone... Live!* album).

The set list included several covers: Ioni Mitchell's "A Case Of U" (from Blue, 1971, and covered by Prince on One Nite Alone...) performed by Prince many times in the past; The Ohio Players' "Love Rollercoaster" (from Honey, 1975), which was instrumental except for the sung chorus chant; The JB's "Pass The Peas" (from Food For Thought, 1972), with Parker taking the lead; Sly and The Family Stone's "Sing A Simple Song" (from Stand!, 1969); The Delfonics' "La, La, La Means Eye Love U" (from La La Means I Love You, 1968, covered by Prince on Emancipation); Erykah Badu's "Didn't Cha Know" (from Mama's Gun, 2000), on which Smith sang lead; an instrumental segment from Stevie Wonder's "Another Star" (from Songs In The Key Of Life, 1976) led into the Santana medley. Additionally, Joni Mitchell's "Twisted" (from Court And Spark, 1974) was played once, replacing "The Other Side Of The Pillow."

A typical set list in the early stages of the tour contained: intro / "Rainbow Children" / "Muse 2 The Pharaoh" / "Xenophobia" / "Mellow" / "1+1+1 Is 3" / "Love Rollercoaster" / "The Other Side Of The Pillow" / "Strange Relationship" / "Pass The Peas" / "Sing A Simple Song" / "La, La, La Means Eye Love U" / "Didn't Cha Know" / "When You Were Mine" / "Avalanche" / "Family Name" / "Take Me With U" / "Raspberry Beret" / "Another Star" (brief instrumental version) / Santana medley / piano segment / "Anna Stesia."

The piano segment grew in length as the tour progressed. At the outset of the tour it usually included five to seven songs, but it was soon extended to 10 to 15 songs. Prince chose from his entire back catalogue: "I Wanna Be Your Lover"; "Do Me, Baby"; "Free"; "How Come U Don't Call Me Anymore"; "Purple Rain"; "The Beautiful Ones"; "Condition Of The Heart"; "Nothing Compares 2 U"; "Do U Lie?"; "Girls And Boys"; "Venus De Milo"; "Under The Cherry Moon"; "Sometimes It Snows In April"; "Starfish And Coffee"; "Adore"; "Joy In Repetition"; "Diamonds And Pearls"; "The Most Beautiful Girl In The World"; "Eye Love U, But Eye Don't Trust U Anymore." Additionally, the piano segment occasionally included "One Nite Alone..." from the as-yet unreleased *One Nite Alone* album.

In addition to the five regularly performed *The Rainbow Children* tracks ("Rainbow Children," "Muse 2 The Pharaoh," "Mellow," "1+1+1 Is 3," and "Family Name"), "The Everlasting Now" and "Last December" made some rare appearances. Graham Central Station's "It's Alright" and "The Jam" (both from *Ain't No Bout-A-Doubt It*, 1975) were added when Larry Graham guested at two shows. "Bustin' Loose" by Chuck Brown and The Soul Searchers (from *Bustin' Loose*, 1979) was played once (a chant from the song was also added a few times). "A Love Bizarre" and a bluesy improvisation were added when Sheila E. guested during one of the Los Angeles shows.

2 March 2002

First concert at the Theatre, Chicago.

3 March 2002

Second concert at the Theatre, Chicago.

5 March 2002

Concert at Ohio Theatre, Columbus. "The Ride" made a rare appearance in the set.

6 March 2002

The future of the NPG Music Club is announced in a press release. It said, "Members can expect even more new music, books, instruments and gear as well as soundcheck access, after-show parties and at least four new Prince CDs." The monthly fee was \$7.77 and the premium annual fee was \$100. NPGMC downloads expired March 15th.

6 March 2002

Concert at Opera House, Detroit. An aftershow party held at Club Envy, a new club across the street from Cobo Hall, was attended by Prince. *Purple Rain, Sign O' The Times* and *Graffiti Bridge* videos were played and DJ Dudley D spun some tunes. The party was over shortly after 2:00 am.

7 March 2002

Concert at Shea's Performance Arts Center, Buffalo

8 March (am) 2002

Prince plays an aftershow gig at The Tralf, Buffalo. An estimated 200 to 300 people attended. The band, including Larry Graham, came on stage to test the instruments. "Please, no cameras, for real," Prince said as some people were trying to take his picture. Prince launched the set on guitar, playing a slow jam that sounded somewhat like "Thank You (Faletinnme Be Mice Elf Agin)," before the whole band kicked in. Continuing the groove, Prince started singing the lyrics of "4 The Tears In Your Eyes." The number lasted some 15 minutes. It was followed by "The Work, Pt 1." With Graham still on stage, "The Jam" was expected. As usual, the band members had a solo spot. After the song, Rhonda Smith took over from Graham on the bass. "Paisley Park" was next. Prince wanted the crowd to sing the chorus, but few seemed to know the words. A guy in the crowd claimed to know the chorus, but when he did an attempt, Prince told him, "Seashore? No, that's wrong." Prince eventually challenged someone to get up on stage and sing it with him. "That was good, except for the wrong lyrics," he said after an attempt. Finally, they carried on with the song with the full band. "Alright, how many Heinekens?", Prince asked after the song, clearly unimpressed with the crowd's lyrical knowledge. Prince then started to play some dreamy improvisations on his guitar, which led into a 10-minute rendition of "Beautiful Strange." "Calhoun Square" was next, followed by a mellow version of "Dolphin," which was done with only instrumental choruses. Then came "The Ride," followed by James Brown's "There Was A Time," for which Maceo Parker took over the vocals. A long jam followed, incorporating the horn lick to the JB's "Pass The Peas." It evolved into "Sing A Simple Song," for which Graham returned. The set lasted around 100 minutes.

9 March 2002

Concert at Palace Theatre, Louisville. This show was played without horns. Neither Maceo Parker nor Greg Boyer was present. Unusually, the show included two piano sets, one of them incorporating a one-off performance of "Last December."

10 March 2002

Concert at Playhouse Square Center Palace Theatre, Cleveland.

11 March 2002

The first phase of the *One Nite Alone...* tour closes with a show at the Murat Center, Indianapolis. Four songs from the concert ended up on *One Nite Alone... Live!*: "Muse 2 The Pharaoh," "Mellow," "The Other Side Of The Pillow," and "Strange Relationship."

12 March 2002

Prince follows the Murat Center concert with an aftershow performance at Birdy's Bar and Grill, Indianapolis. He opened at 1:20 am with George Clinton's "Atomic Dog" (from Computer Games, 1982). He continued with a jam that included a few lines from Stevie Wonder's "I Wish" (from Songs In The Key Of Life, 1976), continuing with "The Ride," "Calhoun Square," and "Paisley Park," which were all stretched out with a great deal of jamming. He finished the short hour-long performance with the Santana medley. During the concert, Prince confirmed that the celebration event of 2002 would begin on June 21st.

20 March 2002

Prince alongside Maceo Parker and Larry Graham guest with the group Conversation Piece at their show at Jazzmine's in Minneapolis. The band, which included Prince associates Kirk Johnson, Mike Scott, and Walter Chancellor, mentioned that they had a special guest. After a break, the band introduced a young singer named Briana. She sang a few songs. Johnson then said that there was a special guest coming and that he would join them soon. The band took another break, after which Graham and Parker got on stage and played with the band. A few minutes later Prince walked through the side door and stood there listening and grooving along to the music. He walked around a bit before taking the stage.

Prince played keyboard and jammed with Parker, Graham, and the band. At first they were just sort of improvising but then Prince started singing The JB's "Pass The Peas." The band took his cue and went into the song. They continued with a Sly and the Family Stone cover, which saw Prince directing the band from his keyboard. Prince then left the stage and hung out at the back of the club.

30 March (am) 2002

The second phase of the *One Nite Alone...* tour begins with the first of three concerts at the Warner Theatre, Washington DC. The gig began shortly after midnight.

30 March 2002

Second show at the Warner Theatre, Washington DC. The concert included rare performances of "Joy In Repetition," "It's Alright," "Alphabet St.", and "The Jam," with Larry Graham guesting onstage for the latter three numbers.

31 March 2002

Third show at the Warner Theatre, Washington DC. Carlos Santana guested onstage during the show. The opening "Rainbow Children" was released on *One Nite Alone... Live!* Like the previous night, the concert included the rarely performed "Joy In Repetition," "It's Alright," "Alphabet St.", and "The Jam." Larry Graham guested onstage again.

1 April 2002

Prince and Manuela attend a concert by Santana at the MCI Arena in Washington DC.

3 April 2002

First concert at Symphony Hall, Woodruff Arts Center, Atlanta.

4 April 2002

Second concert at Symphony Hall, Woodruff Arts Center, Atlanta. "Extraordinary" and a version of Joni Mitchell's "Twisted" (from *Court And Spark*, 1974) made rare appearances in the set.

5 April (am) 2002

Prince plays an aftershow at Eleven50, Atlanta, two blocks away from the Symphony Hall. The club confirmed via e-mail that Prince would play there to participants in its mailing list. The message reached Prince fans and many immediately made their way to Eleven50 once the Symphony Hall show was over. A long line quickly formed, but everyone was let in without problems.

Prince started off with a jazzy jam, for which he played keyboard. Next he strapped on the bass as John Blackwell started to play the beat to "777-9311." The song was played as an instrumental, segueing into another The Time song, "The Stick," which was also entirely instrumental and more of an improvisational jam than an actual rendition of the song. Some people kept taking pictures despite Prince asking them to stop, "Please, don't take my picture." Prince proceeded to make some strange noises on his guitar for about a minute, before going into "The Ride," which lasted over 10 minutes. Next came a mellow funky song where Prince would sing the verses of "Dolphin" set to a different melody that had nothing to do with the original. The song had a chorus that existed only of the words "Atlanta, G-A" instead of the usual "Dolphin" lines. The song lasted for well over 10 minutes and gave Greg Boyer as chance to solo. The next song was "Extraordinary," which made its aftershow premiere (it was also featured in the show at the Woodruff Arts Center earlier that night). The aftershow favourite "The Ballad Of Dorothy Parker" followed, ending with some keyboard jamming by Prince. Then, abruptly stopping the song, he launch into "I Wanna Get Funky," basically a long jam with the title phrase sung over it. As customary during aftershows, "Rainbow Children" received a mostly instrumental treatment, allowing for solos by several band members, while the audience was coaxed to sing "rise." The pace was slowed down for a laidback version of "The Other Side Of The Pillow." Then came a short "Alphabet St.", which included the theme from The Beverly Hillbillies at the beginning. Prince started a funked up version of James Brown's "The Payback" on guitar before the whole band kicked in. The performance of the song was instrumental, focusing on the guitar lick. Najee played a solo on top of it for quite a bit, until Prince took over on guitar

to speed up the lick, changing it into the intro of "1+1+1 Is 3." The largely instrumental take on "1+1+1 Is 3." segued into a bit of "Love Rollercoaster." The set closed with "The Everlasting Now." Having seemed a bit bored now and then during the show, the non-NPG Music Club attendees were won over towards the end of he show, which lasted around 90 minutes.

6 April 2002

Concert at Youkey Theatre, Lakeland Center, Lakeland. "1+1+1 Is 3" from the concert was released on *One Nite Alone...* Live!

9 April 2002

Concert at Avery Fisher Hall, Lincoln Center, New York.

10 April (am) 2002

Prince plays an aftershow at The World nightclub, New York. The concert was announced at the close of the Avery Fisher Hall show. The World is downstairs from the WWF Restaurant in Times Square, New York, where George Clinton had played earlier that night. Many special guests joined Prince during the show, including Clinton (vocals), Larry Graham (vocals and bass), Musiq (vocals), Ahmir ?uestLove Thompson (drums), Alicia Keys (vocals and keyboard), and Doug E. Fresh (vocals).

Three of the pieces performed during the show were released on *One Nite Alone... Live!*: "Joy In Repetition," Clinton's "We Do This" (an unrecorded Clinton song) with Clinton guesting on vocals, and a medley of Musiq's "Just Friends (Sunny)" (from *Aijuswanaseing*, 2000, also featured on *Nutty Professor II: The Klumps* 2000 soundtrack) and Sly and The Family Stone's "If You Want Me To Stay" (from *Fresh*, 1973), both featuring additional vocals by Musiq. Candy Dulfer made her first appearance on the tour (she was present on stage during the soundcheck of the Avery Fisher Hall show, but not during the main concert.)

Prince came on stage at around 2:00 am. He asked, "Please, don't take pictures," adding that "it hurts the eyes." Before launching into "Joy In Repetition," he asked how many were at the concert and soundcheck and how many were at George Clinton's show. He proceeded to play "Talkin' Loud And Sayin' Nothing," which had a funky horn part towards the end. Next was "Pass The Peas," for which George Clinton came out to guest on vocals, adding some lyrics of "We Do This" and chants of "it ain't over." Doug E Fresh joined them onstage, adding some chants of "what did I hear" and "it wasn't quite clear," before freestyling some rap and rapping part of his "La-Di-Da-Di" and other raps. "Dance To The Music" featured an audience member, but was otherwise short and mostly instrumental. A straightforward jam on "Alphabet St." was next, followed by "The Jam," for which Larry Graham played bass and sang. Then followed a laidback instrumental number reminiscent of some of the Xpectation material, which Prince led on piano. "Just Friends (Sunny)" featured Prince on keyboard, later switching to guitar, Candy Dulfer on saxophone, ?uestLove on drums, and with Musiq singing. The song evolved into a three-way musical duel between Musiq's vocals, Dulfer's sax, and Prince's guitar. The music segued into "If You Want Me To Stay." Next was "Extraordinary," which Dulfer had learned during the soundcheck earlier that day. After that

Prince started playing the bass line for "777-9311" while Alicia Keys came out to sing. She had to freestyle, because she didn't know the lyrics well enough. She improvised singing "It's Alright." Prince and Keys both played keyboard for the next song, "How Come U Don't Call Me Anymore," with Keys handling the vocals. Keys had to look over Prince's shoulder to keep up with his keyboard playing while he sang "The Ballad Of Dorothy Parker," which began as an odd funky groove played on keyboard by Prince. Halfway through the song, Renato Neto took over at the keyboard from Prince. Next John Blackwell started a drumbeat, over which a monotonous synth vamp was played. Doug E. Fresh came back out to add more freestyle rapping. A drum battle then ensued between Fresh (beatboxing) and Blackwell. A guitar-heavy "Peach" followed. Prince skipped the first verse and chorus. The set closed at 4: 30 am with "The Everlasting Now," which was played in its entirety, complete with a middle part sounding like Santana's "Jingo." The entire show lasted around two hours.

12 April 2002

Concert at the Midland Theatre, Kansas City. Candy Dulfer joined the tour and for the rest of the April shows, either Maceo Parker or Dulfer or both played saxophone.

14 April 2002

Concert at the Verizon Wireless Theatre, Houston. "Adore," "Do Me, Baby," and "Condition Of The Heart" from the concert were included on *One Nite Alone... Live!*

15 April 2002

Concert at the Saenger Theatre, New Orleans.

16 April 2002

Concert at the Music Hall at Fair Park, Dallas.

17 April (am) 2002

Aftershow at The Red Jacket, Dallas. The dance floor on a lower level in front of the stage was reserved for club members only. The NPG emerged on stage around 2:30 am, starting off with a cover of Erykah Badu "Didn't Cha Know," same as played at the regular shows, only this time Badu herself guested on stage to handle the vocals. Prince then played the intro of "When You Were Mine" on his guitar, after which the whole band cut in for a short instrumental rendition of the song. Instead of singing the song, Prince went into an improvised power chord segment, then going directly into "The Ride," for which Buddy Miles came on stage to add some vocal improvisations. The song lasted a good 15 minutes, including a piano solo. A short rendition of "Alphabet St." was played next, with only two verses sung. The end of the song included a quote of The Beverly Hillbillies theme. Then followed "Pass The Peas," which provided Candy Dulfer and Greg Boyer with opportunities for solos. A take on "Xenophobia" was played next. Prince strapped on the bass to play a bit of "777-9311," before going into a song tentatively titled "Touch." Prince coaxed the audience into repeating the word "touch." The song was otherwise instrumental, featuring solos by Maceo Parker, Dulfer, and Boyer. "Calhoun Square" was played in a guitar-heavy rendition. Next it sounded like Prince wanted to play "Paisley Park," but he changed his mind and began "Beautiful Strange"

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instead. An extended, mostly instrumental take on "Rainbow Children" closed the hour-long show.

19 April 2002.

In Los Angeles Superior Court, Prince's former girlfriend Charlene Friend files a defamation lawsuit against Prince, his Paisley Park Enterprises, and attorney Tracy Bransford Bullock. Friend had received gifts while she and Prince were dating, which she tried to sell in an auction in August 2001. Friend's lawsuit was for defamation, tortuous interference with an existing contract, intentional infliction of emotional distress, and negligent infliction of emotional distress. Friend claimed in her suit that she retained ownership of the items after the couple discontinued their relationship and that Prince had never requested that she return the items. Furthermore, it was claimed that a letter sent by attorney Bullock, representing Paisley Park Enterprises, to stop the auction contained defamatory allegations; Friend said that she has been branded as a thief.

19 April 2002

First concert at the Kodak Theatre, Los Angeles. "When You Were Mine" and "Anna Stesia" from the concert were released on *One Nite Alone... Live!*

2002 (am) 2002

Prince follows up the first Los Angeles concert with an aftershow The Highlands, Los Angeles. Former Time member Jerome Benton was seen walking around during the show. The audience also included Paula Abdul, who pushed her way to the very front of the crowd with a friend. She was obviously wasted.

As Prince and the band took the stage, Prince wanted to get the right light. He called out different colours until he said, "Give me something in blue." Prince liked it and stayed on it awhile. He then went right into a rip-roaring version of "Bambi," which set the mood of the rest of the night. He continued with "The Ride" with more than half of the lyrics changed. Larry Graham came on stage as they did "Talkin' Loud And Sayin' Nothing." Afterwards, a short version of "2 Nigs United 4 West Compton" was played. They did a bluesy version of "Alphabet St." before it was time for Graham to do "The Jam" and have his wife Tina come out and towel-whip him. Graham exited as Prince kicked into "Peach." At one point, Prince tried to get Abdul onstage but she declined. Prince then handed her maracas, which she handed to someone else to play. Prince did "Extraordinary" and a full-length "Paisley Park" before he left the stage for a few minutes.

John Blackwell came out, followed by the rest of the band as they went into the Santana medley. During the medley, Sheila E. peaked her head on stage by Blackwell. Prince saw this and kept telling Sheila to come to the front. As Sheila was about to walk out the same way she walked in, Prince started playing "A Love Bizarre" on guitar as the band quickly followed. Sheila then came to the front of the stage, with Prince sharing his microphone with her. After this, Sheila started waving to the audience and walking off. Prince tried to keep her on stage by playing the first few notes of "The Glamorous Life" on guitar. She hesitated for a second, but then walked off stage as Prince said "Sheila E.!" Prince finished the set with "Girls And Boys" and "The Everlasting Now," adding a chant of "It Ain't Over."

20 April 2002

Second concert at the Kodak Theatre, Los Angeles. Jerome Benton guested onstage briefly during "Xenophobia," holding up a mirror for John Blackwell when he played his drum solo. Sheila E. guested for "I Wanna Be Your Lover" and a portion of "A Love Bizarre."

21 April (am) 2002

Prince plays a second Los Angeles aftershow, this time at House of Blues. The concert was announced as fans were standing in line for the second Kodak Theatre show. The first 300 NPG Music Club members were able to get in, but there were quite a few members who didn't make it in. Security at the venue was so tight that Sheila E. almost could not get in. Five of the numbers played during the show ended up on *One Nite Alone... Livel*: "2 Nigs United 4 West Compton," "Alphabet St.", "The Ballad Of Dorothy Parker," "Girls And Boys" and a vamp on "The Everlasting Now."

At around 12:45 am, Prince took the stage. Sheila's equipment was set up to the front right hand side of the stage next to Prince's microphone stand. They started with a jazzy take on "The Work, Pt. 1," which went on forever before Prince kicked in with the vocals. After that was a much longer version of "1+1+1 Is 3" and then Maceo Parker getting off on "Pass The Peas." Prince got the audience to repeat the chant from the Highland nightclub of "Hollywood, we came to rock!" before leading them into an "I like funky music" chant. Prince proceeded to "Beautiful Strange," followed by "The Ballad Of Dorothy Parker." Renato Neto could not get the music right so Prince took over on his keys and said, "Renato Neto, ya'll! It's cool, He's new." Next was an instrumental jam. Sheila started doing a "Holly Rock" chant and then took a drink of her water and spit it out." Then came "777-9311" and Sheila started doing a little dance that looked like a conga line. Prince followed her as Candy Dulfer, Greg Boyer, and Parker all walked behind them from the back of the small stage to the front. Prince then did "Calhoun Square," following it with a shortened version of "Paisley Park" to make way for Larry Graham doing "The Jam" and having Tina come out and whip him with the towel again. Graham let everyone in the front row touch his bass as he walked off. Prince stayed on to do a shortened version of the Santana medley and then walked off, leaving his guitar still playing on the floor, which echoed through the club for at least 10 minutes later.

24 April 2002

Concert at the Paramount Theatre, Oakland. "Take Me With U" from the concert surfaced on *One Nite Alone... Live!*

26 April 2002

Concert at the Dodge Theatre, Phoenix.

29 April 2002

Concert at the Paramount Theatre, Seattle. Four songs from the concert ended up on *One Nite Alone... Live!*: "One Nite Alone...," "Free," "Starfish And Coffee," and "Sometimes It Snows In April."

30 April 2002

The second phase of the *One Nite Alone...* tour closes with a show at the Arlene Schnitzer Concert Hall, Portland. Eleven of the songs played during the show were released on *One Nite Alone... Live!*: "Xenophobia," "Extraordinary," "Avalanche," "Family Name," "Raspberry Beret," "The Everlasting Now," "I Wanna Be Your Lover," "Diamonds And Pearls," "The Beautiful Ones," "Nothing Compares 2 U," and "How Come U Don't Call Me Anymore."

1 May (am) 2002

Prince plays an aftershow at Roseland, Portland. The concert was announced as the lights came up at the close of the Arlene Schnitzer Concert Hall show. The extended take on "Peach" played during the concert surfaced on *One Nite Alone... Live!*

Entering the stage at around 12:30 am, Prince picked up one of the several guitars he would play in the show and jammed on a couple of recognizable riffs. It seemed like he would go into "Days Of Wild" or "Thank You (Falettinme Be Myself Agin)," then it seemed like he would go into "Alphabet St.," then it just seemed like he was jamming. Finally he started singing bits of "Talkin' Loud and Sayin' Nothing" between sections of ad-libbing. Someone tossed something white up at him that hit him low on the torso. He flinched a little bit, but kept singing. He led us in a chant of "it ain't over." The audience chanted this off and on through the long jam, interspersed with more jamming and more lyrics to the song. Then came "Dolphin," followed by an unrecognised blues number, and "Paisley Park." Prince turned his microphone to the audience when he wanted them to sing. At one point, Prince talked about a kid who came up to him and asked him to sign his Around The World In A Day album, "Prince, Prince, Prince you have to sign this!" Prince's response was, "What do you want an autograph for? So you can sell it to EBay? When I was 10 I dug James Brown, but I didn't chase him through the streets." At another point, he spotted somebody taking a picture, "Hey, didn't they tell you you can't bring cameras in here! Why you wanna take a picture of this face anyways. Here, take a picture of my guitar." He held his guitar off to his left, leaned to the right, and a couple of flashes went off. "Ha! I just wanted to see where you were. Security!" He was kidding, though, and the show went on with "A Case Of U." "Calhoun Square" topped off the set, but Prince let the audience know that they weren't done, they just needed to take 10 minutes. The stagehands came out and worked the equipment. Prince appeared on the balcony and talked to Manuela.

Prince returned, took up a guitar, and again tantalised the crowd with some jamming that turned into a familiar tune, this time "Joy In Repetition." It evolved into a lengthy segment of Candy Dulfer playing and Prince cueing the crowd to repeat "joy" again and again. He seemed to take particular joy in having them sing the line "soul psychedelicide." "Peach" followed, with Prince announcing that they were going to play it for 20 minutes. He had a guy come up and dance. Prince started calling ladies on stage. He made good on his promise to play "Peach" a long time. The dancers were escorted off backstage, and next was another funk offering that sounded like it was going to turn into "Days Of Wild." Instead, Prince sang a bit of "Johnny," with "Tell me, tell me, tell me what am I supposed to do?" followed by different lines. This turned

into a bluesy singing of "Alphabet St." over that same beat. A guy from the crowd was invited to the stage to showcase his dance moves as Prince took to some funky strutting around the stage, leaning back for the "oh-oh oh oh-oh-oh's" of a reprise of "Johnny." The Santana medley finished the set at around 3:00 am. The lights went off and Prince said his goodnight.

2 Mau 2002

Prince attends the funeral services for TLC's Lisa "Left Eye" Lopes in Lithonia, Georgia. She was killed in a car accident in Honduras at the age of 30. Other music stars in attendance included Janet Jackson, Whitney Houston, Bobby Brown, Timbaland, L.A. Reid, and Babyface. The funeral was open to the public, so about 9,000 fans filled the sanctuary at the New Birth Missionary Baptist Church.

14 May 2002

Release of *One Nite Alone...*, the first album delivered to NPG Music Club members after the club changed its format from monthly downloads to actual record releases (the first reported arrivals of the album were on May 15th).

Five of the tracks had previously been released to members of the music club. "Pearls B4 The Swine" was included in the "Ahdio Show" released on September 18th 2001. "A Case Of U," "One Nite Alone...," "U're Gonna C Me," and "Here On Earth" were released in the last instalment, January 17th 2002. Thus, NPGMC members had already heard half of the album before receiving the CD.

28 Mau 2002

Prince wins the lawsuit that Charlene Friend brought on him and Paisley Park Enterprises after his legal team proved he was the victim of a spiteful lawsuit. Friend went to court to clear her name after claiming her reputation was wrecked by an angry letter from one of Prince's attorneys, accusing her of trying to sell items that she had acquired by fraud or theft. Prince's attorneys argued the plaintiff had failed to prosecute her case, claiming Friend's name was never mentioned in the case, accusing her of being spiteful towards him. Authorities agreed and removed Prince and Paisley Park Enterprises from the case, leaving as a defendant only attorney Tracy Bransford Bullock who, by the time the suit went on trial, no longer worked for Prince or Paisley Park Enterprises.

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Following a one-month tour break, Prince launches a Canadian leg of the *One Nite Alone...* tour at the Orpheum Theatre, Vancouver. Having previously played only a few scattered concerts in Canada (eight shows on five tours), it was his first fully-fledged tour there. The tour lasted three weeks and took in nine concerts in nine cities, starting on the west coast of Canada and moving eastwards towards the Great Lakes area and the final shows in Ottawa and Montreal.

The backbone of the band remained the same: Renato Neto (keyboard); Rhonda Smith (bass); John Blackwell (drums); Greg Boyer (trombone); Maceo Parker or Eric Leeds (saxophone). Parker played saxophone at six shows. Not having played with Prince since 1996, Leeds replaced Parker at three shows. Boyer was absent for the first show, but played the remaining. Candy Dulfer didn't perform on the Canadian leg.

The repertoire underwent minimal changes for the Canadian leg. However, two songs were added, introduced towards the end of the tour: a funky instrumental with spoken words entitled "Prince And The Band" and a revamped version of "Days Of Wild" featuring mostly new lyrics.

31 May 2002

Concert at North Alberta Jubilee Auditorium, Edmonton, Canada.

2 June 2002

Concert at South Alberta Jubilee Auditorium, Calgary, Canada.

3 June 2002

Center of the Saskatchewan Center of the Arts, Regina, Canada.

6 June 2002

Concert at the Walker Theatre, Winnipeg, Canada.

7 June (am) 2002

Prince plays an aftershow at Le Rendezvous in Winnipeg, Canada. Focusing on guitar-oriented material, Prince kicked off the show with an instrumental jam with a groove not unlike that of "Soft And Wet." After some eight minutes of this jam, including saxophone, keyboard, and drum solos, Prince went into "Bambi," which showcased a great deal of jamming. After an ascending sequence of power chords, Prince launched into a cover of Led Zeppelin's "Whole Lotta Love" (from Led Zeppelin II, 1969), the first time he played it live. Prince delivered a convincing guitar solo and, at the end, displayed some distorted guitar work, which turned into the intro of a cover of Jimi Hendrix's "Red House," which showed off more of his guitar skills. Progressing to "Paisley Park," which also was more guitar-heavy than usual, Prince stopped singing the first chorus after the first line and cut the song short after the coda, telling the audience off in a joking manner about not being familiar with "Paisley Park," "You all are brand new, aren't you?". He then asked for requests, but turned down calls for "Gett Off" and "Come," preferring instead to play "The Cross." However, instead of singing the chorus and changing the lyrics to "The Christ," as he has done in recent years, he cut the song short before he reached the chorus. He instead launched into a bluesy rendition of Bill Withers' "Ain't No Sunshine," for which Eric Leeds delivered a passionate saxophone solo. Next was "Girls And Boys." Prince played the chords on his guitar, rather than on a keyboard for the song, which evolved into a mostly instrumental jam. The audience was engaged in singing a chant of "keep this party rollin'." "Six nigs united for West Winnipeg," Prince said as an introduction for the next song, kicking off a funky vamp. Leeds and Greg Boyer played the horn line to "It's Gonna Be A Beautiful Night" over it. Leeds also spiced up the jam with the horn line of "Housequake," prompting Prince's answer, "Tell me, who in this house know about the quake?". A bit of Bootsy Collins' "Psychoticbumpschool" (from Stretchin' Out in Bootsy's Rubber Band, 1976) was also incorporated. The jam ended with the horn section playing the coda of "It's Gonna Be A Beautiful Night." Prince and the band left the stage, as someone in the audience played a quick "Happy Birthday" with a trumpet in honour of Prince's birthday.

The band returned to the stage and John Blackwell launched into an extended "1+1+1 Is 3," which featured a great deal of jamming and had Leeds adding a line that sounded like his "Lines" (from *Times Squared*, 1991) as well as the horn part from James Brown's "Ain't It Funky Now" (a 1969 single by Brown). The audience also contributed to a chant of "it ain't over." For the last song, "Calhoun Square," Prince gave his all on the guitar. The set lasted a total of 80 minutes.

13 June 2002

Concert at the Hamilton Place Theatre, Hamilton, Canada.

15 June 2002

Concert at the Massey Hall, Toronto, Canada.

16 June 2002

Concert at the National Arts Center, Ottawa, Canada.

17 June [am] 2002

Prince plays a two-hour aftershow at Oliver's Pub at Carleton University, Ottawa, Canada. The exact content of the concert is not known, although it was reported that he performed Led Zeppelin's "Whole Lotta Love."

18 June 2002

The Canadian *One Nite Alone...* tour leg is brought to a close with a concert at the Centre Molson Theatre, Montreal, Canada. A live recording of "Days Of Wild" from the concert was released as a one-off single.

21 June 2002

The third annual celebration gathering, dubbed "Xenophobia," opens. Despite the fact that the definition of xenophobia is literally "a fear of strangers," the general theme of the week-long event was the breaking down of racial and ethnic stereotypes. For \$250 per person, participants were allowed to tour the Paisley Park recording studio, bear witness to seven concerts by Prince with invited artists performing as opening acts, and attend workshops and "Q&A sessions" with Prince's recording engineers, Femi Jiya and Joe Lipinski, musicians Sheila E., Maceo Parker, Eric Leeds, Renato Neto, Larry Graham, and John Blackwell. Each night Prince and Manuela were often spotted walking around and watching the opening acts from a couch at the rear of the Soundstage. Prince referred to the attendees as his "family" many times throughout the week.

Prince's performances on the first and sixth night were originally slated to be played at the Orpheum Theatre in Minneapolis, but they were moved to Paisley Park at last minute due to "logistical problems." The first three and penultimate gig were standing room only. Temporary seating was in place the other nights. Additionally, the first couple of shows were filmed with a solitary camera while the remaining gigs were filmed with several from various angles. Prince's set lists changed nightly (with the exception of the June 26th show which was more or less a reprise of the opener) and the week saw no less than 100 different songs being performed either solo or with the full NPG band. Much to the fans' delight, the sets were generally devoid of the standard "hits" that Prince has been playing in normal concerts over the past few years. Indeed, many of the tracks had never been performed live prior

(including "Empty Room," "When The Lights Go Down," "Soul Sanctuary," "Elephants And Flowers") or had not been played in many years (such as "Manic Monday," "Something In The Water (Does Not Compute)," "The Question Of U," "Gotta Broken Heart Again").

Maceo Parker was the opening act on the first night. Prince's set began at 11:45 pm. His long 220-minute set consisted of a regular One Nite Alone... tour show minus the piano medley. Prince was in a wonderful and relaxed mood from the very beginning and seemed to have a constant smile on his face. This was despite the fact that he appeared to be having trouble with his ear monitors during the first few songs; he motioned several times for the sound guys to turn them up. During "Xenophobia," he announced that if you "came to get your 'Purple Rain' on you were in the wrong house." The highlight was when he brought several fans onstage to dance during "1+1+1 Is 3" (during which he repeated the second verse twice) and "Love Rollercoaster." When he found out that one of the Japanese fans was named Tuna, he had a great time with that saying that Tuna had better "get funky" or he was going to "[P]ut him back in the can." An older gentleman made his way up as well and started to break dance and hump the floor as Prince laughed. The addition of "The Ride" after "Love Rollercoaster" was a deviation from the planned set list, and was extremely long at over 10 minutes. It contained fantastic guitar work from Prince and he also added a few lines from "Alphabet St." at the end. During "Strange Relationship" Prince asked if everyone liked the radio stations in Minneapolis. Of course, everyone booed. He then said he was looking for a name to call everyone at the celebration this week, finally deciding on "Surrender Land" and noting that this is because everyone should surrender their expectations throughout the week. Prince had the audience sing the entirety of "Raspberry Beret." The encore of "Joy In Repetition" was stunning, lasting over 10 minutes, and included a few lines from the new "Prince And The Band" toward the end.

22 June 2002

Sheila E. plays on the second "Xenophobia" celebration night. Intense thunderstorms from the day before had managed to flood the air conditioning system in the concert area. The combination of nearly 1,000 attendees and high humidity caused condensation to form on the floor, which made it very slippery.

Sheila played a two-hour set that featured many of her Prince-period classics, including "Sister Fate," "Holly Rock," "Hold Me," "Noon Rendezvous," "Oliver's House," "The Belle Of St. Mark," and "The Glamorous Life." She also included cover versions of Prince's "17 Days" and "Alphabet St.," as well as the "Transmississippi Rap" to the delight of everyone.

After Sheila's set, Takumi, Prince's guitar technician, announced that everyone would have to leave the Soundstage area for about 20 minutes so they could attempt to dry the floor. This upset many people who had waited in line for several hours to obtain the best spots closer to the stage. Everyone was fairly cooperative, however, as they filed out in to the Paisley Park parking lot. After a half hour or so everyone was let back in.

23 June (am) 2002

Prince's plays his second show at the "Xenophobia" celebration. He began at 12:25 am and played for approximately 70 minutes. The second night was announced as a pyjamas party and many fans complied with Prince's request. Similarly, all of the band members were dressed in pyjamas with the exception of Maceo Parker, who was in his customary suit. The concert was basically done as a piano lounge set of slower songs, more than likely due to the high temperature. It was one of the most laidback performances of the week and Prince spent most of the evening playing piano. Prince apologized several times to both the fans and Sheila for the problems with the air conditioning during his set.

The set was launched by an instrumental take on "Rainbow Children." None of the guitars were out on the stage and the keyboard and piano were situated in the middle. Next came "Power Fantastic," which was stunning. Towards the end of the song, Prince mentioned that they were going to make it a short night because he and the band were going to go see the new Tom Cruise movie Minority Report afterwards. He invited everyone along, saying, "I'm gonna be your date tonight. We're gonna play for awhile and then we're gonna go see a movie." "Extraordinary" and "Here On Earth" followed (the vocals were pretty low for the latter so it was hard to tell what song he was actually playing). "With You" really took the crowd by surprise and was orchestrated fully by the band. He sang it in falsetto, as he sang most of the songs during his performance. After the song, Prince gave a wicked smile, probably realising that he had just surprised most of the people in the room with the rare inclusion. "Pearls B4 The Swine" followed, as an instrumental, and Prince asked the audience if they knew what song he was playing. Everyone cheered, obviously familiar with the tune from One Nite Alone... (and the NPG Music Club download). After the first chorus, Prince made the band stop and they launched into a long cover of Donnie Hathaway's "The Ghetto," which consisted mostly of a chant of "the ghetto, talkin' about the ghetto." Prince once again added in some lines from the new song "Prince And The Band," boasting about how tight the band sounded together. Prince followed with a really jazzy, re-worked falsetto version of "When The Lights Go Down." The next surprise of the evening was "Sweet Baby," which was sung in its entirety. Surprisingly, nearly everyone in the crowd was singing the song as if it had been one of his biggest hits. "Strollin" saw Prince begin the first verse solo on piano, then singing it (along with the rest of the song) again with the band accompanying him. The song merged with "U Want Me," a new but similar-sounding song. A slowed-down, falsetto-sung, jazzy version of "Gotta Broken Heart Again" was next, sounding completely different than the studio track from 1980. He changed the lyrics from "the little things you said, the things you do to me in bed" to "the little things you said, the things you do to me instead."

Prince announced that the last song of the night would be a cover of Carole King's "You've Got A Friend" (from *Tapestry*, 1971), which he dedicated to Sheila E. She came out briefly and sang part of one of the verses with Prince, and he also turned the microphone over to a member of the audience, Donny English, to sing one of the verses. He winced a bit when the fan warbled through his section. Prince mentioned going to the movies again, but decided to play one more song.

"Pop Life." Prince closed the song by saying, "OK, this is a pyjama party and I want some popcorn. Who's coming to the movies? It's at the Chanhassen Theatre, *Minority Report*. Follow the white car." So a caravan of cars made the two-mile trek to the theatre, where Prince had rented out four screens for the attendees and the Paisley Park staff to see the film for free. He, Manuela, Larry and Tina Graham, and Sheila E. also stayed for the movie, which didn't begin until 2:20 am. He was even spotted in the lobby at the concession stand ordering "a small orange pop and small popcorn" (when told they were out of the orange soda he ended up with fruit punch).

23 June 2002

Victor Wooten plays an opening set on the third night of the "Xenophobia" celebration. He was followed by Prince, who played a 75-minute set starting at 11:25 pm. Everyone was relieved to feel that the air conditioning problem from the night before had been solved. The third night's performance was very high energy and funk-driven, especially compared to the evening before. Prince was noticeably frustrated with the sound on a couple of occasions, which may have been the reason why the show was rather short.

Prince and the band, including Kirk Johnson on percussion throughout and Larry Graham on bass for the first two songs, marched into the Soundstage Sign O' The Times-style from the back to begin with a nearly 20-minute version of "Days Of Wild." Graham Central Station's "The Jam" followed with Graham on vocals and extensive solos by the musicians. Rhonda Smith played Prince's keyboard during the first two songs. Things slowed down a bit with a mellow, bluesy version of "Dolphin," during which Prince let the audience sing the chorus. This led into a funky new arrangement of "Sign O' The Times," slowed down and more bluesy. "The Work, Pt. 1" was next, followed by a rockin' version of "Paisley Park" with the chorus sung by the fans. Renato Neto soloed for a few minutes thereafter, before Prince returned to the stage for "Peach." Several little kids were brought up onstage during the latter to dance, including Johnson's daughter. Prince led everyone in the chant of "It Ain't Over" as everyone marched out as they had came; this chant became sort of a de facto mantra of the fans and Prince for each succeeding night and was repeated numerous times in subsequent days.

24 June 2002

Norah Jones performs on the fourth night of the "Xenophobia" celebration. Her concert finished at 9:15 pm and Prince launched his concert 30 minutes later, playing a full-blown acoustic set, the first and only one he has performed to date. Many felt that this performance was the highlight of the Celebration. The stage set-up consisted of a chair, Prince's acoustic guitar, and Kirk Johnson's conga drums (he played on a few songs), and for most of the hour-long set Prince was illuminated only by a solitary spotlight. Prince's stepfather, Howard Baker, and half-brother Omar attended this show and all of the subsequent nights. It was also the first night that chairs were set up for everyone.

The acoustic set obviously included several songs that Prince has never played live before, including the opening "Don't Play Me." One of the many highlights of the show was a falsetto-sung cover of Led Zeppelin's "Whole Lotta Love." "7"

followed, with the audience singing louder than Prince. Then came "Tangerine" and "A Case Of U," the latter sounding different from the first concert. Another highlight was a complete version of "Pink Cashmere," sung beautifully in falsetto. Prince continued with a barely recognizable version of "One Kiss At A Time" that sounded about as different from the released track as can be. A bluesy "Alphabet St." followed, including a bit of The Beverly Hillbillies theme. Prince sang the first verse, but just spoke the remaining "excuse me baby" verse. "Girls And Boys" was next and then the traditional "Sometimes I Feel Like A Motherless Child," sung in falsetto. Next up was "The Truth," which included an extended portion with extra lyrics about the one-percent of the people on earth who have all the money. Prince also asked the audience if it minded that he substituted the words "MF" out of the song, and nobody objected.

Next up was a new bluesy song/jam, tentatively called "Telemarketers Blues." It featured Prince making up lyrics as he went along about how bothered he was when he gets telephone calls from telemarketers, bill collectors, and fanatics. He also mentioned that instead of swearing at them like he used to he just went out and got Caller ID. During one portion of this song someone from the audience yelled out "I love you Prince," to which he replied, "I love you too, but not the band," jokingly referring to U2. He then clarified his comment by saying, "Bono is pretty cool, though." A minute later he added, "That is a pretty cool thing to name your band. You get much love from everybody from it. "Next was the complete "The Other Side Of The Pillow," followed by an abbreviated (one verse only) "She Loves Me 4 Me." He interjected a cute line about wanting to call her but he could not remember her number, then he said, "Oh yeah, she lives with me now," which was obviously directed towards Manuela (who was watching from the rear). A random acoustic version of "Peach" followed, including the chant of "it ain't over" which got the audience involved. He joked with everybody that he had had a nightmare about everyone singing those few words over and over again. Kirk Johnson's daughter came onstage to dance again as well. Another surprise, "Wherever U Go, Whatever U Do" (one verse only) followed, and then one verse of "Forever In My Life." The audience sang almost the entire song as Prince sang backup. The acoustic set ended with "Last December," during which he had the audience sing the chorus.

Finishing the acoustic set at 10:45 pm, Renato Neto tinkled the piano keys during a 10-minute intermission while the technicians tore down the instruments and rearranged the stage. The second set of the night began when Prince came back on stage to jam with the rest of the band on a long instrumental piece that seemed to mix "Asswoop," "Strollin'," and "Take The A-Train." He then sat down at the keyboard and did a short piano medley that included portions from "How Come U Don't Call Me Anymore," "Diamonds And Pearls," "The Beautiful Ones," "Free," "Starfish And Coffee," "Sometimes It Snows In April," and finally, "Eye Love U, But Eye Don't Trust U Anymore." The latter was cut short by Prince in the middle of the second verse; it appeared that Takumi missed his cue to turn the page in Prince's lyric book, so he threw the pages off the stand and led the band in a long jazz jam. He walked around the stage for a minute, and then lay down on the floor under the keyboard and began to rap just about all of the lyrics to "Prince And The Band" from one of the sheet lyrics. The

song featured extensive soloing from the band members and the chorus of "c'mon, clap yo' hands for Prince and the band." A different instrumental from *Xenophobia* (also performed at the House of Blues aftershow in Los Angeles) was the encore and included alternating chants of "Bustin' Loose" and "Zzzz... Zzzz... xe-no-pho-bia." The second set lasted 45 minutes, closing at 11:40 pm.

25 June 2002

The fifth "Xenophobia" night is opened by Bernard Allison. During one of his final songs, he marched through the crowd to the back of the Soundstage, playing guitar continuously, to the platform where Prince was sitting with Manuela. In good fun Prince stood up and pretended to squirt water on Allison before he walked back to the stage.

Prince kicked off his set at 10:30 pm. Eric Leeds was spotted telling one of the sound technicians that "Prince didn't want horns tonight." Indeed, Prince played loud, heavy guitar on nearly every song and the set included many rarities. One of the video projectors was set up in the back of the Soundstage and broadcasted weird, psychedelic images over the audience and onto Prince's face and video screens.

The 115-minute rock-oriented set opened with Prince alone on stage, illuminated from the rear by a white spotlight and smoke. He launched into a scorching guitar clinic on Jimi Hendrix's "Voodoo Chile" for a couple of minutes before stopping to allow the band to get into place. An intense version of "Bambi" opened the show properly. He sang all of the verses and even had to refer to his lyric book for a portion. This segued into a 10-minute take on Led Zeppelin's "Whole Lotta Love." The first really big surprise of the evening was next, a full-blown version of "Something In The Water (Does Not Compute)," containing all of the lyrics and Prince playing the keyboard part on his guitar. It lasted close to 10 minutes. "How's my favourite audience in the world?", he asked at one point. Next, Prince picked up his symbol guitar and ripped into a guitar-laden version of "The Question Of U." He sang the first verse only before launching into a blistering guitar solo. He told the audience to "break it down" and began singing "The One" which included the chorus to Alicia Keys' "Fallin'." A long jazz jam followed, which seemed a bit out of place given the rest of the material. This was followed by "I Could Never Take The Place Of Your Man," which Prince drastically rearranged by slowing the tempo down by half and turning it into more of a blues song.

A soulful cover of Bill Wither's hit "Ain't No Sunshine" (from Just As I Am, 1971) was next, followed up with "She's Always In My Hair," an obvious crowd favourite. Former NPG band member Morris Hayes then joined the band, playing Prince's keyboard on "The Ride," "Alphabet St.", and a lengthy blues piece that followed. In the middle of "The Ride" he asked, "I got one question for you" and then fell back from the microphone like he couldn't possibly ask it. He teased the crowd a couple more times and finally asked, "Do you like the piano?" Of course everyone shouted back "yes." So he held up the index finger on his right hand and moved it up and down, then said, "Do you like it when I do this to the piano?" Again, a big cheer from the audience. So he took it further and held up two fingers. "Do you like it when I take two fingers and tickle the piano keys?" More screaming and hollering followed,

causing Prince to stop the music. "I don't know where y'all's mind is at - tsk tsk. I was just trying to intro his solo" (indicated Hayes). The main set concluded with a lengthy jam on two surprise inclusions: full, complete versions of "Elephants And Flowers" and "All The Critics Love U In New York." Prince had the audience repeat the chorus to the former several times near the end, and during the latter many audience members were brought up onstage to dance. At one point, a fan on stage was freaking with Damon Dickson off to the side. Prince stopped the music completely and said, "Don't y'all embarrass me over there now! I mean, you don't even know her like that! And she don't even know you like that!" He then returned to the rock theme with absolutely blazing versions of "Beautiful Strange" and "Calhoun Square," which was the encore. At the conclusion Prince simply took off his guitar, threw it to the ground, and walked off the stage.

26 June 2002

Musiq (also known as Musiq Soulchild) plays on the sixth "Xenophobia" night. Prince followed him, at 10:50 pm, playing an 155-minute set. This was the second of the two shows originally scheduled for the Orpheum Theatre in Minneapolis. After Prince's performances the previous three evenings it was a bit of a disappointment. This was more so because it was essentially another run-through of the One Nite Alone... tour set, not because of the quality of Prince's performance. There was speculation that Prince played this show twice so it could be filmed by multiple cameras. Eric Leeds and Najee replaced Maceo Parker on saxophone for the final two nights of the celebration. In the audience at the show were Morris Hayes, Geneva, Kip Blackshire, Jellybean Johnson, the lead singer from Mint Condition, and Rachelle Ferrell.

The show opened with both Najee and Leeds playing saxophone solos from the rear VIP areas of the Soundstage (the far corners). There was also slightly different instrumentation to "Rainbow Children." The one new addition to the set was a complete, full-band version of "Money Don't Matter 2 Night" after "Muse 2 The Pharaoh." Prince allowed the audience to sing the chorus during the former. "Xenophobia," incorporating "Bustin' Loose" chants, saw Prince preaching about religion, going off for almost 10 minutes in the middle of a funky groove about how everyone in the room needed to agree that Jesus Christ is the Son of God. A few fans were so offended that they got up and left during this part. Prince threw in the "who in this house knows about the 'quake?" chant and horn line from "Housequake" several times during "1+1+1 Is 3." Prior to "The Other Side Of The Pillow" he asked the NPG what their definition of "cool" was. Rhonda Smith just pointed towards him, to which Prince replied, "The paycheck's still the same!" Prince went on to mention that his definition was Miles Davis and told everyone, imitating Davis, a story about how he had tried to give Prince a real ugly belt, which he refused because it was so bad. He said it might have worked, if he were a wrestler. Prince didn't want it, but also didn't want to hurt Davis' feelings, so he said, "You know Miles, belts just aren't really my thing." Miles retorted, "E.U. then!" Prince said to us, "I'll leave it up to you to figure out what the F stood for. I'm thinking,' 'Forget you' so if you were thinking something else, it says more about you than it does me." Everyone seemed to get a real kick out of this. "When You Were Mine" was also

pretty funny; Prince attempted to have the audience sing the second verse twice, but both times it couldn't get it right. He finally gave up and after getting the audience to clap their hands to the beat said, "That's your part, now let me do mine!" and sang the rest of the song on his own. "The Everlasting Now" concluded the main set (first verse only).

The encore, with Smith on Prince's keyboard was a 25-minute jam. The first portion, dubbed the "Soul Child" jam, utilised the beat from "The Everlasting Now" and included the second verse of the song and portions of James Brown's "Talkin' Loud And Sayin' Nothing." Musiq and Larry Graham guested during this portion of the show. The "it ain't over" chant also reappeared. After several minutes of this it turned into "Days Of Wild."

27 June 2002

The final night of the "Xenophobia" week is opened by Rachelle Ferrell. Everyone in attendance was given a CD single containing a live version of "Days Of Wild" from the Montreal One Nite Alone... tour stop on June 18th, which had been played over the PA several times during the week. Many people also received a free "4" pin or GCS2000 key necklace while standing in line outside.

28 June (am) 2002

Prince plays his final concert of the "Xenophobia" celebration, starting at 12:05 am. Most fans felt that the closing show was going to be special, and no one left disappointed. The 125-minute show began with Najee walking onstage playing a flute solo. He went to Prince's keyboard (moved to the centre of the stage) and sat down while continuing. A couple of minutes later Prince walked out to Najee, massaged his shoulders a bit, and bid him adieu. The first six songs of the night were performed solo by Prince at the piano: "One Nite Alone...," "Adore," "I Wanna Be Your Lover," "Do Me, Baby," "Condition Of The Heart," and "U're Gonna C Me."

The band then joined him and Prince began to sing the first couple of lines to "Empty Room." The audience, who had been sitting down until this point, rose to its feet and gave the loudest ovation of the entire week. Prince appeared to be a bit taken aback, so he stopped and said, "Y'all ain't ready for that yet!" He went on to explain the lyrics about breaking up with a woman, finding a strand of her hair, taping it to a window, etc. He then performed the entire song on piano. Interestingly, all of Prince's guitar parts were replaced with Najee's flute solos. The show then continued with "How Come U Don't Call Me Anymore" and "Nothing Compares 2 U." After a short speech he launched into a funky, instrumental piano jam on "People Without" that turned into a full version of "Shake!". Several audience members were brought up to dance. Following the first verse of "Shake!", Prince sang the first verse and chorus to "Automatic," then went back to the rest of "Shake!" playing it to conclusion. He then asked if there were any singers in the house, and chose a female NPG Music Club member (Connie Castillo) to come up and sing, saying, "I'm gonna just play a song and you sing it." Prince referred to it as "Karaoke Night at Paisley Park." He showed her his lyric book, asked if she knew the song, if she was nervous. He got a laugh out of the audience when she said, "No" and he replied, "Not as nervous as I am!". The band launched into "Manic Monday," only the

second time he has ever played it live, which really shocked the crowd. The fan sang the entire song perfectly. In fact, Prince looked surprised and a bit amazed at how well she did. Afterwards Prince said, "That deserves a hug" and proceeded to give her a big one. A beautiful, full version of "Soul Sanctuary" followed, with The NPG accompanying Prince as he played the piano.

At this point Prince, who was very emotional and looked to be on the verge of tears, asked for all of the lights to be turned off. He began singing the vocal version of "God" which turned into "God (Love Theme From Purple Rain)." This lasted well over 15 minutes and featured a sax solo from Najee and vocal freestylings on the "God made you, God made me" portion from Kip Blackshire, Musiq, and Rachelle Ferrell, as well as from the entire audience. At one point Prince took a pause and asked, "Did you ever have a moment that you wanted to last forever? Well, I'm having one right now." The lights were then turned on and the entire band launched into "Last December," again with the audience singing the chorus along with Prince. It was the only time that Prince picked up his guitar during the evening. Everyone then left the stage for a few minutes before beginning the encore with "Purple Rain." The music to "The Greatest Romance Ever Sold" kicked in, but Prince sang an extremely funky version of "Anna Stesia" over it instead. He asked everyone to very carefully push their chairs to the sides of the Soundstage to clear a makeshift dance floor. The final jam of the week lasted nearly 25 minutes and featured Larry Graham, Musiq, Rachelle Ferrell, her brother, and her guitar player. Prince told everyone that they could stay and "party 'til the sun comes up," and added that he would be doing the same (in reality, security cleared everyone out of Paisley Park around 3:00 am as "Goodbye" was played over the PA). He finished the performance by repeating the opening lines from The Rainbow Children, "With the accurate understanding of God and his law they went about the work of building a new nation: The Rainbow Children."

Late June 2002

"She Loves Me 4 Me" is released to US radio. The song peaked at number 31 on the Adult R&B chart in R&B Airplay Monitor, a sister publication of Billboard.

5 July 2002

Prince attends Norah Jones' concert at the Palais Royale in Toronto.

6 July 2002

Prince jams onstage at the Blues On Bellair club in Toronto. The regular jam that night included a set by the Jerome Godboo Project, featuring Prakash John (who has worked with Lou Reed and Alice Cooper) on bass, his teenage son Jordan on drums, John Daly on guitar, and blues singer Jerome Godboo. They were beginning their second set when Prince, Manuela, and a bodyguard arrived by black limo. They sat at the back for a while, and after about 15 minutes the bodyguard came up and said something. Prince came onstage and took the guitar. He proceeded to play rhythm guitar on a number or two. He also joined them during their third set, shortly after midnight, playing a 20-minute blues number, with Prince directing the band.

25 July 2002

Prince together with New Boston Garden and concert promoter BACI Management are tried in Boston in a Brockton District Court hearing, regarding a \$40,000 lawsuit that was filed in 1999 by Donna Avellino from Easton who claimed to suffer from hearing loss following a Prince concert at the FleetCenter in Boston on June 18th 1997. Superior Court Judge John P. O'Connor Jr. ruled the plaintiff's hearing loss may have been related to the concert, but the judge said that there was not enough of a connection between the concert and the hearing loss. Prince did not show up for the trial.

25 July 2002

Prince attends the show by the hip-hop touring package Smokin' Grooves at the Target Center in Minneapolis. The tour featured Lauryn Hill, Outkast, and The Roots.

3 August 2002

Prince attends a concert by Maxwell at the Hummingbird Theatre in Toronto, Canada.

4 August 2002

Remaining in Toronto, Prince takes in Lenny Kravitz's concert at the Centre Molson Theatre. He was accompanied by Manuela and a bodyguard.

27 August 2002

The NPG Music Club retail begins to sell a single of "Days Of Wild," attributed to Prince and The NPG. The CD includes three tracks: "Days Of Wild (Single Edit)," "Days Of Wild (Concert Mix)," and "1+1+1 Is 3." "Days Of Wild" was recorded in Montreal, June 18th 2002, on the *One Nite Alone* tour... (the "single edit" is just an abbreviated version of the full-length "concert mix" recording of the song). "1+1+1 Is 3," meanwhile, originates from the Lakeland, April 6th 2002, show. This recording of "1+1+1 Is 3" is the same as the one on *One Nite Alone... Live!*

12 September 2002

Prince attends the opening of Denzel Washington's new film *Antwone Fisher* in the Roy Thomson Hall at the 27th Toronto Film Festival.

30 September 2002

Prince throws a *One Nite Alone... Live!* listening party at Jimmy's Uptown in New York. Although the party was set for 8:00 pm until midnight, Prince didn't arrive until 11:30 pm, an hour after Mick Jagger had come and gone without ever leaving his limo. Prince wanted a section of the upstairs room cordoned off and Jimmy's A-list friends, including Ed Norton, Salma Hayek, Norma Kamali, John McEnroe, and Abel Ferrera, moved from their tables. Prince spoke with, amongst others, Musiq Soulchild, Doug E. Fresh, Me'Shell NdegeOcello, and George Clinton.

1 October 2002

Prince files a copyright infringement lawsuit against Seattle webmaster Matthew Lankford, claiming that his Me'shell Ndegeocello fan site FreeMyHeart.com had posted downloads to unauthorised songs. Lankford denied the claim, saying all he

did was linking directly to upwards of 50 recordings from other websites. Prince was seeking damages of \$150,000 per song. According to Prince's lawyer Jerry Blackwell, Lankford had both sound files and links to other sites and some of those links were to other sites that he directed and controlled.

2 October 2002

Prince holds another *One Nite Alone... Live!* listening party, this time at a club called Collection in London. He arrived at about 11 pm, heading for an upstairs VIP section.

3 October 2002

Following a three-month tour break, Prince kicks off the European leg of the *One Nite Alone...* tour with the first of three shows at Carling Hammersmith Apollo, London, England. The concert featured "Bambi," "I Wanna Be Your Lover," "Do Me, Baby," and "Empty Room," all of which were rarely played on the tour. An afterparty was planned for Mayfair Club, but bouncers at the club announced that it had been cancelled. Instead, at 1:30 am, a new location was announced, The Click. Admittance was free for NPG Music Club members. Prince was there, remaining in the VIP section. DJ Dudley D. played some tracks from *One Nite Alone... Live!*

The One Nite Alone... tour was Prince's first European trek since two 1998 tours in support of The NPG's Newpower Soul. The tour covered 20 shows in 11 countries, including Italy, where Prince had not played since 1990 due to legal complications. The tour also saw Prince's first shows in Norway since 1993 and the first in Ireland since 1995. As in the US and Canada, the tour focused on smaller-sized venues, mostly theatres, with excellent acoustics. Tickets sold out very quickly.

The band remained intact from the previous legs of the *One Nite Alone...* tour. Saxophone player Candy Dulfer participated in the entire tour, while Maceo Parker and Eric Leeds alternated, each playing roughly half the European tour. The line-up was the following: Renato Neto (keyboard); Rhonda Smith (bass); John Blackwell (drums); Greg Boyer (trombone). Candy Dulfer (saxophone), Maceo Parker or Eric Leeds (saxophone). DJ Dudley D. did some scratching during the bulk of the shows. In addition, Kirk Johnson played percussion during four shows and Sheila E. played percussion during two shows.

The focus of the show shifted somewhat in Europe as Prince backed off a bit from *The Rainbow Children* and the more recent material in favour of a slightly broader presentation of his vast body of work. He introduced several Prince classics such as "Pop Life" and "Housequake," but also less predictable material like "All The Critics Love U In New York" ("New York" of the title was normally replaced by the name of the city or country hosting that night's show), "Gotta Broken Heart Again," "Strollin'," "Power Fantastic", and, perhaps most notably, the unreleased hardcore fan favourite "Empty Room." The reception was overwhelming, as the show pleased both critics and fans.

The structure of the set list loosened up a great deal, allowing for more spontaneity, with the result that each show was different. Thus, it is very difficult to describe a typical set because it changed nightly. The repertoire was substantially overhauled. Some of the songs that had been an integral part of the show were removed or played with much less regularity than previously. *The Rainbow Children* tracks "Muse 2 The

Pharaoh," "Mellow," and "Family Name" were played during roughly half of the shows. This was also the case with "Xenophobia," while "Avalanche" only made one appearance. On the other hand, Prince made "The Work, Pt. 1" and "The Everlasting Now" permanent inclusions; the former was not played at all on the US/Canadian legs, while the latter was included on a few rare occasions in the US and Canada.

As in the US and Canada, "Rainbow Children" opened the show, but three European concerts saw a completely different beginning. One show was launched with Prince at the piano for "Delirious," a second concert with a mini-set with Prince accompanying himself on acoustic guitar, and a third with a piano segment. Following these unusual openings, the set returned to "Rainbow Children" and the normal sequence of songs.

"Muse 2 The Pharaoh" followed on from "Rainbow Children" like in the US and Canada, but Prince sometimes dropped the song in favour of "Pop Life," occasionally playing both "Muse 2 The Pharaoh" and "Pop Life." The early segment of the show, from "Muse 2 The Pharaoh" or "Pop Life" until the trio of songs "Mellow," "1+1+1 Is 3," and The Ohio Players' "Love Rollercoaster," was quite loose, featuring between two and five songs chosen from "The Work, Pt. 1," "Extraordinary," "Xenophobia," "Money Don't Matter 2 Night," "A Case Of U," and "Purple Rain."

The subsequent segment included several numbers not played in the US and Canada: "Housequake," "D.M.S.R.," James Brown's "Get Up (I Feel Like Being A) Sex Machine," "The Ride," "Strollin'," the new song "U Want Me," "Gotta Broken Heart Again," and "The Other Side Of The Pillow." The show then returned to the format of the US/Canadian legs with "Strange Relationship," The JB's "Pass The Peas," and "When You Were Mine."

The next segment was new since the US and Canadian legs. Prince chose from five of his own songs, "Bambi," "Something In The Water (Does Not Compute)," "Sign O' The Times," "The Question Of U," "The One," and three covers, Alicia Keys' "Fallin'" (from Songs In A Minor, 2001), Led Zeppelin's "Whole Lotta Love" (from Led Zeppelin II, 1969), and Paul Desmond's '60s jazz standard "Take Five" (made famous by the Dave Brubeck Quartet of which sax player Desmond was a member). This portion of the show featured between one and seven of the eight songs, with "Sign O' The Times" being the most frequent selection. The ending of the main set was the same as previously: "Family Name," "Take Me With U," "Raspberry Beret," and "The Everlasting Now."

The piano segment usually included between five and 10 songs. Most commonly played were "Adore," "Diamonds And Pearls," "The Beautiful Ones," "Nothing Compares 2 U," "The Ladder," and "How Come U Don't Call Me Anymore." Prince left out the piano medley once in Europe.

The piano repertoire was expanded with 10 tracks since the US and Canadian shows: "Delirious" and "Automatic," "The Ladder," "The Ballad Of Dorothy Parker," "Shake!", "Power Fantastic," "U're Gonna C Me," "Empty Room," the new "Eye Love U Baby, Like U Have Never Known" (tentative title), and a cover of Jerry Lee Lewis' "Whole Lotta Shakin'." At the same time, eight songs performed in the US and Canada were dropped altogether from the piano medley.

The European tour introduced an acoustic guitar set,

which opened one concert and replaced the piano segment during another show. The guitar set included "Alphabet St.", "Elephants And Flowers," "7," "Pink Cashmere," "One Kiss At A Time," "Don't Play Me," "The Truth," "A Case Of U," and the unreleased "Telemarketers Blues," which Prince introduced during the "Xenophobia" celebration concerts.

The encore segment was also changed a great deal from the previous shows. In Europe, it featured one to five songs, with "Days Of Wild," "Anna Stesia," "All The Critics Love U In New York," "A Love Bizarre," and "Alphabet St." being the most frequent inclusions. The latter song occasionally evolved into a jam with the theme song from the US '60s television series *The Beverly Hillbillies*. The song is actually called "The Ballad Of Jed Clampett" and was composed by country musicians Lester Flatt and Earl Scruggs. Less common were "Peach," "Joy In Repetition," "America," "Prince And The Band," and Parliament's "Flash Light."

4 October 2002

Second concert at Carling Hammersmith Apollo, London. The set included a one-off performance of "Power Fantastic." There was an afterparty at the Embassy room. Prince attended but remained in a sealed-off VIP section. Some of the band members mingled with the audience. DJ Dudley D. played the music.

5 October 2002

Third concert at Carling Hammersmith Apollo, London. The concert featured an acoustic guitar set comprised of "Don't Play Me," "7," "Pink Cashmere," "One Kiss At A Time," and "Telemarketers Blues."

6 October (am) 2002

Prince plays an aftershow at The New Marquee, a newly opened London club. Famous as a music venue in the West End of London for decades, the Marquee club had recently moved to brand-new premises right in the middle of a shopping mall.

At around 2:00 am, John Blackwell started the set with a percussive beat over which Renato Neto started playing keyboard and Prince guitar. The number turned into a jazzy instrumental featuring multiple guitar and keyboard solos, ending with a drum solo. It was immediately followed by "Automatic," which Prince started on guitar. Retaining the groove of "Automatic," the song segued into "Shake," which evolved into a lengthy jam with several horn solos. "Take it to E, y'all," Prince cued for a key change halfway trough the song, which was also the cue for Rhonda Smith on bass to copy the guitar lick that Prince was playing. The ensuing jam had the horns incorporate lines from both Brass Construction's "Movin" (from Brass Construction, 1975) and Bootsy Collins' "Psychoticbumpschool." Then came a version of "Dolphin" for which the crowd provided the chorus vocals although quite a few had trouble remembering the lyrics. The song ended with Prince improvising on guitar a bit, before launching into a blistering version of "Sign O' The Times," which included scratching by DJ Dudley D. The audience took the lead voice on the second verse. After this, Prince started beatboxing a beat, which Blackwell copied on drums before Prince began singing the chorus of "Tamborine." "I just wanted to check and see if the funk was in here," he said, before cueing a key change by

Dancer." This turned out to be more of a short instrumental jam, with Prince inserting chants of "Sexy Dancer" here and there. After a drum solo by Blackwell, the band went into "The Work, Pt. 1," which saw Prince passing over the microphone to a female audience member that provided powerful vocals towards the end. The horns introduced the lick of James Brown's "Soul Power" (from *Revolution Of The Mind*, 1971), after which Prince sang some of the lyrics. Also included was a bit of "Ain't It Funky Now." The audience contributed a chant of "I got a lotta work to do." Next was a Go Go-style jam with a "Bustin' Loose" chant, which evolved into a jam based loosely around "Johnny," complete with "ah-oh-oh" chants. Prince left the stage after an hour, ignoring shouts of an encore.

7 October 2002

First concert at Carling Apollo, Manchester, England. "Empty Room" was played. An afterparty was held at a club called Life.

8 October 2002

Second concert at Carling Apollo, Manchester, England.

10 October 2002

Concert at Point Depot, Dublin, Ireland. The show included the only performance of "D.M.S.R." on the tour.

11 October (am) 2002

The second aftershow of the European tour takes place at Spirit, Dublin. The gig was announced over the PA at the Point Depot concert. NPG Music Club members were left in ahead of everyone (entry was free to members). There were between 500 and 800 people in attendance.

The aftershow began at 1:45 am with an instrumental jam with just Renato Neto and John Blackwell onstage for the first few minutes before Prince and the rest of the band hit the stage. The jam was frenzied and fast-paced. This was followed by "Joy In Repetition." Prince was very relaxed, smiling and getting the audience to participate. At one point during "Joy In Repetition," he held up a Bible that the hotel had in one hand, then in his other hand he held up his Bible and said how strange it was the text differed from one version to another. Prince gave the hotel Bible to a member of the audience and had her read a passage, which in turn he quoted from his own Bible. The audience didn't seem to appreciate the preaching, but he moved on quickly and sang the song and played his guitar. An instrumental jam followed, going into "A Love Bizarre" and "All The Critics Love U In New York." He continued with a full-length rendition of "Prince And The Band." "Dolphin" closed the set, but Prince and the band returned for a guitarheavy "Calhoun Square."

Prince left the stage for 10 minutes, only to return once more to finish of the set with an extended 20-minute workout on "Peach." Blackwell's drums pounded through the club and everyone could "feel" the man. Prince added some "It Ain't Over" chants. The aftershow ended at 3:10 arn, lasting around 75 minutes (without breaks).

13 October 2002

Concert at Festhalle, Frankfurt, Germany. An afterparty was held at 190east with Prince in attendance. He remained mostly

in a closed-off VIP section. Some tracks off *One Nite Alone... Live!* were played.

15 October 2002

Concert at Ahoy, Rotterdam, The Netherlands. An afterparty was held at Nighttown, where DJ Dudley D. played some tracks. Prince and the band attended and danced on the small stage for a while. No performance was planned.

16 October 2002

Concert at CCH Hall 1, Hamburg, Germany. An afterparty was held at the Mojo Club. Prince and the band members showed up at around 1:45 am. Tracks from *One Nite Alone... Live!* were played.

18 October 2002

Concert at Sportpaleis, Antwerp, Belgium. The set included the rarely performed "Get Up (I Feel Like Being A) Sex Machine," "I Wanna Be Your Lover," and "Do Me, Baby." An Antwerp club called Red & Blue housed the afterparty. Prince arrived at 12:45 am, remaining at the club for an hour. Other members of the band as well as Manuela also attended. DJ Dudley D. took over the DJ booth and played some remixes amongst tracks from *One Nite Alone... Live!*

19 October 2002

Concert at ICC, Berlin, Germany.

20 October 2002

Remaining in Berlin, Prince attends a concert by Bruce Springsteen at the Velodrom Stadium in Berlin. Having been invited by Springsteen, Prince watched the show from the side of the stage, standing with Springsteen's manager Jon Landau.

21 October 2002

Concert at Konserthuset, Oslo, Norway. The show started unusually with "Delirious." Several rarities were played, including "Get Up (I Feel Like Being A) Sex Machine," "Bambi," "Whole Lotta Love," "Something In The Water (Does Not Compute)," "Sign O' The Times," "The Question Of U," "The One," and "Fallin'." An afterparty was held at a club called Smuget. Prince showed up but left very quickly after someone took a photograph. Tracks from *One Nite Alone... Live!* were played.

55 October 5005

Concert at Annexet, Stockholm, Sweden. There was an afterparty at Debaser, but neither Prince nor any of the band members showed up. DJ Dudley D. was there, taking care of the music.

24 October 2002

Concert at Kongres & Kultur Center, Aalborg Hall, Aalborg, Denmark. The concert began with a piano set, which incorporated "U're Gonna C Me."

25 October 2002

Concert at Falkoner Salen, Copenhagen, Denmark. Prince launched the concert with an acoustic guitar set, including the rarely performed "Elephants And Flowers," "Don't Play Me," "The Truth," and "7."

26 October (am) 2002

Prince plays an aftershow at Vega, Copenhagen. Prince and the band walked on stage in the dark at 1:40 am and started playing right away. The guitar was very loud and Prince opened with a bit of Jimi Hendrix's "Who Knows." He yelled for the soundboard guy to turn his guitar up even louder, "I wanna feel the guitar." He also inserted snatches of Hendrix's "Voodoo Child (Slight Return)." Continuing in the guitar mode, "Bambi" and Led Zeppelin's "Whole Lotta Love" were raw and loud, with long solos. Prince was obviously letting off some steam as he was sweating a great deal and screaming when he sang. The tempo slowed down for "The Question Of U," which Prince sung with passion. He then started singing "The One" over the beat. The band fell in gradually. Prince's vocal stood out naked and clear, backed by some delicate organ playing by Renato Neto. Prince took the guitar, still to the same beat, and used the wah-wah pedal to insert a few lines of Alicia Keyes' "Fallin'," while singing the words along with the guitar lines. The band then added some jazz flavour to the funk by playing Paul Desmond's "Take Five." This led to Prince, now on Rhonda Smith's bass, playing a version of The Ohio Players' "Skin Tight," which included some incredibly funky horn parts and a trombone solo by Greg Boyer. Besides Boyer, the horn section for the night included Candy Dulfer and Eric Leeds. Prince continued with a snippet of the "777-9311" bass line, just to show off on the bass a little bit. He also played bass on "Hair." Prince then switched back to the guitar and the band started grooving in a hard rocking way which led to some chants, "One more jam, for Prince and the Band" and "Copenhagen, we'll be shakin'," etc. The "Prince And The Band" jam evolved into a raunchy 10-minute "Peach" with plenty of soloing and chanting. "All The Critics Love U In New York" was renamed to fit Denmark (despite the fact that some critics did not love Prince's show). The show ended, and Prince said, "We love you, thank you for supporting us."

The lights went out and the DJ started spinning The NPG's "Return Of The Bump Squad." People were still chanting at the top of their lungs and clapping and stomping their feet, so after a few minutes Prince came out on the stage again in the dark and started rapping the new song "Prince And The Band" over The NPG record. The band then came on stage too, wrapping up the show with a full long version of "Dolphin" with Prince one last time rocking the house with his loud, wild, and powerful yet funky and refined guitar playing. Prince said, "We are the New Power Generation. Thank you all for listening," and left the building.

27 October 2002

Concert at König-Pilsener Arena, Oberhausen, Germany. The piano set included "Eye Love U Baby, Like U Have Never Known." The concert featured rare performances of "The Question Of U," "The One," "Fallin'," and "Take Five."

28 October 2002

Concert at Le Zénith, Paris, France. The set included the only European tour performance of "Prince And The Band"

29 October (am) 2002

Prince plays an aftershow concert at Le Bataclan, Paris. The show was announced a week beforehand through the NPG

Music Club website and unlike regular aftershows, where Music Club members got in without charge, \$100 tickets had to be bought in advance.

The start of the concert was peculiar, as Prince came on and just laid on his back while there was a piano and drum jam, followed by a drum solo and a jam with the horns section. Then Prince "awoke" and launched a guitar jam with a "good morning to you" chant. He clearly was in a "rock guitar" mood and proceeded with "Bambi" and "Whole Lotta Love." Then came "Family Name" and "Something In The Water (Does Not Compute)." The next songs were played uninterrupted, in sequence: "The Question Of U," "The One," "Fallin'," "Take Five," and "Ain't No Sunshine." The concert continued with "She's Always In My Hair" and "Peach," which featured a nice horn part and a keyboard sample. "Peach" also had a solo by Greg Boyer as well as an "it ain't over" chant and a bit of "Shake!" thrown in. Candy Dulfer provided a saxophone solo. Prince changed gears from rock to funk with James Brown's "I Don't Want Nodody To Give Me Nothing (Open Up The Door I'll Get It Myself)," which merged with "The Work, Pt. 1." Prince grabbed a bass and continued with "777-9311," inserting snippets of "The Stick" and "The Walk," before moving on to a trio of funk classics, "Hair," "Brick House," and "Skin Tight." They continued with "Cool," which included some jamming on the bass by Prince and snatches from "2 Nigs United 4 West Compton" and Dulfer's "Sax-A-Go-Go" (from her Sax-A-Go-Go album, 1992).

After a break, the band returned for some further jamining and a bit of "All The Critics Love U In New York" with Prince at the keyboard. Renato Neto joined in after a while. John Blackwell played a drum solo, which was followed by "Alphabet St." with a bit of *The Beverly Hillbillies* theme incorporated. The audience took part in "Johnny," chanting, "NPG in the motherfuckin' house." However, Prince didn't like this and changed it into "NPG in this funky house." Next up was "All The Critics Love U In New York," which was changed to "All The Critics Love U In Paris." Prince added a chant of "body don't wanna quit, need another hit." They proceeded with a rearranged "Dolphin" and the Santana medley.

Another break ensued, after which Prince and the band played "Come On" with Prince on keyboard and Blackwell on drums. Neto eventually took over the keyboard and Prince launched a "party 'til the sun comes up" chant. Then came a slowed-down version of "Housequake" with a chant of "it's time to get funky." Following a saxophone solo by Maceo Parker and an outro, it was all over. Apparently, "Prince And The Band" was going to be played afterwards (the lyric book was set up), but all of a sudden the crew started breaking up the stage.

30 October 2002

Concert at Hallenstadion, Zurich, Switzerland. "Whole Lotta Shakin" and a medley of "Automatic" and "Shake!" were played. An afterparty took place at Kaufleuten.

31 October 2002

Concert at Palatucker, Milan, Italy.

2 November 2002

Prince finishes the *One Nite Alone...* tour of Europe at the Ahoy, Rotterdam, The Netherlands. "Flash Light" was played for the only time on the tour.

3 November (am) 2002

Prince plays an aftershow at Nighttown, Rotterdam. Like with the Bataclan show four days earlier, \$100 tickets had to be bought in advance for the concert. The concert began with a soundcheck, which had Prince doing some "one-two" testing at the microphone. The set began with an instrumental jam with Prince on guitar. He moved on to play some percussion with Sheila E., before returning to the guitar. He closed the jam with some bass playing. Then came "Whole Lotta Love," which featured Prince and Candy "duelling" on guitar and saxophone. Next came "Family Name" and a guitar-oriented segment of "When You Were Mine," "Bambi," and "The Question Of U" going into "The One," a bit of "Fallin" and "Take Five." Following a drum solo, there was a 20-minute break.

The concert resumed with "Soul Power" featuring a "Rotterdam, we come to jam" chant and solos by Neto and Dulfer. The funk continued to flow with a bit of "1+1+1 Is 3" and a solo by Greg. Then Sheila E. took over on percussion and leading the crowd in chants, including "Can't get enough of that funky stuff" and "Feel like bustin' loose." "Alphabet St." was next, before Prince launched an instrumental jam which gave Candy a chance to solo. Prince yelled out "two nigs united for west Rotterdam!" The concert continued with "Dolphin" and "Calhoun Square," before the set closed with "Beautiful Strange." Prince threw down the microphone, threw his guitar in the air and left (he seemed upset about something). It was a somewhat odd ending to a wonderful show.

15 November 2002

Prince takes the *One Nite Alone...* tour to Japan, launching a nine-date tour at Kokusai Forum Hall, Tokyo. The tour was actually the most extensive tour of Japan that he had undertaken, having previously played four shows in 1986, eight in 1989, five in 1990, four in 1992, seven in 1996.

The show and band remained the same as in Europe and there were only a few set list modifications made for the Japanese tour. As in Europe, the piano segment usually included between five and 10 songs, but one concert in Japan featured only one song and another Japanese show two songs in the piano medley. Most commonly played were "Adore," "Diamonds And Pearls," "The Beautiful Ones," "Nothing Compares 2 U," "The Ladder," and "How Come U Don't Call Me Anymore." Prince left out the piano segment four times in Japan.

Two Japanese shows included Prince's take on Nikki Costa's "Push And Pull" (from the *Blow* soundtrack and Costa's *Everybody Got Their Something*, both from 2001). One show in Japan included the Santana medley after "When You Were Mine," while another Japanese concert skipped "When You Were Mine" in favour of a unique segment: Graham Central Station's "Hair" / "777-9311" / "The Stick" / Graham Central Station's "Water" (from *Ain't No 'bout-A-Doubt It*, 1975) / The Commodores' "Brick House" (from *Zoom*, 1977). The encores in Japan were similar to Europe, with the exception of the addition of "Last December," which closed three shows and opened the encore portion once. "A Love Bizarre," "All

The Critics Love U In New York," "Alphabet St.," and "Last December" were the most frequent encore selections.

17 November 2002

Concert at Act City Hall, Hamamatsu, Japan.

18 November 2002

Concert at Budokan, Tokyo, Japan.

19 November 2002

Concert at Budokan, Tokyo, Japan.

21 November 2002

Concert at Koseinenkin Hall, Sapporo, Japan.

22 November 2002

Concert at ZEPP, Sendai, Japan.

24 November 2002

Shipping of *One Nite Alone... Live!* to NPG Music Club members begins. The three-CD set contains over three hours of music recorded during eight *One Nite Alone...* shows (discs one and two) and three aftershows (disc three) between March 11th and May 1st 2002. A bonus for NPG Music Club members was an additional copy of the *One Nite Alone...* album.

Critical reception was enthusiastic and the general viewpoint was that *One Nite Alone...Live!* succeeded marvellously at documenting an exciting time in Prince's touring career. Indeed, by combining a superb band with a show focusing on musicianship rather than showmanship, the *One Nite Alone...* tour was possibly the best choice to immortalise on record.

26 November 2002

Concert at Sun Palace, Fukuoka, Japan. An afterparty was held at Q's Club in Tenjin, Fukuoka. Prince arrived at about 12:30 am, remaining in the VIP section most of the time. At some point, he came down into the DJ booth and played "1+1+1 Is 3" and "The Everlasting Now" from *One Nite Alone... Live!* He sang along to the tracks, using a microphone in the booth. He left at 2:30 am. DJ Dustin played mostly Prince music throughout the night.

27 November 2002

Prince settles his copyright infringement complaint against Matthew Lankford of FreeMyHeart.com out of court. In exchange for Prince dropping the \$7.5 million lawsuit, Lankford admitted to posting links to downloads of "unauthorized songs" and agreed to cease and desist doing so.

58 November 2005

Concert at Castle Hall, Osaka, Japan. An afterparty was held at a club in Triangle Park (American Village), Shinsibashi. Prince showed up with a mini-DV player/LCD containing footage from the Castle Hall performance, which was plugged into the club's sound system and video screen. Prince left at around 4: 30 am.

29 November 2002

The concert at Century Hall, Nagoya, closes the Japanese tour.

10 December 2002

Release of Common's *Electric Circus*, which features Prince playing keyboard and guitar on a track called "Star *69 (PS With Love)." Common (originally known as Common Sense) was a highly influential figure in rap's underground during the '90s, keeping the sophisticated lyrical technique and flowing syncopations of jazz-rap alive in an era when commercial gangsta rap was threatening to obliterate everything in its path. His literate, nimbly performed rhymes didn't fit the fashions of the moment, but he was able to win a devoted cult following.

13 December 2002

Prince performs "The Everlasting Now" on *The Tonight Show With Jay Leno*, taped at the NBC studios in Burbank, California. The appearance was announced through the NPG Music Club a full month in advance and the 30 guest tickets that were given to Prince's guests were snatched up rather quickly by Music Club members. Prince declined to do an interview with Leno. The band was the same as previously (with Eric Leeds and Maceo Parker on saxophone). In addition, Sheila E. guested onstage to play percussion.

There was an afterparty at Dominick's following the broadcast. Prince spent some time with Renato Neto, John Blackwell, and Sheila E. along with another woman. Not more than about 50 people were in attendance. At one point, he called DJ Dudley over and within 15 seconds, the title track from *Xpectation* was played. Prince played air drums and kept his eyes focused on the crowd to see how they reacted to it. After it was over, the entire audience clapped. Later, DJ Dudley also played "Xpedition" from *Xpectation*, with Prince once again playing air drums and bobbing his head to the music. The crowd clapped and people yelled "release it." Prince seemed very pleased with the track and the response.

15 December 2002

Prince plays one final *One Nite Alone...* show, at Aladdin Theatre for the Performing Arts, Las Vegas. The 7,000-capacity venue was not completely sold out. The concert was filmed by several cameras under the direction of Sanaa Hamri; 81 minutes of the performance was later released on the *Live At The Aladdin Las Vegas* DVD. Manuela took photos from stage left throughout the show. The line-up of the band was the same as on *The Tonight Show With Jay Leno*, with Sheila E. guesting on percussion again.

At 8:20 pm, Prince started on the drums. The beginning of "1999" with the slowed down voice was played over the drum solo. The lights went down for about a second and taking Prince's place on drums was Sheila, which caught everyone by surprise. It almost seemed like they morphed into one. After the lights went down again, John Blackwell then took over for Sheila. The band went into "Rainbow Children" and then followed it up with "Pop Life," skipping the second verse. Then came a shorter version of "Xenophobia" than what was played on the One Nite Alone... tour. Prince pulled up an older lady and instead of asking her to sit on a pillow, he brought her over to his keyboard and asked if he could sit on her lap. Prince was reading lyrics off his lyric sheet to "Prince And The Band." Prince told the lady, Vera, to nod her head if he was telling the truth after each verse of the song he read and since it was hard for her to hear what he was saying, he then told her to just nod her head after everything he said jokingly, which drew a laugh from the crowd. Prince told Vera to stay seated as he got up, walked to the centre of the stage and went into "Power Fantastic." Prince walked her back into the crowd and went back onto his piano and started the band into "Money Don't Matter 2 Night." Prince started singing, getting to the first line of the song and told the band to stop, stating it was just too slow as he directed the band into a funky version of "The Work, Pt. 1." Only singing one verse from the song, the band jammed on it for quite a while.

Guesting with The NPG, Nikka Costa sang her own

"Push And Pull" with Prince backing her up on vocals and guitar. After Costa left the stage, Prince went back to his boards and said that he added this next song, which turned out to be "Purple Rain," during the world tour because so many people requested it. He started playing it on the keyboard, but then abruptly stopped and said he needed to do it right. The crowd cheered as he strapped on his guitar and started the song off again. Sheila played drums during "Purple Rain" and continued to stay up there as Prince went into "The Ride." Sheila kept her eyes focused on Prince since she was not familiar with playing the song. Prince played to the cameras, smiling a great deal. John Blackwell took over on drums for "1+1+1 Is 3" and "Love Rollercoaster." Prince announced during "Housequake" that he had a new dance chanting "people, people, got a brand new dance" a few times and then said, "Ladies and gentleman, the Vegas shake." He started shaking his body left to right while lowering and raising his hands. Prince went back to the microphone and announced an even more popular dance, "The Ozzy Osbourne," which saw him putting his hands in front of him as he walked and shook slowly while throwing weird faces to the crowd. The Ozzy impression went over well with the Vegas crowd. After the music stopped, the crowd was still going nuts. Renato Neto then started playing keyboard and Prince went into "The Question Of U." Leaving the guitar for his keyboard, he then did a mellow version of "Strollin'," which calmed down the audience. Next Prince went into his vast back catalogue and pulled out "Gotta Broken Heart Again," followed by "Strange Relationship." During the latter song, Maceo Parker started playing from the back of the theatre while working his way up to the stage. Prince gave Parker props and the saxophone player immediately went into "Pass The Peas." Prince followed that with a shortened version of "Whole Lotta Love" with psychedelic images shown on a screen behind him. Next came "Family Name," which did not include Prince asking people what their family name was. He kicked off "Take Me with U," but instead of segueing into "Raspberry Beret," he jumped to "The Everlasting Now," after which Prince left the stage.

Returning to the stage, Prince began to play "The Beautiful Ones" on the keyboard, launching a piano medley segment. He proceeded with a shortened version of "Adore," adding new lyrics, "Was I the first? Well, was I the second? Was I... ahh, never mind." Prince continued with "Diamonds And Pearls," followed by "Condition Of The Heart," which he stopped after the first verse to say, "There was a girl from Vegas whom he sent a letter to." By the time he finished up the song, the band was back as Prince played a short instrumental version of "Under The Cherry Moon." He talked to the crowd for a little bit before going back into a full version of "The Beauti-

ful Ones," complete with Prince lying down on the floor just like in the *Purple Rain* movie. From that, Prince went straight into "Nothing Compares 2 U," followed by a beautiful version of "The Ladder" and a medley of "Starfish And Coffee" and "Sometimes It Snows In April." He followed that up with a version of "All The Critics Love U In New York," substituting references to New York with Las Vegas. Next was "Alphabet St." and a medley of snippets from "777-9311" and "The Stick." The concert ended with "Days Of Wild." Prince invited all the NPG Music Club members up on stage. The three-hour show finished with the stage cramped with people from the audience, dancing and singing along to a very funky "Days Of Wild."

16 December (am) 2002

Prince plays a concert at Studio 54, MGM Grand Studios, Las Vegas, which is three blocks away from the Aladdin Theatre for the Performing Arts. NPG Music Club members got in for free, while others had to pay \$100. Some guests of NPGMC members were also allowed in for free. This show was also filmed. A few celebrities were present, including Demi Moore, David Spade, and Mike Tyson.

Prince took the stage at 1:45 am with a wrapped gift in hand. He opened it and it was a box of chocolates, which he started passing around to the audience. as Prince took his place next to Renato Neto on keyboard. Former NPG guitarist, Kat Dyson was onstage and got a reaction from the crowd. Sheila E. was also on stage along with the same line-up of The NPG as on The Tonight Show With Jay Leno and during the Aladdin Theatre gig. The concert began with Nikka Costa singing "Some Kind Of Beautiful" (from her Everybody Got Their Something, 2001) as Prince looked on, directing the band from the keyboard and smiling. Then Dyson played a jam. Prince bowed to her after her performance as she stated, "He taught me every lick I know." Prince then went into "All The Critics Love U In New York," with references to New York replaced by Las Vegas. The song was mostly instrumental, as was the next, "1+1+1 Is 3." Referring to the lyrics of the latter, Prince said, "Take your time and think it through if this is what you want to do," before he turned away and laid his guitar down by a speaker. His guitar technician Takumi was about to take it but Prince told him to leave it there. Prince turned around and, while having avoided them the entire show, kicked two bras into the crowd. The bras had been thrown onto the stage by a few drunken women in the audience. However, when Prince kicked them off the stage, they hit two women in the face. One of the women was rather upset and shocked, but Prince came over and said he was sorry and brought her up on stage to dance for a minute or two. Prince then went into a different instrumental, which seemed to be a continuation of "1+1+1 Is 3" mixed with another song. Prince proceeded with a jam on a loose take on the Santana medley. He pointed to the audience and put his hands on his head letting them know that they looked sleepy. Prince and the band then left the stage.

Following a 10-minute break, the band started to come back out as Cyndi Lauper made her way to the front of the stage. Dyson was the guitarist in her band and brought her along. Lynn Mabry, who is Sheila E. 's manager and backup singer (and former singer of Parliament/Funkadelic) took a place next to Sheila. The band started playing and Lauper began the Ann Peebles classic "I Can't Stand The Rain" (covered

by many artists, including Tina Turner and Graham Central Station on Ain't No Bout-A-Doubt It, 1975). She started very slowly and tentative, but by the end of the song, she had the hang of it and was very impressive. Prince was checking her out behind Dyson's speaker and came out holding his nose, letting her know he thought she was funky. She left the stage to cheers. Prince then started into "Sign O' The Times," which went on for at least over 15 minutes. Then came a shortened "Xenophobia." Sheila screamed into the microphone to wake the audience up and tried to get the audience to participate more in the music. She threw her drumsticks to the ground as she and Prince left the stage. The band followed shortly after. The 90-minute aftershow was over.

17 December 2002

One Nite Alone... Live! is released to stores.

ORYS OF WILD: The Chronology

1 January 2003

An album entitled *Xpectation* is made available as downloads for NPG Music Club members. Subtitled "New directions in music from Prince," *Xpectation* is an album of instrumental music with strong jazz leanings. It contains: "Xhalation" / "Xcogitate" / "Xemplify" / "Xpectation" / Xotica" / "Xogenous" / "Xpand" / "Xosphere" / "Xpedition."

Xpectation was originally conceived of as Xenophobia, which was announced at the "Xenophobia Celebration" in June 2002 as one of the forthcoming albums that NPG Music Club members were going to receive. Some time after this Prince apparently made the decision to remove the title track and retitle the album. "Xenophobia" was included on the One Nite Alone... Live! set, which probably played a part in the decision to omit it.

The album was recorded by Prince with Rhonda Smith (bass), John Blackwell (drums), Candy Dulfer (saxophone), and Vanessa Mae (violin). While Mae was a newcomer in Prince's musical world, but she is an established star on the classical music scene. A child prodigy, Mae was born in 1979 to a Thai-Chinese couple living in Singapore. She was raised in London, where she embarked on a classical recording career. In 1994, she moved to a solo career and she has released several albums, which have picked up steam in popular music quarters.

3 January 2003

The NPG Music Club website makes available a live version of "Empty Room" (recorded during the Copenhagen, October 25th 2002 soundcheck on the *One Nite Alone...* tour). Four instrumentals, all recorded at *One Nite Alone...* tour soundchecks, were also made available for download. They didn't have titles per se, but were named after the city where the recording took place: "Copenhagen" (October 25th), "Tokyo" (November 18th), "Osaka" (November 28th), and "Nagoya" (November 29th).

January 2003

Release of 94 East's 94 East Featuring 10:15 & Fortune Teller Remix With Prince On Guitar. It includes two previously unavailable tracks featuring Prince playing guitar, "10:15" and "Fortune Teller." The two songs were originally recorded in 1977, although both were updated with new instrumentation to make them sound contemporary (Prince's parts are intact, though). The album was released by Pepé Music Inc. and is (thus far) only available from Willie's website.

Prince was upset about the promotion of the album, which features his name prominently on the cover, and promptly called Willie to discuss the matter in early 2003. Prince threatened with legal action, but Willie maintained that he had the right to release and promote the 94 East recordings as he saw fit.

14 January 2003

A demolition permit is issued for Prince's "purple house" on Lake Riley. His father, John L. Nelson, had lived in the house from 1986 until his August 2001 death. The house was bull-dozed in mid-March 2003.

6 Februaru 2003

Prince records the basic tracks for *N.E.W.S* at Paisley Park with a band line-up of Renato Neto (keyboard), Eric Leeds (saxophone), Rhonda Smith (bass), and John Blackwell (drums). Overdubbing and post-production followed after the initial recording sessions.

16 February 2003

Prince and Manuela attend the Toronto Raptors versus Orlando Magic NBA basketball game at the Air Canada Center in Toronto.

22 Februaru 2003

Prince participates in Clive Davis' pre-Grammy Awards party at the Regent Wall Street ballroom in New York. Other guests at the star-studded party included Aretha Franklin, Alicia Keys, Rod Stewart, Lou Reed, Carly Simon, Naomi Campbell, P. Diddy, Jimmy Jam, and Kid Rock. Prince slinked in with Manuela and a few bodyguards. When Davis introduced him from the stage, Prince took a standing ovation.

23 Februaru 2003

Prince attends a "Grammy Brunch" hosted by the Artist Empowerment Coalition (AEC) and ASCAP, honouring the Grammy nominees, at the Hilton Hotel Mercury Ballroom in New York. The AEC was established to protect artists' long-term investments, health insurance and other benefits, rights to terminate contracts, and promote "positive music." BET showed footage from the ceremony on their news programme. Prince was seen sitting with Roberta Flack and chatting some with Jill Scott.

7 March 2003

Prince checks out Greazy Meal at the Cabooze in Minneapolis.

14 March 2003

Prince attends a concert by Estaire Godinez at the Artist's Quarter in St. Paul. Her band includes Eric Leeds and former NPG guitarist Mike Scott. John Blackwell guested on drums.

18 April 2003

NPG Music Club makes a song called "Reflection" available for members; the song was later released on *Musicology*. Simultaneously, footage (16 minutes) from the forthcoming *Live At The Aladdin Las Vegas* DVD and a song from the Brixton Academy, London, August 28th 1998 concert were posted.

5 May 2003

Prince guests with Sheila E. and the Escovedo family during their concert at the Platinum Live Club in Studio City, California. He came onstage towards the end of the show, jamming with the band for about 10 minutes on guitar. Sheila smiled and began a chant of "ain't no party like a Prince party!" Prince had his back turned to the audience for most of the time, but turned around a few times when cranking up his guitar for a solo while making some funny faces.

18 May 2003

Prince and Manuela are seen at Minneapolis nightclubs Jazzmine's and The Front.

4 June 2003

Prince and Manuela attend Jazzmine's again. They were accompanied by Maceo Parker, Greg Boyer, Candy Dulfer, Larry Graham and Milenia. Everyone except for Prince and Manuela guested on stage to jam with Conversation Piece. Earlier in the day, Prince had done some recordings at Paisley Park with the three-piece horn section from the *One Nite... Alone* tour (Parker, Boyer, and Dulfer).

5 June 2003

Prince jams at Paisley Park with ex-NPG members Michael Bland, Sonny Thompson, and Morris Hayes. They jammed for about two and half hours, recording the session. Afterwards, Prince took them into the studio to play them some of his new music.

11 June 2003

Prince and Manuela show up at The Front, Minneapolis, where a local community of Prince fans is enjoying a get-together. They remained in their limousine while the driver instructed the DJ at the club to invite everyone to a party at Paisley Park.

12 June (am) 2003

A Paisley Park party is held, beginning at 1:00 am. A DJ played some Prince tracks and they showed the *Live At The Aladdin Las Vegas* DVD on a big screen. The party ended at 4:00 am.

24 June 2003

Prince attends the Apollo, New York, to check out a show by Maceo Parker. At the beginning of the show Parker's manager announced: "Ladies and gentlemen, the great Maceo Parker." Prince then strolled up on stage holding Parker's saxophone, pretending to jam on it. As the audience erupted in cheers Prince handed the instrument to Parker and exited the stage to watch the show from the balcony with a bodyguard and a friend, possibly John Blackwell.

30 June 2003

Shipping begins of Prince's new album, N.E.W.S, to NPG Music Club members. Stating "new directions in music," N.E.W.S contains instrumental music that can loosely be termed jazz-infused funk and rock, although there are also Oriental and classical influences. Prince employed the same "new directions" phrase for Xpectation, which showcased jazz/funk-infused instrumental music in the vein of Madhouse's two 1987 albums, 8 and 16. Considering the jazz tendencies of The Rainbow Children and the One Nite Alone... show, it thus seemed as if Prince had entered a new, more jazz-influenced musical phase of his career.

N.E. W.S contains four instrumental pieces, titled "North," "East," "West," and "South," the initial letters making up N.E. W.S. The length of each track is exactly 14:00 minutes. Distribution of the album was limited and it didn't reach beyond Prince's core audience. In fact, the music media hardly noticed the release. Still, the album was later nominated for a Grammy award.

3 July 2003

Prince visits New Orleans. He checked out the local House of Blues.

4 July 2003

Prince makes a backstage visit at the Essence festival in New Orleans, where amongst others Stevie Wonder and Patti LaBelle performed.

10 July 2003

A dance party is held at Paisley Park. There was a \$7 admittance fee. A DJ played music, amongst them two new Prince tunes, one of which was "Musicology" from the forthcoming *Musicology* album. The *Live At The Aladdin Las Vegas* DVD was also showed.

11 July 2003

Another party takes place at Paisley Park. Conversation Piece performed a set. The band featured Todd Burrell on keyboard, Walter Chancellor on saxophone, Stanley "Chance" Howard on bass and former Prince-band members Kirk Johnson on drums, and Mike Scott on guitar. At the time, Howard also played keyboard with Morris Day and The Time. Soon afterwards, Prince asked him to join The NPG as keyboard player.

23 July 2003

An e-mail from NPG Music Club asks members to "help the cause" and send in "anything with a WB logo that was *unofficially* released during Prince's tenure at that label." Many examples were provided. The e-mail listed a post office box number in Vermillion, Ohio, to where fans could send the records, but there was no mention of a reward, reimbursement or compensation. The Prince fan community responded very negatively to the request although most fans simply laughed off the idea that they would send in expensive, rare recordings simply out of respect for Prince.

24 July 2003

Prince together with Manuela and her mother attend a show by George Clinton, in town for the Toronto Blues Festival at Exhibition Place, Toronto. They only stayed for about 15 minutes.

29 July 2003

N.E.W.S is released to stores.

12 August 2003

Release of *Live At The Aladdin Las Vegas*, a DVD film, to NPG Music Club members. The film features Prince and The NPG's conclusive *One Nite Alone...* show, held at Aladdin Theatre for the Performing Arts, Las Vegas, December 15th 2002. The film includes the previously unavailable "U Want Me" as well as three cover versions: The JB's "Pass The Peas," Nikki Costa's "Push And Pull" (with Costa guesting), and Led Zeppelin's "Whole Lotta Love."

17 August 2003

Prince takes in the JVC Jazz Festival at the Hollywood Bowl, Los Angeles. One of the performers was saxophone player David Sanborn, whose band included Ricky Peterson on keyboard. Prince surprised Peterson after the show by giving him a hug and complimenting him on the performance.

18 August 2003

The Live At The Aladdin Las Vegas DVD is screened at theatres in 10 US cities, including Los Angeles' Loews Cineplex Odeon. NPG Music Club members were invited. Prince attended the Los Angeles screening along with 150 NPGMC members and Morris Day, Nikki Costa, and No Doubt member Tony Kanal.

18 August 2003

Following the Los Angeles screening of Live At The Aladdin Las Vegas, Prince plays an unannounced concert at B.B. King's, a 600-capacity club in Los Angeles. Taking the stage at 10:30 pm, Prince was joined by Rhonda Smith on bass, John Blackwell on drums, Renato Neto on keyboard, and Eric Leeds on saxophone. They played the N.E. W.S album in its entirety, only adding an instrumental rendition of "Shhh" and a jazzed-up "When The Saints Go Marching In," which saw the audience singing the lyrics. At no time did Prince sing or even speak to the crowd, confining his communication to hand signals, a finger to the lips during a saxophone solo in "Shhh" or a nod of his guitar to the B.B. King logo above the stage during a guitar solo. Prince occasionally stepped to the side of the stage to sip some bottled water and listen to his band. Once he left the stage and went upstairs into the VIP area, took a seat near the balcony, talked with friends, sometimes casually peering down at the band. When it was over, he flashed a peace sign to the crowd and disappeared. After the show, the DJ played "Musicology."

19 August 2003

Release of the Live At The Aladdin Las Vegas DVD to stores.

12 September 2003

Three videos are made available for viewing on the NPG Music Club website: "Don't Talk 2 Strangers" performed by Chaka Khan, "Thieves In The Temple" (extended version), and the previously unseen "I Like It There."

18 September 2003

A new tour is announced to begin in Melbourne on October 21st 2003. It was reported Prince would perform his greatest hits before retiring those songs forever. Later a show at the Hong Kong Harborfest on 17 October was announced as the tour opener.

10 October 2003

Prince shoots a video for "Musicology" over two days in Los Angeles. Casting called for a young, light-skinned Afro-American boy to play Prince at age 10. Comedian Steve Harvey played the kid's dad. The second day of shooting was performance footage of Prince and The NPG, shot at the Tower Theatre in downtown Los Angeles. The video was directed by Sanaa Hamri, who also directed *Live At The Aladdin Las Vegas*. The choreography was done by Fatima Robinson and Aakomon Jones.

15 October 2003

Prince NPGMC website announces the seven-CD box *Chocolate Invasion* The discs were said to comprise material from the first three years of the NPG Music Club. The titles of the seven CDs were *The Chocolate Invasion... NPG MC Trax Vol.*

1; The Slaughterhouse... NPG MC Trax Vol. 2; One Nite Alone... (previously released album); Xpectation (previously made available as downloads); C-Note (previously made available as downloads, the initials of "Copenhagen," "Nagoya," "Osaka," "Tokyo," and "Empty Room" making up "CNOTE"); The War (most likely the previously released song); The Glam Slam Mix (unknown contents). No actual release date was given.

16 October 2003

Prince arrives in Hong Kong for a tour of Hong Kong, Australia, and Hawaii. A rehearsal was held at Tamar Site with his partially new band.

17 October 2003

The tour opens with a show at Tamar Site, Admiralty in Hong Kong. The show was held on the opening night of the Hong Kong Harbour Fest, which was a three-week event in Hong Kong intended to attract tourism after the recent outbreak of the SARS epidemic, which stopped people from going to Hong Kong.

The new tour, dubbed the "World Tour 2003 / 2004," encompassed eight regularly scheduled concerts in Hong Kong (one show), Australia (five shows), and Hawaii (two shows). Prince described the tour as a practice run designed to prepare his band "for larger American and international tours planned for the near future." He told a Hawaiian newspaper that he wanted to keep the concerts "far away from the press and the cameras." Lacking a new album to promote, many speculated that the tour was primarily money-driven, something which Prince refuted, "I'm not doing it because I need the cash."

Fans from Australia, where Prince last played in 1992 on the *Diamonds And Pearls* tour, were highly enthusiastic and the initially announced single dates for Melbourne and Sydney quickly sold out, prompting second shows for those cities. In Hong Kong, where Prince never had played before, ticket sales were less swift, partially due to poor promotion.

The core of The NPG remained the same as on the One Nite Alone... tour, but two new keyboardists were added, making this the line-up the most keyboard-heavy of Prince's entire career. The newcomers were Rose-Ann Dimanlanta, known as RAD, a musician from San Francisco who had previously worked with Sheila E., and Stanley "Chance" Howard, keyboard player of the latest line-up of The Time as well as a member of the Minneapolis band Conversation Piece. The line-up was: Rhonda Smith (bass); John Blackwell (drums); Renato Neto (keyboard); RAD (keyboard); Chance Howard (keyboard); Maceo Parker (saxophone); Greg Boyer (trombone). Candy Dulfer guested at the two Hawaiian shows.

Resembling the 2000 and 2001 *Hit N Run* shows more than the 2002 *One Nite Alone...* tour, the 2003 tour focused very much on Prince's greatest hits and his most well-known music. Like several times since 1995, it was even announced that this was going to be the last time the hits would be performed live and that Prince would retire them after this tour. The selection of songs leaned heavily on hits. However, in contrast with earlier hits-oriented tours, where hits were typically played in medley form, most songs were played in full-length renditions. Many of the songs were revamped and played in completely new arrangements compared to previous live performances.

No less than seven songs from Prince' breakthrough album *Purple Rain* were featured: "Let's Go Crazy," "I Would Die 4 U," "When Doves Cry," "Baby I'm A Star," "The Beautiful Ones", "Take Me With U" and "Purple Rain" (making "Computer Blue" and "Darling Nikki" the only two song from the album that were not performed). The other songs featured in the regular set list were chosen from albums such as *Prince*, *Controversy*, 1999, Parade, Sign O'The Times, Graffiti Bridge, Diamonds And Pearls, The Gold Experience, and The Rainbow Children.

Some choices were rather surprising, including "Shhh" from *The Gold Experience*. Others were favourites from previous tours, such as "The Question Of U" (from *Graffiti Bridge*) and "Let's Work" (from *Controversy*). The set also included two Prince songs more famous in the renditions by other artists: "I Feel For You" (from *Prince*, but popularised by Chaka Khan and "Nothing Compares 2 U" (from *The Family*, but made famous by Sinéad O'Connor.)

A couple of covers were also performed in the regular set, most prominently "Soul Man," a song written by David Porter and Isaac Hayes, but turned into a hit by Sam & Dave, released on their album Soul Men from 1967. The lead vocal on this was handled by Chance Howard. Sung by RAD, "Fallin" by Alicia Keys on her 2001 album Songs In A Minor was played as part of "The One." RAD joined in for the new Musicology song "Life O' The Party," which incorporated music from James Brown's "Hot Pants" (from Hot Pants, 1971). The ending of "Life O' The Party" included a bit of Maceo Parker's "Uptown Up" (from his Funk Overload, 1998).

An encore in all but the first two shows featured a piano medley that was partly overhauled from the *One Nite Alone...* tour. It included such songs as "Adore," "Diamonds And Pearls," "Forever In My Life," and a new song from the forthcoming *Musicology*, "On The Couch," which was performed three times.

A cover of Joni Mitchell's "A Case Of You" was played once. A small snippet of Billy Preston's "Outa-Space" was part of "All The Critics Love U In New York," while a chant of "Bow-wow-wow-yippie-yo-yippie-yeah" from George Clinton's "Atomic Dog" was included in the "Go-Go's" instrumental once. The Sly and The Family Stone's "Thank You (Falettinme Be Mice Elf Agin)" and "Thank You For Talkin' To Me Africa," as well as Graham Central Station's "The Jam," were played with Larry Graham guesting in Sydney (second show) and Brisbane.

A typical set list was comprised of: "Let's Go Crazy" / "I Would Die 4 U" / "When Doves Cry" / "Baby, I'm A Star" / "Shhh" / "D.M.S.R." / "I Feel For You" / "Controversy" / "The Beautiful Ones" / "Nothing Compares 2 U" / "Insatiable" / "Sign O' The Times" / "The Question Of U" / "The One" / "Let's Work" / "U Got The Look" / "Life O' The Party" / "Soul Man" / "Kiss" / "Take Me With U" / "Everlasting Now."

Songs featured in the encores included "Sometimes It Snows In April," "Adore," "I Wanna Be Your Lover," "Do Me, Baby," "Strange Relationship," "On The Couch," "Diamonds And Pearls," "One Kiss At A Time," "Forever In My Life," "Anna Stesia," "Little Red Corvette," "Raspberry Beret," "How Come U Don't Call Me Anymore," "The Most Beautiful Girl In The World," "A Case Of U," "Alphabet St.", "All The Critics Love U In New York," "The Jam," "Thank You (Falettinme Be Mice Elf Agin)," and "Days Of Wild"

18 October 2003 (am)

Prince performs an aftershow at The Edge, Hong Kong. Prince and the band members came onstage at around 1:15 am. The set list included an unidentified song possibly called "Funky U," a cover of Smokey Robinson and The Miracles' "Ooo Baby, Baby" (from *Going To A Go-Go*, 1965), "All The Critics Love U In New York," Blackstreet's "No Diggity" (from *Another Level*, 1996) with vocals by Chance Howard, and a new song that was titled "Illusion, Coma, Pimp And Circumstance" in Prince's lyric book.

19 October 2003

Prince flies to Melbourne. During the day off, he checked out Bennett's Lane jazz club.

21 October 2003 (am)

Prince shows up at the jazz club Bennett's Lane for a late-night performance. The Browne and Choulai & Costello trio were the scheduled performers. About 300 to 400 Prince fans turned out, having been alerted to Prince's possible performance. In the end, however, only about 20 managed to get in. Prince played in a small room at Bennett's Lane, filling up the 100-capacity space with mostly invited attendees. The (incomplete) set list featured "Shhh," "Xemplify," "When The Saints Go Marching In," "South," the Santana medley (or possibly only "Soul Sacrifice"). The set lasted around 50 minutes.

21 October 2003

First show at Rod Laver Arena, Melbourne, Australia. An afterparty was held in the band room at a venue called Prince Of Wales.

22 October 2003

Second show at Rod Laver Arena, Melbourne, Australia. After the soundcheck. Australian *Today* show host Richard Wilkins interviewed Prince.

23 October 2003 (am)

Prince plays an aftershow at Metro, Melbourne, Australia. The gig was announced by an e-mail flyer early in the day. Prince and band came on stage at 2:15 am and played for about an hour. They started off with "Musicology," which evolved into The Commodores' "Brick House." "Peach" was next, segued into "The Work." Another cover followed, Mary J. Blige's "Ooh" (from Love & Life, 2003), sung by RAD. Blackstreet's "No Diggity" came next, sung by Change Howard. "When The Saints Go Marching In" (possibly with bits of "Xemplify") closed the set.

24 October 2003

First of two shows in the Entertainment Centre, Sydney, Australia. An afterparty was held at The Basement (in Reiby Place, Circular Quay). Doors opened at 12:30 am. Around 2:10 am, Prince with all band members minus Greg Boyer appeared on stage, waving to the crowd and dancing a bit. He left at around 3:00 am. Larry Graham was also present, having come to Australia for a Sly and The Family Stone performance earlier in Sydney.

25 October 2003

Second show in the Entertainment Centre, Sydney, Australia. Larry Graham guested onstage.

26 October 2003 (am)

Prince plays an aftershow at The Basement, Sydney, Australia. He performed two sets, each lasting circa 50 minutes, with a 15-minute intermission in between. Larry Graham guested. The first set kicked off with "Musicology," which soon evolved into "Brick House." Next was a funky rendition of "777-9311." Then Prince sat down at the piano for "Purple Rain."

The second set started with "No Diggity," as usual sung by Chance Howard, and Mary J. Blige's "Ooh," sung by RAD. The JB's classic "Pass The Peas," led by Maceo Parker followed. Then came a cover of The Ohio Players' "Skin Tight" and Parker's "Shake Everything You've Got" (from *Life On Planet Groove*, 1992). "Alphabet St." closed the set. The exact sequence of songs is unknown.

27 October 2003

Show at the Entertainment Centre in Brisbane, Australia.

28 October 2003 (am)

Prince finishes his Australian sojourn with an aftershow at The Indie Temple in Fortitude Valley. The two-hour show started of with "1+1+1 Is 3" and "Love Roller Coaster," which were played much like on the One Nite Alone... tour. The Ohio Players' "Skin Tight" was next, followed by "The Work, Pt. 1." Then came a short unidentified song, after which "Girls And Boys" was played. Next up was an extensive funk jam with a "we like to party" chant. Larry Graham came onstage for "Everyday People" and "You Can Make It If You Try," which were followed by "Peach" and "Thank You (Falettinme Be Mice Elf Agin)." Then came "No Diggity," once again with lead vocals by Chance Howard, followed by a song that was possibly "Prince And The Band." RAD got to sing a version of The Staples Singers' "I'll Take You There," for which she seemed to be having trouble finding the right words. Next was a short snippet of Stevie Wonder's "I Wish," which turned into "Superstition." "I Want To Take You Higher" was performed with Graham guesting again. The show ended with the Santana medley.

30 October 2003

Two shows in Hawaii are cancelled after Prince fell ill following the Brisbane show. The shows were scheduled for October 30th (Pipeline Café on O'ahu) and November 1st (Maui Arts & Cultural Center's Castle Theater). They were cancelled just hours after tickets for the O'ahu show went on sale.

30 November 2003

Prince is in Los Angeles to negotiate new tour dates. He also met with Universal Music, where a screening of his new video "Musicology" was arranged for executives.

3 November 2003

Prince is in New York for more tour negotiations. Rumour had it that he would show up at Candy Dulfer's show in B.B. King Blues Club, but he was not seen at the concert.

13 November 2003

The NPG Music Club website announces that the planned release of the seven-CD set *The Chocolate Invasion* is put on hold indefinitely. A problem with the manufacturing was given as the reason for the delay. To make up for the delay a new song was made available from the website, "What Do U Want Me 2 Do?", later released on *Musicology*.

20 November 2003

It is announced that Prince will be inducted into the Rock and Roll Hall of Fame. He was selected by the 700 music-industry executives, musicians and critics who voted this year and the only one selected in his first year of eligibility. An artist is eligible 25 years after the release of his first album. The induction ceremony would follow on March 15th 2004 at the Waldorf Astoria Hotel in New York.

13 December 2003

The first annual Family Jamm is held at the Forum in Los Angeles. A fundraiser for the Lil' Angel Buddy foundation, founded by Sheila E., the show featured a number of (former) Prince associates, including: Patti LaBelle, Chaka Khan, Jill Jones, and Apollonia as well as reunion performances by Madhouse, The Family, and The Revolution. Prince was in Los Angeles and had an open invitation to participate, but he did not show up at the Forum.

14 December 2003

Prince and Manuela travel to Hawaii, where they reside in Prince's house on Maui.

16 December 2003

Prince continues the 2003 tour with a concert at the Neal S. Blaisdell Arena, Honolulu, Hawaii.

17 December 2003 (am)

An aftershow is played at Volcanoes Night Club, Honolulu, Hawaii. The show was announced over the PA at the regular concert as an aftershow, rather than the afterparty as usual. Prince and the band entered the stage at around 1:20 am and started off the cover-oriented set with "Mama Feelgood," a song written by James Brown and performed by Lyn Collins (from the soundtrack Black Caesar, 1973). Next up was "Yes We Can Can," the lead track of The Pointer Sisters' self-titled debut album from 1973. RAD sang lead vocals on these first two songs. A part of "Ain't It Funky Now" (from James Brown's Ain't It Funky Now, 1969) was included. Then followed "1+1+1 Is 3," which included a chant of "we like to party." Another James Brown composition, "I Know You Got Soul," was next, which was followed by an instrumental rendition of "Life O' The Party." Blackstreet's "No Diggity" sung by Change Howard and Mary J. Blige's "Ooh," sung by RAD, were then performed, after which "All The Critics Love U In New York," including a chant of "we like to party" closed the show around 2:25.

19 December 2003

Prince plays at the Maui Arts & Cultural Center Alexander & Baldwin Amphitheater, Kahului, Hawaii.

20 December 2003 (am)

Prince plays an aftershow at Hapa's Night Club, Kihei, Hawaii. There were some 400 people in attendance. The NPG showed up around 12:30 am and went into a jam led by RAD. Prince arrived with Manuela some 10 minutes later and strapped on a guitar to join in. The first two songs were the same as at Volcanoes: "Mama Feelgood" and "Yes We Can Can." Then followed a long instrumental jam with solos from Maceo Parker, going into an instrumental rendition of what sounded like "Soul Sacrifice." Renato Neto and Rhonda Smith both took solos during this and after the groove turned into a more funky direction Chance Howard also got his turn to solo a bit. The next song was the new aftershow favourite cover of Blackstreet's "No Diggety," with a solo spot for Candy Dulfer. Local musician William Awihilima Kahaialii, known as (Uncle) Willy K came on stage after this to do some free style rapping over a ragga-flavoured groove. At one point he also borrowed a guitar from Prince to do a solo. "All The Critics Love U In New York" (with the lyrics changed to Maui) was played next, after which Prince took the lead on a hard rock guitar riff that ended the show on a high note just before 2:00 am, the club's curfew.

29 December 2003

Prince flies home from Los Angeles to Minneapolis. At the airport, his bodyguard snatched a digital camera of a kid who took pictures of Prince.

THIS IS NOW! THE 2004 INTERIM REPORT

Interim Report

This is an interim report on Prince's activities and releases after the cut-off date for *The Vault*. Note that the descriptions are kept brief since everything will be covered in great detail in next year's edition of *The Vault*.

10 January 2004

Prince and Manuela attend a wedding at Dickson Manor at the Calabogie Peaks resort in Calabogie, Ontario, Canada. Manuela's sister Daniela Testolini married Michael Dykeman.

Mid-January 2004

Prince with his complete band, including the horn section comprising Maceo Parker, Candy Dulfer and Greg Boyer, are in Los Angeles for recording sessions.

23 January 2004

Prince with John Blackwell, Rhonda Smith, Renato Neto, RAD and Candy Dulfer show up near the end of Maceo Parker's show at the House Of Blues in Los Angeles.

25 January 2004

Prince shows up at the *In Style* magazine/Warner Bros. Studio Golden Globe's afterparty held at the Palm Court in the Beverly Hilton Hotel, Los Angeles.

31 January (am) 2004

Prince plays a set at House Of Blues, Mandalay Bay in Las Vegas.

1 February (am) 2004

Another show at House Of Blues, Mandalay Bay in Las Vegas.

7 February 2004

Prince attends Clive Davis' pre-Grammy party at the Beverly Hills Hotel in Los Angeles.

8 February 2004

Together with Manuela, Prince attends the annual Artist Empowerment Coalition pre-Grammy Brunch, at the Regent Beverly Wilshire Hotel, in Beverly Hills.

8 February 2004

Prince opens the 46th annual Grammy Awards ceremony in the Staples Center, Los Angeles.

9 February (am) 2004

Prince plays an after-Grammy show at House Of Blues, Los Angeles.

10 Februaru 2004

Still in Los Angeles, Prince visits Nikka Costa in a recording studio, where she was working on her new album.

12 February 2004

Prince tapes an interview and performance for the *Tavis Smiley Show* at KCET studios in Hollywood (intended for airing on February 19th). Wendy Melvoin joined in on acoustic guitar to perform "Reflection."

15 February (am) 2004

Prince and the NPG play a show at the Fillmore in San Francisco.

16 February (am) 2004

A second show is played at the Fillmore in San Francisco.

19 February 2004

Prince's performance of "Reflection" with Wendy Melvoin on bass is broadcast on the *Tavis Smiley Show* on PBS, US television.

24 February 2004

A combined concert and press conference is held at the El Rey Theatre in Los Angeles.

26 Februaru 2004

Prince and The NPG appear on *The Tonight Show With Jay Leno*, US television, performing "Musicology."

29 Februaru 2004

Prince and Manuela attend the 76th Academy Awards ceremony at the Kodak Theatre in Los Angeles. Later, they attended the 12th Annual Elton John AIDS Foundation Fundraiser, cohosted by *In Style* in a marquee at North Robertson Boulevard in West Hollywood.

2 March 2004

Prince tapes an appearance for the *Ellen DeGeneres Show* in a Los Angeles television studio.

3 March 2004

Broadcast of Prince appearance on the *Ellen DeGeneres Show*, US television. Apart from an interview segment, performances of "Kiss," (with the "Soul Man" intro), "Nothing Compares 2 U" and "I Feel For You" were broadcast.

4 March 2004

RAD leaves the NPG. Later a message reading "a number of circumstances prompted us to adjust our priorities and leave Prince and the NPG's *Musicology* tour before the US part of the tour would go into full swing" appeared on her website, indicating that it was solely RAD's decision to leave. However, others have suggested that she was in fact fired.

6 March, 2004

Accompanied by Manuela, Prince attends The 25th NAACP Image Awards at the Universal Amphitheatre in Los Angeles.

15 March 2004

Prince's appears on the *Today Show*, broadcast live from NBC's studio on the Rockefeller Center Plaza in New York.

15 March 2004

Prince engages in a live telephone interview on the ABC Radio Network's *The Doug Banks Morning Show* (which airs nationwide on US radio). Part of "Call My Name" was premiered on the show.

15 March 2004

Prince is inducted into the Rock and Roll Hall of Fame. The 19th annual Rock and Roll Hall of Fame induction ceremony was held in the Ballroom of the Waldorf Astoria Hotel in New York.

16 March (am) 2004

Prince performs at an afterparty for the Rock and Roll Hall of Fame induction is held at Club Black, formerly the Exit2 nightclub on 56th street in New York.

23 March 2004

Guitarist Mike Scott flies in for the final production rehearsals at the Lawlor Events Center in Reno. He was hired for the complete tour.

24 March 2004

The "Musicology" single is submitted to radio stations. The video was submitted to television stations the next day, to be premiered on April 5th.

27 March 2004

Prince engages in an e-mail chat for an interview feature in the San Francisco Examiner, published on March 29th.

27 March 2004

Prince launches his *Musicology* tour with a "try-out" show at the Lawlor Events Center, Reno.

29 March 2004

The Musicology download store of the NPG Music Club website opens. Up for download were two "singles" (at ¢99 each), "Controversy" and Bataclan, and no less than seven albums (each costing \$9.99): the new Musicology, Chocolate Invasion, The Slaughterhouse, and C-NOTE, as well as the previously released N.E. W.S. The Rainbow Children, and Xpectation.

The "Controversy" single contains a live recording of the song from Hawaii, November 2003, whereas the tracks on Bataclan are listed as "NPG In This Funky House" and "All The Critics Love U In Paris." C-NOTE contains the previously available sound check tracks "Copenhagen," "Nagoya," "Osaka," "Tokyo" and "Empty Room." Chocolate Invasion and The Slaughterhouse are compilations of previously available NPG Music Club tracks (albeit some containing musical differences). The only previously unheard track was "The Dance" on Chocolate Invasion.

29 March 2004

A show in the Staples Center in Los Angeles is the "official" *Musicology* tour kick-off. The show was also transmitted live via satellite to 43 selected Regal Entertainment theatres throughout the US. The concert-goers at the Staples Center and the theatres received a copy of *Musicology* as part of the ticket price.

30 March 2004

Concert at Centennial Gardens, Bakersfield.

31 March 2004

Concert at Glendale Arena, Phoenix.

2 April 2004

Concert at the American Airlines Center, Dallas.

5 April 2004

A song entitled "Magnificent" is made available for download through the *Musicology* part of the NPG Music Club website.

6 April 2004

Concert at Ford Center, Oklahoma City.

7 April 2004

Anthony Fitzgerald from Edina sues Prince and his bodyguard Trevor Allen over the December 29th 2003 incident at Minneapolis-St. Paul Hopkins International Airport. The suit alleged assault and battery, loss of the camera and intentional infliction of emotional distress that gave Fitzgerald "an inability to sleep, anxiety and humiliation."

7 April 2004

Concert at Qwest Center, Omaha.

8 April 2004

Concert at Ames' Hilton Coliseum.

10 April 2004

Concert at the Assembly Hall, Champaign.

12 April 2004

The single "Musicology" backed with "On The Couch" is released commercially in the US.

12 April 2004

Concert at Conseco Fieldhouse, Indianapolis.

13 April 2004

Concert at US Bank Arena, Cincinnati.

14 April 2004

Concert at Mellon Arena, Pittsburgh.

16 April 2004

Concert at the Value City Arena, Schottenstein Center in Columbus.

17 April 2004

Concert at the Gund Arena, Cleveland.

18 April 2004

Concert at the Bryce Jordan Center at Penn State, University Park.

19 April 2004

Prince gives no less than 12 phone-in interviews to various syndicated and local morning radio shows in the US. He appeared on the CNBC television show *Special Report With Maria Bartiromo* that night.

20 April 2004

Musicology is released worldwide through Sony/Columbia Records.

20 April 2004

Prince appears live on *The Today Show*, broadcast from New York. He gave a 10-minute interview to Matt Lauer. At night, a special invitation-only *Musicology* release party was held at Webster Hall, New York. Maceo Parker joined Prince and the band for a short set. It was taped for later broadcast by MTV, VH1, and BET.

21 April 2004

Concert at the Colonial Center, Columbia.

22 April 2004

Concert at the Thompson Boling Arena, Knoxville.

23 April 2004

Concert at RBC Center, Raleigh.

25 April 2004

Concert at the Office Depot Center, Ft. Lauderdale.

26 April 2004

Concert at the St. Pete Times Forum, Tampa.

27 Anril 2004

Concert at Veterans Memorial Arena, Jacksonville.

29 April 2004

Concert at the BJCC Coliseum, Birmingham.

30 April 2004

Concert at the Philips Arena, Atlanta.

1 May 2004

Concert at the Mississippi Coast Coliseum, Biloxi.

4 May 2004

Concert at Kemper Arena, Kansas City.

5 Mau 2004

Concert at Savvis Center, St. Louis.

6 May 2004

Concert at the Gaylord Entertainment Center, Nashville.

JOINTS 4 DAYS

The Recordings

Index of Recorded Songs

This is an alphabetical index of over 1,300 songs recorded by Prince since 1975. All songs were written or co-written by Prince or feature his input as a musician and/or producer. For each song, information is provided regarding:

- · Title: the title of the song
- Artist credit: the artist to whom the song is attributed on the release
- Recording session: sessions at which the song was recorded (adheres to the classifications in the section on Prince's recording sessions)
- Song category: there are six different categories:
 - "Album": songs released on albums by Prince/†
 (with or without The Revolution or The NPG)
 - "Non-album": songs not released on Prince/ albums
 - "Internet-only": songs available only from Prince's websites
 - "Other artist": Prince songs written for and released by other artists
 - "Guest": songs written and released by other artists featuring Prince guest appearances
 - "Unreleased": unreleased songs
- Release: specification of which album, video, DVD, etc., the song was released on
- · Date: release date of the song

The columns for artist credit, release, and date are blank for all songs which are unreleased (at the time of writing).

Some artist credits in the index are simplified for convenience. All albums by Prince or with or without The Revolution or The New Power Generation (NPG) are attributed simply to Prince or Three albums were credited to Prince and The Revolution: Purple Rain, Around The World In A Day, and Parade. Two albums were credited to Prince and The NPG: Diamonds And Pearls and Three And Three And Three And Three And Three And Three And Three

The vast majority of the songs are studio recordings, but live recordings released on Prince's albums are also included. Examples include "Nothing Compares 2 U" on *The Hits/The B-Sides*, "Days Of Wild" on *Crystal Ball*, and the complete *One Nite Alone... Live!* album. Also included are non-album live recordings of songs which have not been released as studio recordings, e.g. "U Want Me" from the *Live At The Aladdin Las Vegas* DVD film and "Poorgoo" in *The Undertaker* film. "Live version" is noted in brackets after the song title for the released live recordings and the recording date is provided in the recording session column.

"Not based on Prince's recording" is noted in the recording session column for songs written for and released by other artists that were re-recorded from scratch by the artists in question (i.e. they did not utilize Prince's recording). Recording session details are not listed for Prince's appearances as a

musician on sessions with other artists other than his protégés and/or Paisley Park Records/NPG Records are ignored. For these songs, "Information not available" is listed.

Release dates for NPG Music Club releases are the dates when the albums began shipping to NPGMC members. An exception is the date for *The Rainbow Children*, which is the store date (it was only available as downloads prior to the store release). Release dates for songs that debuted in Prince's movies (including "Father's Song" in *Purple Rain*), video clips (one version of "4 The Tears In Your Eyes"), and The Joffrey Ballet's *Billboards* production (one version of "Thunder") refer to the premiere dates.

"Gamillah" and "The Daisy Chain" were released on a double A-side single credited to The New Power Generation, but both tracks were originally intended for the Prince album High, which is why they are attributed to Prince in this index. Meanwhile, "Peace" was released on a double A-side single with "2045: Radical Man," listing The New Power Generation as the artist credit. However, when the latter track was first released on the Bamboozled soundtrack it was attributed to Prince, which is why "Peace" is also treated as a "Prince" track in this index. There are other examples of songs which have differing artist credits. "Call The Law" originally appeared on a Prince single B-side ("Money Don't Matter 2 Night"), but it was later included on Goldnigga, attributed to The New Power Generation. Similarly, "The Plan" was released on Emancipation by "The before reappearing on Kamasutra, credited to The NPG Orchestra.

No recording session is listed for songs that are remixes and alternate versions of existing songs. Instead, it says "Based on existing recording." Many of the tracks on the five maxi-singles "Thieves In The Temple," "New Power Generation," "Gett Off," "Cream," and The Beautiful Experience are essentially remixes of or elaborations on existing tracks, retaining so much of the original song's lyrical and/or musical elements that they do not qualify as unique, non-album songs in their own right. The following songs are treated as non-album songs on these five maxi-singles: three songs on "New Power Generation" maxi-single ("Get Off," "Loveleft, Loveright," and "The Lubricated Lady"); three songs on "Gett Off" maxi-single ("Clockin' The Jizz," "Gangster Glam," and "Violet The Organ Grinder"); seven songs on the "Cream" maxi-single ("2 The Wire (Creamy Instrumental)," "Do Your Dance (K.C.'s Remix)," "Ethereal Mix," "Get Some Solo," "Housebangers," "Q In Doubt (Instrumental)," and "Things Have Gotta Change (Tony M. Rap)"). This means that all versions except for the title track on the "Thieves In The Temple" maxi-single and all tracks barring "The Most Beautiful Girl In The World" on The Beautiful Experience maxi-single are considered to be too close to the original songs to be called unique, non-album songs. Instead, they are termed alternate versions and are listed in a separate section. Similarly, "Sexy Mutha," the B-side of "My Name Is Prince," is an edited version of "Sexy MF (12-inch Remix)" and thus not included here.

		VECOLUMB SESSION	Song Category	Neicase	Date
"1+1+1 Is 3"	Prince	2000 – 2001 sessions	Album	The Rainbow Children	20 Nov 2001
"1+1+1 Is 3" [live version]	Prince	Live recording, 6 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"10:15"	94 East	Information not available	Guest	94 East Featuring 10:15 & Fortune Teller Remix With Prince On Guitar	Jan 2003
"100 M.P.H."	Mazarati	1984 (II) – 1985 (I) sessions	Other artist	Mazarati	4 Mar 1986
"101"	Sheena Easton	1987 – 1988 (I) sessions	Other artist	The Lover In Me	7 Nov 1988
"12 Keys"		1985 (II) – 1986 (I) sessions	Unreleased		
"17 (Penetration)"		1988 (II) – 1989 (I) sessions	Unreleased		
"17 Days"	Prince	1983 – 1984 (I) sessions	Non-album	Non-album Single track (later on The Hits/The B-Sides)	16 May 1984
"17 Days" [original version]		1983 – 1984 (I) sessions	Unreleased		
"17"	Madhouse	1993 – 1994 sessions	Other artist	Various artists: 1-800-NEW-FUNK	12 Aug 1994
"18 (R U Legal Yet?)"		1988 (II) – 1989 (I) sessions	Unreleased		
"18 And Over"	ď-	1993 – 1994 sessions	Album	Crystal Ball	29 Jan 1998
"18 And Over" [Madhouse version]		1995 – 1996 sessions	Unreleased		
"19 (Jailbait)"		1988 (II) – 1989 (I) sessions	Unreleased		
"1999"	Prince	1981 (II) – 1982 sessions	Album	6661	27 Oct 1982
"2 Nigs United 4 West Compton"	Prince	1986 (II) sessions	Album	Black Album	22 Nov 1994
"2 Nigs United 4 West Compton" [live version]	Prince	Live recording, 21 Apr (am) 2002	Album (Album One Nite Alone Live! (It Ain't Over! disc)	24 Nov 2002
"2 The Wire (Creamy Instrumental)"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"Cream" maxi-single	4 Nov 1991
"2 Whom It May Concern"	Prince	1991 (II) – 1992 sessions	Non-album	Single track	2 Oct 1992
"20 (A Girl And Her Puppy)"		1988 (II) – 1989 (I) sessions	Unreleased		
"200 Balloons"	Prince	1989 (II) – 1990 (I) sessions	Non-album	Non-album Single track (later on The Hits/The B-Sides)	9 June 1989
"2020"		1995 – 1996 sessions	Unreleased		
"2045: Radical Man"	Prince	2000 – 2001 sessions	Non-album	Various artists: Bamboozled	26 Sep 2000
"2gether"	The New Power Generation	1993 – 1994 sessions	Other artist	Goldnigga, later also on various artists: 1-800-NEW-FUNK	July 1993
"2morrow"	d-	1995 – 1996 sessions	Album	Crystal Ball	29 Jan 1998
"3 Chains O' Gold"	Prince	1991 (II) – 1992 sessions	Album	ď+	13 Oct 1992
"3 Nigs Watchin' A Kung-Fu Movie"		1987 – 1988 (I) sessions	Unreleased		
$"3 \times 2 = 6"$	Vanity 6	1981 (II) – 1982 sessions	Other artist	Vanity 6	11 Aug 1982
"319"	d-	1993 – 1994 sessions	Album	The Gold Experience	26 Sep 1995
"39th St. Party"		1976 Grand Central Corporation sessions	Unreleased		
"3rd Eye"	d-	1995 – 1996 sessions	Album	The Truth	29 Jan 1998
"4 The Tears In Your Eyes" [original version]	Prince	1984 (II) - 1985 (I) sessions	Non-album	USA For Africa: We Are The World	12 Apr 1985
"4 The Tears In Your Eyes" [video version]	Prince	1985 (II) – 1986 (I) sessions	Non-album	Video clip (later on The Hits/The B-Sides)	13 July 1985
"5 Women"	Prince	1990 (II) – 1991 (I) sessions	Album	The Vault Old Friends 4 Sale	24 Aug 1999
"51 Hours"		1991 (II) – 1992 sessions	Unreleased		
7,1	Prince	1991 (II) – 1992 sessions	Album	d-	13 Oct 1992
-77 Bleeker St."	Jill Jones	1987 – 1988 (I) sessions	Guest	Single track	6 Apr 1987
"777-9311"	The Time	1981 (II) – 1982 sessions	Other arrist	What Time Is It?	25 Aug 1982
"A 1,000 Hugs And Kisses"		1991 (II) – 1992 sessions	Unreleased		

	Artist credit	- 1	Song category	Release	Date
"A Case Of U"	Prince		Album	One Nite Alone	14 May 2002
"A Couple Of Miles"		1985 (II) – 1986 (I) sessions	Unreleased		
"A Love Bizarre"	Sheila E.	1984 (II) – 1985 (I) sessions	Other artist	Romance 1600	26 Aug 1985
"A Man Called Jesus"	Mavis Staples	1988 (II) – 1989 (I) sessions	Other artist	The Voice	24 Aug 1993
"A Million Days"***		2002 - 2003 sessions	Unreleased		ò
"A Million Miles (I Love You)"	Apollonia 6	1983 – 1984 (I) sessions	Other artist	Apollonia 6	1 Oct 1984
"A Place In Heaven"		1986 (II) sessions	Unreleased	•	
"A Positive Place" [also known as "Eliminate The Negative"]		1990 (II) – 1991 (I) sessions	Unreleased		
"A Woman's Gotta Have It"	Nona Gaye	1993 – 1994 sessions	Guest	Various artists: 1-800-NEW-FUNK	12 Aug 1994
"Aces"		1976 Moonsound sessions	Unreleased		,
"Acknowledge Me"	ď ,	1993 – 1994 sessions	Album	Crystal Ball	29 Jan 1998
"Acknowledge Me" [The NPG version]		1993 – 1994 sessions	Unreleased		
"Act Of Contrition"	Madonna	Information not available	Guest	Like A Prayer	21 Mar 1989
"Adonis And Batsheeba"		1986 (II) sessions	Unreleased		
"Adore"	Prince	1986 (II) sessions	Album	Sign O' The Times	30 Mar 1987
"Adore" [live version]	Prince	Live recording, 14 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"After Hi School"	The Time	1981 (I) sessions	Guest	The Time	29 July 1981
"Aguadilla"	Eric Leeds	1991 (II) – 1992 sessions	Other artist	Things Left Unsaid	16 Feb 1993
"Ain't No Place Like U"	Mayte	1993 – 1994 sessions	Other artist	Child Of The Sun	27 Nov 1995
"Ain't Too Proud To Beg"		1983 – 1984 (I) sessions	Unreleased		
"Alexa De Paris"	Prince	1985 (II) – 1986 (I) sessions	Non-album	Single track	7 May 1986
"Alice"		1990 (II) – 1991 (I) sessions	Unreleased		
"All Day, All Night"	Jill Jones	1984 (II) – 1985 (I) sessions	Other artist	Jill Jones	26 May 1987
"All My Dreams"		1985 (II) – 1986 (I) sessions	Unreleased		
"All That"	Carmen Electra	1990 (II) – 1991 (I) sessions	Other artist	Carmen Electra	9 Feb 1993
"All The Critics Love U In New York"	Prince	1981 (II) – 1982 sessions	Album	1999	27 Oct 1982
"All The King's Horses"		2002 – 2003 sessions	Unreleased		
"Allegiance"	Howard Hewett	1990 (II) – 1991 (I) sessions	Other artist	Allegiance	17 Nov 1992
"Alphabet St."	Prince	1987 – 1988 (I) sessions	Album	Lovesexy	10 May 1988
"Alphabet St." [live version]	Prince	Live recording, 21 Apr (am) 2002	Album On	Album One Nite Alone Live! (It Ain't Over! disc)	24 Nov 2002
"Am I Without U?"		1988 (II) – 1989 (I) sessions	Unreleased		
"America"	Prince	1984 (II) – 1985 (I) sessions	Album	Around The World In A Day	22 Apr 1985
"American In Paris"		1989 (II) – 1990 (I) sessions	Unreleased		
"American Jam"		1980 sessions	Unreleased		
"An Honest Man"	₩-	1985 (II) – 1986 (I) sessions	Album	Crystal Ball	29 Jan 1998
"And God Created Woman"	Prince	1991 (II) – 1992 sessions	Album	d.	13 Oct 1992
"And How"	Jevetta Steele	1989 (II) – 1990 (I) sessions	Other artist	Here It Is	May 1991
"And How" [original version]		1986 (II) sessions	Unreleased		
"And That Says What?"		1986 (II) sessions	Unreleased		
"Andorra"	Eric Leeds	1987 – 1988 (I) sessions	Other artist	Times Squared	19 Feb 1991
"Animal Kinadam"	d .	1995 – 1996 sessions	Album	The Truth	29 Jan 1998

Tide	Artist credit	Recording session	Song category	Release	Date
"Anna Stesia"	Prince		Album	Lovesexy	10 May 1988
"Anna Stesia" [live version]	Prince	Live recording, 19 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Annie Christian"	Prince	1981 (I) sessions	Album	Controversy	14 Oct 1981
"Another Lonely Christmas"	Prince	1983 – 1984 (I) sessions	Non-album Single track (Non-album Single track (later on The Hits/The B-Sides)	28 Nov 1984
"Anotherloverholenyohead"	Prince	1985 (II) – 1986 (I) sessions	Album	Parade	31 Mar 1986
"Arboretum"	Prince	2000 – 2001 sessions	Album	One Nite Alone	14 May 2002
"Arms Of Orion, The"	Prince	1989 (II) – 1990 (I) sessions	Album	Batman	20 June 1989
"Around The World In A Day"	Prince	1984 (II) – 1985 (I) sessions	Album	Around The World In A Day	22 Apr 1985
"Arrogance"	Prince	1991 (II) – 1992 sessions	Album	d-	13 Oct 1992
Asswoop [originally titled"Edward"]		1993 – 1994 sessions	Unreleased		
At Last The Lost Is Found"	The NPG Orchestra	1993 – 1994 sessions	Other artist	Kamasutra	14 Feb 1997
Avalancha"	Prince	1981 (II) – 1982 sessions	Album	6661	27 Oct 1982
"Avalanche" (live version)	Prince	2000 – 2001 sessions	Album	One Nite Alone	14 May 2002
"Baby Doll House"	Prince	Live recording, 30 Apr 2002	Album	One Nite Alone 1 me'	24 Nov. 2002
"Baby Doll"		1986 (II) sessions	Unreleased		7007 0001 17
"Baby Don't Care"		1991 (II) – 1992 sessions	Unreleased		
"Baby Go-Go"	Mayte	1991 (II) – 1992 sessions	Other artist	Child Of The Sun	37 M. 1006
"Baby Knows"	Nona Hendryx	Not based on Prince's recording	Other artist	Foundly Turnell	17 A 1997
"Baby Knows"	t	1998 (II) – 1999 sessions	Album	Rans Ilm The In	1/ Apr 198/
"Baby Knows" [Rave In 2 The Joy Fantastic version]	Maceo Parker	Based on existing recording	Other artist	Diel M A C F O	9 Nov 1999
"Baby, Baby, Baby"	-	Based on existing recording	Album	Paris Institute In Institute Institu	11 Apr 2000
"Baby, I'm A Star"		1978 – 1979 demos	Unreleased	Nave inz. the Joy Fantastic	29 Apr 2001
"Baby, I'm A Star" [original version]	l'rince	1983 – 1984 (I) sessions	Album		
"Baby, You're A Trip"		1981 (II) – 1982 sessions	[Inrepased	Purple Rain	25 June 1984
"Baby"	Jill Jones	1981 (II) – 1982 sessions	Orber artice		
"Baby" [Moonsound version]	Prince	1977 For You sessions	Alb	Jill Jones	26 May 1987
"Baby" [Sound 80 instrumental version]		1976 Moonsound sessions	mnonv 1	For You	7 Apr 1978
Baby [Sound 80 version]		1976 - 1977 Sound 80 sessions	Unicleased		
Ball, Ihe"		1976 – 1977 Sound 80 sessions	Unreleased		
"Ballad Of Decel, P. P.	D.:-	1986 (II) sessions	Unreleased		
"Bambi (Rani"	Peir	1986 (II) sessions	Album		
"Bambi"	TO Elli:	Live recording, 21 Apr (am) 2002	Album O M.	Sign O' The Times	30 Mar 1987
"Bang Bang"	Prince	Not based on Prince's recording	Orber artist	Transit One Mite Alone Live! (It Ain't Over! disc)	24 Nov 2002
"Barcelona"	Brownard	1979 Prince sessions	Album	True Confessions	28 May 1991
"Batdance"	The NPG Orchestra	Information not available	Cillest	Prince	19 Oct 1979
"Batman Theme"	Prince	1993 – 1994 sessions	Other arrise	Good Feeling	19 Sep 1989
"Be My Mirror"	1	1989 (II) – 1990 (I) sessions	Album	Kamasutra	14 Feb 1997
Beat Town.		1989 (II) – 1990 (I) sessions	Unreleased	Batman	20 lune 1989
Beautiful Ones, The"		1991 (II) – 1992 sessions	Unreleased		1001
	Prince	1987 – 1988 (I) sessions	Unreleased		
		1763 – 1984 (I) sessions	Album		
				Purple Pain	1

Tide	Artist credit	Recording session	Song category	Release	Date
"Beautiful Ones, The" [live version]	Prince	Live recording, 30 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Beautiful Strange"	d;-	1998 (II) – 1999 sessions	Album	Rave In 2 The Joy Fantastic	29 Apr 2001
"Bed Of Roses"		1989 (II) – 1990 (I) sessions	Unreleased		-
"Bedtime Story"	Sheila E.	1984 (II) – 1985 (I) sessions	Guest	Romance 1600	26 Aug 1985
"Belle Of St. Mark, The"	Sheila E.	1983 – 1984 (I) sessions	Other artist	The Glamorous Life	4 June 1984
"Betcha By Golly Wow!"	ď.	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Betcha Eye"	Chaka Khan	1997 – 1998 (I) sessions	Other artist	Come 2 My House	29 Sep 1998
"Better Than You Think (Instrumental Version)"	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
"Better Than You Think"	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
"Big Brass Bed"		1980 sessions	Unreleased		
"Big Fun"	The New Power Generation	1993 – 1994 sessions	Other artist	Exodus	27 Mar 1995
"Big House"		1988 (II) - 1989 (I) sessions	Unreleased		
"Big Pump, The"	George Clinton	1989 (II) – 1990 (I) sessions	Other artist	Hey Man Smell My Finger	12 Oct 1993
"Big Tall Wall"		1986 (II) sessions	Unreleased		
"Billie Holiday"		1988 (II) – 1989 (I) sessions	Unreleased		
"Billy Jack Bitch"	ď-	1993 – 1994 sessions	Album	The Gold Experience	26 Sep 1995
"Bird, The"	The Time	1983 – 1984 (I) sessions	Other artist	Ice Cream Castle	9 July 1984
"Bird, The" [studio version]		1983 – 1984 (I) sessions	Unreleased		
"Bite The Beat"	Vanity 6	1981 (II) – 1982 sessions	Other artist	Vanity 6	11 Aug 1982
"Black MF In The House"	The New Power Generation	1991 (II) – 1992 sessions	Other artist	Goldnigga	July 1993
"Blanche"		1986 (II) sessions	Unreleased		
"Bliss"	Kahoru Kohiruimaki	1989 (II) - 1990 (I) sessions	Other artist	Time The Motion	Dec 1989
"Blood Is Thicker Than Mine"	Mavis Staples	1991 (II) – 1992 sessions	Other artist	. The Voice	24 Aug 1993
"Bloody Mouth"		1987 – 1988 (I) sessions	Unreleased		
"Blue Boy"		1987 – 1988 (I) sessions	Unreleased		
"Blue Light"	Prince	1990 (II) - 1991 (I) sessions	Album	d _t -	13 Oct 1992
"Blue Limousine"	Apollonia 6	1983 – 1984 (I) sessions	Other artist	Apollonia 6	1 Oct 1984
"Blues In C (If I Had A Harem)" [live version]	Prince	Live recording, 9 Sep 1988	Non-album Lovesex	Non-album Lovesexy Live 2 home video and LaserDisc	19 Apr 1989
				(combining <i>Lovesexy Live 1</i> and <i>Lovesexy Live 2</i>)	
"Bob George"	Prince	1986 (II) sessions	Album	Black Album	22 Nov 1994
"Bobbi Jo"		1987 – 1988 (I) sessions	Unreleased		
"Bold Generation"		1981 (II) – 1982 sessions	Unreleased		
"Boom Box"		1990 (II) - 1991 (I) sessions	Unreleased		
"Boom, Boom, Can't U Feel The Beat Of My Heart"		1981 (II) – 1982 sessions	Unreleased		
"Born 2 B.R.E.E.D."	Monie Love	1991 (II) – 1992 sessions	Other artist	In A Word Or 2	9 Mar 1993
"Boy U Bad"		1986 (II) sessions	Unreleased		
"Boy's Club"	Sheila E.	1986 (II) sessions	Other artist	Sheila E.	19 Feb 1987
"Brand New Boy"		1988 (II) - 1989 (I) sessions	Unreleased		
"Breathe"	Prince	1998 (II) – 1999 sessions	Internet-only	NPG Music Club website	17 Jan 2002
		1005 (1) 2001 (11) 2001	11		

Title	Artist credit	Recording session	Song category	Release	Date
"Broken"		1981 (I) sessions	Unreleased		
"Bulgaria"		1980 sessions	Unreleased		
"Bump This"		1977 For You sessions	Unreleased		
"By Alien Means"		1988 (II) - 1989 (I) sessions	Unreleased		
"Calhoun Square"	ď.	1993 – 1994 sessions	Album	Crystal Ball	29 Jan 1998
"Call My Name"***		2002 – 2003 sessions	Unreleased		
"Call Of The Wild"		1985 (II) - 1986 (I) sessions	Unreleased		
"Call The Law"	Prince	1990 (II) – 1991 (I) sessions	Non-album	Single track (later on <i>Goldnigga</i> , attributed to The NPG)	3 Mar 1992
"Call, The"	d-	1993 – 1994 sessions	Non-album	3 Chains O' Gold	16 Aug 1994
ازسین "		1987 – 1988 (I) sessions	hasealast 1	nome video and LaserDisc	
"Can I Play Wirh I?"		1985 (II) – 1986 (I) sessions	Unreleased		
"Can't Stop This Feeling I Got"	Prince	1989 (II) – 1990 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
"Can't Stop This Feeling I Got" [original version]		1981 (II) – 1982 sessions	Unreleased		
"Can't Stop This Feeling I Got" [The Revolution version]		1986 (II) sessions	Unreleased		
"Candle Dance"	Ingrid Chavez	1990 (II) – 1991 (I) sessions	Guest	May 19 1992	24 Sep 1991
"Candle Dance" [original version]		1987 – 1988 (I) sessions	Unreleased		
"Cape Horn"	Eric Leeds	1988 (II) – 1989 sessions	Other artist	Times Squared	19 Feb 1991
"Carmen On Top"		1990 (II) – 1991 (I) sessions	Unreleased		
"Cat And Mouse"		1988 (II) – 1989 (I) sessions	Unreleased		
"Cat Attack"		1988 (II) – 1989 (I) sessions	Unreleased		
"Chaos And Disorder"	d .	1993 – 1994 sessions	Album	Chaos And Disorder	9 July 1996
"Chaos And Disorder" [South Beach version]		1995 – 1996 sessions	Unreleased		
"Cherry, Cherry"	The New Power Generation	1993 – 1994 sessions	Other artist	Exodus	27 Mar 1995
"Children Of The Sun"	Mayte	1993 – 1994 sessions	Other artist	Child Of The Sun	27 Nov 1995
"Chili Sauce"	The Time	1983 – 1984 (I) sessions	Other artist	Ice Cream Castle	9 July 1984
"Chocolate Invasion Teaser"	Prince	2002 - 2003 sessions	Internet-only	NPG Music Club website	15 Oct 2003
"Chocolate"	The Time	1983 – 1984 (I) sessions	Other artist	Pandemonium	10 July 1990
"Christopher Tracy's Parade"	Prince	1985 (II) – 1986 (I) sessions	Album	Parade	31 Mar 1986
"Cindy C"	Prince	1987 – 1988 (I) sessions	Album	Black Album	22 Nov 1994
"Cinnamon Girl"***		2002 - 2003 sessions	Unreleased		
"Circle Of Amour"	d-	1995 – 1996 sessions	Album	The Truth	29 Jan 1998
"Clockin' The Jizz"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"Gett Off" maxi-single	12 Aug 1991
"Cloreen Bacon Skin"	d-	1983 – 1984 (I) sessions	Album	Crystal Ball	29 Jan 1998
"Coca-Cola"		1991 (II) – 1992 sessions	Unreleased		
"Coco Boys" [drum machine version]		1986 (II) sessions	Unreleased		
"Coco Boys" [live drums version]		1986 (II) sessions	Unreleased		
"Coincidence Or Fate"	The NPG Orchestra	1993 – 1994 sessions	Other artist	Kamasutra	14 Feb 1997
"Colleen"		1981 (II) – 1982 sessions	Unreleased		
"Color"	The Steeles	1991 (II) – 1992 sessions	Other artist	Various artists: 1-800-NEW-FUNK	12 Aug 1994

litle	Artist credit	Recording session	Song category	Kelease	Date
"Come 2 My House"	Chaka Khan	1997 – 1998 (I) sessions	Other artist	Come 2 My House	29 Sep 1998
"Come Back 2 Me"		1988 (II) – 1989 (I) sessions	Unreleased		•
"Come Elektra Tuesday"		1985 (II) – 1986 (I) sessions	Unreleased		
"Come Home"	Mavis Staples	1987 – 1988 (I) sessions	Other artist	Time Waits For No One	24 May 1989
"Come On"	The New Power Generation	1997 – 1998 (I) sessions	Other artist	Newpower Soul	30 June 1998
"Come"	Prince	1993 – 1994 sessions	Album	Come	16 Aug 1994
"Comeback"	ď+	1995 – 1996 sessions	Album	The Truth	29 Jan 1998
"Commercial"		1981 (I) sessions	Unreleased		
"Computer Blue"	Prince	1983 – 1984 (I) sessions	Album	Purple Rain	25 June 1984
"Computer Blue" [First Avenue live version]		1983 – 1984 (I) sessions	Unreleased		
"Condition Of The Heart"	Prince	1984 (II) – 1985 (I) sessions	Album	Around The World In A Day	22 Apr 1985
"Condition Of The Heart" [live version]	Prince	Live recording, 14 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Contest Song"	Prince	2000 – 2001 sessions	Internet-only	NPG Music Club website	28 Aug 2001
"Continental, The"	Prince	1991 (II) – 1992 sessions	Album	Oţ-	13 Oct 1992
"Controversy"	Prince	1981 (I) sessions	Album	Controversy	14 Oct 1981
"Conversation Piece"		1985 (II) – 1986 (I) sessions	Unreleased		
"Cookie Jar"		1988 (II) – 1989 (I) sessions	Unreleased		
"Cool Love"	Sheena Easton	1988 (II) – 1989 (I) sessions	Other artist	The Lover In Me	7 Nov 1988
"Cool"	The Time	1981 (I) sessions	Other artist	The Time	29 July 1981
"Copenhagen"	Prince	Live recording, 25 Oct 2002	Internet-only	NPG Music Club website	3 Jan 2003
"Corporate World"		1989 (II) – 1990 (I) sessions	Unreleased		
"Cosmic Day"		1986 (II) sessions	Unreleased		
"Count The Days"	The New Power Generation	1993 - 1994 sessions	Other artist	Exodus	27 Mar 1995
"Courtin' Time"	ď;-	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Crazy You"	Prince	1977 For You sessions	Album	For You	7 Apr 1978
"Cream"	Prince	1990 (II) – 1991 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
"Cross The Line"		1987 – 1988 (I) sessions	Unreleased		
"Cross, The"	Prince	1986 (II) sessions	Album	Sign O' The Times	30 Mar 1987
"Crucial"	ď;-	1986 (II) sessions	Album	Crystal Ball	29 Jan 1998
"Crying"	Lois Lane	Information not available	Guest	Precious	9 June 1992
"Crystal Ball"	đ .	1986 (II) sessions	Album	Crystal Ball	29 Jan 1998
"Crystal City Cry"		1990 (II) – 1991 (I) sessions	Unreleased		
"Crystal City Cry" [original version]		1987 – 1988 (I) sessions	Unreleased		
"Curious Blue"		1988 (II) – 1989 (I) sessions	Unreleased		
"Curious Child"	₫+	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Cutz"	The NPG Orchestra	1993 – 1994 sessions	Other artist	Kamasutra	14 Feb 1997
"Cybersingle"	ď;-	2000 – 2001 sessions	Internet-only	NPG Online LTD website	1 June 2000
"D.M.S.R."	Prince	1981 (II) – 1982 sessions	Album	1999	27 Oct 1982
"Da Bang"	ď;	1995 – 1996 sessions	Album	Crystal Ball	29 Jan 1998
"Da, Da, Da"	ď;-	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Daddy Don"	Prince	1990 (II) – 1991 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991

		- 1			
Title	Artist credit		Song category	Release	Date
"Daisy Chain, The"	Prince	2000 – 2001 sessions	Non-album	Single track	14 Apr 2001
"Damn U"	Prince	1991 (II) – 1992 sessions	Album	d+	13 Oct 1992
"Damned If Eye Do"	ď-	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Dance Electric, The"	André Cymone	1984 (II) – 1985 (I) sessions	Other artist	AC	16 Aug 1985
"Dance Of Desperation"		1993 – 1994 sessions	Unreleased		
"Dance On"	Prince	1987 – 1988 (I) sessions	Album	Lovesexy	10 May 1988
"Dance, The"***		1995 – 1996 sessions	Unreleased		
"Dance To The Music Of The World (Practice Session)"	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
"Dance To The Music Of The World" [original version]	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
"Dance To The Music Of The World" [reworked version with Prince's parts intact]	th Prince's parts intact] 94 East	Information not available	Guest	Minneapolis Genius - The Historic 1977 Recordings	12 Feb 1986
"Dance Unto The Rhythm"	Louie Louie	1990 (II) – 1991 (I) sessions	Other artist	Let's Get Started	16 Feb 1993
"Dance With The Devil"		1989 (II) – 1990 (I) sessions	Unreleased		
"Dancin' Flu"		1981 (I) sessions	Unreleased		
"Dark"	Prince	1993 – 1994 sessions	Album	Come	16 Aug 1994
"Darling Marie" [demo version]		1977 demos	Unreleased		
"Darling Marie" [Hollywood Sound version]		1979 Prince sessions	Unreleased		
"Darling Nikki"	Prince	1983 – 1984 (I) sessions	Album	Purple Rain	25 June 1984
"Data Bank"	The Time	1989 (II) – 1990 (I) sessions	Other artist	Pandemonium	10 July 1990
"Data Bank" [original version]		1986 (II) sessions	Unreleased		
"Day Tripper"		1989 (II) – 1990 (I) sessions	Unreleased		
"Days Of Wild" [live 1995 version]	d .	Live recording, 9 Dec 1995	Album	Crystal Ball	29 Jan 1998
"Days Of Wild" [live 2002 version]	Prince	Live recording, 18 June 2002	Non-album	Single track	27 June 2002
"Days Of Wild" [studio version]		1993 – 1994 sessions	Unreleased		
"Dead On It"	Prince	1987 – 1988 (I) sessions	Album	Black Album	22 Nov 1994
"Dear Michaelangelo"	Sheila E.	1984 (II) – 1985 (I) sessions	Guest	Romance 1600	26 Aug 1985
"Dear Mr. Man"***		2002 – 2003 sessions	Unreleased		
"Dear Uncle George"		1981 (I) sessions	Unreleased		
"Deconstruction"	Prince	2000 – 2001 sessions	Album	The Rainbow Children	20 Nov 2001
"Delirious"	Prince	1981 (II) – 1982 sessions	Album	6661	27 Oct 1982
"Delivery Boy"		1981 (I) sessions	Unreleased		
"Democrazy"	Chaka Khan	1997 – 1998 (I) sessions	Other artist	Come 2 My House	29 Sep 1998
"Desire"	The Family	1984 (II) – 1985 (I) sessions	Other artist	The Family	19 Aug 1985
"Deuce And A Quarter"	The New Power Generation	1991 (II) – 1992 sessions	Other artist	Goldnigga	July 1993
"Diamond Eyes"		1976 Moonsound sessions	Unreleased		
"Diamonds And Pearls"	Prince	1989 (II) – 1990 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
"Diamonds And Pearls" [live version]	Prince	Live recording, 30 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Die"		1995 – 1996 sessions	Unreleased		
"Dig U Better Dead"	d-	1995 – 1996 sessions	Album	Chaos And Disorder	9 July 1996
"Digital Garden"	Prince	2000 - 2001 sessions	Album	The Rainbow Children	20 Nov 2001
"Dinner With Delores"	d e	1995 – 1996 sessions	Album	Chaos And Disorder	9 July 1996

"Dionne" "Dirty Mind"	d	. , , , , , , , , , , , , , , , , , , ,			
"Dirty Mind"		1995 – 1996 sessions	Album	The Truth	29 Jan 1998
" · · · · ·	Prince	1980 sessions	Album	Dirry Mind	8 Oct 1980
Disco Away		1979 The Rebels sessions	Unreleased		
"Divine, The"		1995 – 1996 sessions	Unreleased		
"Do It Again"		1978 – 1979 demos	Unreleased		
"Do It All Night"	Prince	1980 sessions	Album	Dirty Mind	8 Oct 1980
"Do Me, Baby"	Prince	1981 (I) sessions	Album	Controversy	14 Oct 1981
"Do Me, Baby" [live version]	Prince	Live recording, 14 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Do U Lie?"	Prince	1985 (II) – 1986 (I) sessions	Album	Parade	31 Mar 1986
"Do U Wanna Rock?"		1990 (II) – 1991 (I) sessions	Unreleased		
"Do Your Dance (K.C.'s Remix)"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"Cream" maxi-single	4 Nov 1991
"Do Yourself A Favor"		1981 (II) – 1982 sessions	Unreleased		
"Dolphin"	ď-	1993 – 1994 sessions	Album	The Gold Experience	26 Sep 1995
"Don't Forget"		1976 Moonsound sessions	Unreleased		
"Don't Hold Back"		1976 Moonsound sessions	Unreleased		
"Don't Let 'Em Change U"	Graham Central Station	1997 – 1998 (I) sessions	Guest	GCS2000	2 Feb 1999
"Don't Let Him Fool Ya"		1981 (II) – 1982 sessions	Unreleased		
"Don't Play Me"	ď+	1995 – 1996 sessions	Album	The Truth	29 Jan 1998
"Don't Say No"		1998 (II) – 1999 sessions	Unreleased		
"Don't Say U Love Me"	Martika	1990 (II) – 1991 (I) sessions	Other artist	Martika's Kitchen	27 Aug 1991
"Don't Talk 2 Strangers"	Prince	1991 (II) – 1992 sessions	Non-album	Various artists: Girl 6	19 Mar 1996
"Don't Talk 2 Strangers"	Chaka Khan	Based on existing recording	Other artist	Come 2 My House	29 Sep 1998
"Don't You Wanna Ride?"		1976 home recordings	Unreleased		
"Donald Trump (Black Version)"	The Time	1989 (II) – 1990 (I) sessions	Other artist	Pandemonium	10 July 1990
"Donna"		1978 – 1979 demos	Unreleased		
"Dopamine Rush, The"	Eric Leeds	1988 (II) – 1989 sessions	Other artist	Times Squared	19 Feb 1991
"Dos"		1988 (II) – 1989 (I) sessions	Unreleased		
"Down A Long Lonely Road"		1978 – 1979 demos	Unreleased		
"Down"		1991 (II) - 1992 sessions	Unreleased		
"Drama, The"	Chaka Khan	1997 – 1998 (I) sessions	Guest	Come 2 My House	29 Sep 1998
"Dream Factory"	d-	1985 (II) – 1986 (I) sessions	Album	Crystal Ball	29 Jan 1998
"Dream"		1993 – 1994 sessions	Unreleased		
"Dreamin' About U"	ď+	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Drive Me Wild"	Vanity 6	1981 (I) sessions	Other artist	Vanity 6	11 Aug 1982
"East"	Prince	2002 – 2003 sessions	Album	N.E.W.S	30 June 2003
"Easy Does It"	Eric Leeds	1986 (II) sessions	Other artist	Times Squared	19 Feb 1991
"Eggplant"		1986 (II) sessions	Unreleased		
"Eight"	Madhouse	1986 (II) sessions	Other artist	80	21 Jan 1987
"Electric Chair"	Prince	1988 (II) – 1989 (I) sessions	Album	Batman	20 June 1989
"Electric Intercourse"		1983 – 1984 (I) sessions	Unreleased		
"Electrocution"		1983 – 1984 (I) sessions	Unreleased		

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Title	Artist credit	Recording session Song category	Song category	Kelease	Date
"Elephant Box"	Ingrid Chavez	1990 (II) – 1991 (I) sessions	Other artist	May 19 1992	24 Sep 1991
"Elephant Box" [original version]		1987 – 1988 (I) sessions	Unreleased		
"Elephants And Flowers"	Prince	1988 (II) – 1989 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
"Eleven"	Madhouse	1987 – 1988 (I) sessions	Other artist	91	18 Nov 1987
"Emale"	ď+	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Emale" [New York version]		1995 – 1996 sessions	Unreleased		
"Emancipation"	d+	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Emotional Crucifixion"		1993 – 1994 sessions	Unreleased		
"Emotional Pump"		1986 (II) sessions	Unreleased		
"Empty Room" [1'll Do Anything version]		1991 (II) – 1992 sessions	Unreleased		
"Empty Room" [live version]	Prince	Live recording, 25 Oct 2002	Internet-only	NPG Music Club website	3 Jan 2003
"Empty Room" [original version]		1985 (II) – 1986 (I) sessions	Unreleased		
"Endorphinmachine"	Oţ-	1993 – 1994 sessions	Album	The Gold Experience	26 Sep 1995
"E-Pluribous Funk"		1977 For You sessions	Unreleased		
"Eros"		1980 sessions	Unreleased		
"Erotic City"	Prince	1983 – 1984 (I) sessions	Non-album Single	Non-album Single track (later on The Hits/The B-Sides)	18 July 1984
"Escape"	Prince	1988 (II) – 1989 (I) sessions	Non-album Single	Non-album Single track (later on The Hits/The B-Sides)	11 July 1988
"Eternity"	Sheena Easton	1985 (II) – 1986 (I) sessions	Other artist	No Sound But A Heart	July 1987
"Ethereal Mix"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"Cream" maxi-single	4 Nov 1991
"Euphoria Highway"		1985 (II) – 1986 (I) sessions	Unreleased		
"Ever Changing Light, The"	The NPG Orchestra	1993 - 1994 sessions	Other artist	Kamasutra	14 Feb 1997
"Everlasting Now, The"	Prince	2000 – 2001 sessions	Album	The Rainbou [,] Children	20 Nov 2001
"Everlasting Now, The" [live aftershow version]	Prince	Live recording, 21 Apr (am) 2002	Album One A	Album One Nite Alone Live! (It Ain't Over! disc)	24 Nov 2002
"Everlasting Now, The" [live concert version]	Prince	Live recording, 30 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Everybody Get On Up"	Carmen Electra	1991 (II) – 1992 sessions	Other artist	Carmen Electra	9 Feb 1993
"Everybody Want What They Don't Got"		1986 (II) sessions	Unreleased		
"Everyday Is A Winding Road"	d .	1998 (II) – 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
"Everything But U"		1988 (II) – 1989 (I) sessions	Unreleased		
"Everything Could Be So Fine"		1987 – 1988 (I) sessions	Unreleased		
"Everywhere"	Prince	2000 – 2001 sessions	Album	The Rainbow Children	20 Nov 2001
"Evolsidog"		1985 (II) – 1986 (I) sessions	Unreleased		
"Exodus Has Begun, The"	The New Power Generation	1993 – 1994 sessions	Other artist	Exodus	27 Mar 1995
"Exploding All Over Europe"		1991 (II) – 1992 sessions	Unreleased		
"Extra Loveable"		1981 (II) – 1982 sessions	Unreleased		
"Extraordinary"	Prince	1990 (II) – 1991 (I) sessions	Album	The Vault Old Friends 4 Sale	24 Aug 1999
"Extraordinary" [live version]	Prince	Live recording, 30 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Eve Am The DJ"		1995 – 1996 sessions	Unreleased		
"Eye Can't Make U Love Me"	d .	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Eye Hate U"	d-	1993 – 1994 sessions	Album	The Gold Experience	26 Sep 1995
"Eye Just Found Somebody 2 Love"	Graham Central Station	1997 – 1998 (I) sessions	Guest	GCS2000	2 Feb 1999
"(Fye Like) Funky Music"	The New Power Generation	1997 – 1998 (I) sessions	Other artist	Newpower Soul	30 June 1998

Title	Artist credit	Recording session Song category	ong category	Release	Date
"Eye Love U, But Eye Don't Trust U Anymore"	d .	1998 (II) – 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
				(later on Rave In2 The Joy Fantastic)	
"Eye No"	Prince	1987 – 1988 (I) sessions	Album	Lovesexy	10 May 1988
"Eye Remember U"	Chaka Khan	1997 – 1998 (I) sessions	Other artist	Come 2 My House	29 Sep 1998
"Eye Wanna Melt With U"	Prince	1991 (II) – 1992 sessions	Album	d-	13 Oct 1992
"Eye'll Never B Another Fool"	Chaka Khan	1995 – 1996 sessions	Other artist	Come 2 My House	29 Sep 1998
"Eye'magettin""	Graham Central Station	1997 – 1998 (I) sessions	Guest	GCS2000	2 Feb 1999
"Face Down"	ď.	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Family Name"	Prince	2000 – 2001 sessions	Album	The Rainbow Children	20 Nov 2001
"Family Name" [live version]	Prince	Live recording, 30 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Fancy Dancer"		1990 (II) – 1991 (I) sessions	Unreleased		
"Fantasia Erotica"	Carmen Electra	1989 (II) – 1990 (I) sessions	Other artist	Carmen Electra	9 Feb 1993
"Fantasy"		1976 Moonsound sessions	Unreleased		
"Fascination"	ď+	1995 – 1996 sessions	Album	The Truth	29 Jan 1998
"Father's Song"	Prince	1983 – 1984 (I) sessions	Non-album	Purple Rain movie: home video,	27 July 1984
				LaserDisc, and DVD	
"Feel Good"		1995 – 1996 sessions	Unreleased		
"Feel U Up"	Prince	1986 (II) sessions	Non-album Sir	Non-album Single track (later on The Hits/The B-Sides)	15 Sep 1989
"Feel U Up" [original version]		1981 (II) – 1982 sessions	Unreleased		
"Feline"		1984 (II) – 1985 (I) sessions	Unreleased		
"Fifteen"	Madhouse	1987 – 1988 (I) sessions	Other artist	16	18 Nov 1987
"Fight The Power"		1998 (II) – 1999 sessions	Unreleased		
"Finest Whiskey"		1985 (II) – 1986 (I) sessions	Unreleased		
"Fire"		1989 (II) – 1990 (I) sessions	Unreleased		
"Fish Fries"		1984 (II) – 1985 (I) sessions	Unreleased		
"Five Women"	Joe Cocker	Not based on Prince's recording	Other artist	Night Calls	14 July 1992
"Five"	Madhouse	1986 (II) sessions	Other artist	80	21 Jan 1987
"Flesh And Blood"		1989 (II) – 1990 (I) sessions	Unreleased		
"Flow, The"	Prince	1991 (II) – 1992 sessions	Album	d-	13 Oct 1992
"Flow, The" [original version]		1990 (II) – 1991 (I) sessions	Unreleased		
"For Love"	Jill Jones	1985 (II) - 1986 (I) sessions	Other artist	Jill Jones	26 May 1987
"For You"	Prince	1977 For You sessions	Album	For You	7 Apr 1978
"For You" [home recording version #1]		1976 home recordings	Unreleased		
"For You" [home recording version #2]		1976 home recordings	Unreleased		
"For You" [home recording version #3]		1976 home recordings	Unreleased		
"For You" [home recording version #4]		1976 home recordings	Unreleased		
"Forever In My Life"	Prince	1986 (II) sessions	Album	Sign O' The Times	30 Mar 1987
"Forever Mine"		1981 (I) sessions	Unreleased		
"Fortune Teller"	94 East	Information not available	Guest	94 East Featuring 10:15 & Fortune Teller Remix With Prince On Guitar	Jan 2003
בוויים".	Madhouse	1986 (II) sessions	Other artist	80	21 Jan 1987

Title	Artist credit	Recording session	Song category	Neicase	-
"Fourteen"	Madhouse	1987 – 1988 (I) sessions	Other artist	91	18 Nov 1987
"Fox Trap"		1981 (II) – 1982 sessions	Unreleased		
"Freaks On This Side"	The New Power Generation	1997 – 1998 (I) sessions	Other artist	Newpower Soul	30 June 1998
"Free The Music"	The NPG	1993 – 1994 sessions	Other artist	Single track	13 June 1995
"Free"	Prince	1981 (II) – 1982 sessions	Album	1999	27 Oct 1982
"Free"	Graham Central Station	1997 – 1998 (I) sessions	Guest	GCS2000	2 Feb 1999
"Free" [live version]	Prince	Live recording, 29 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Friction"		1981 (I) sessions	Unreleased		
"Friend, Lover, Sister, Mother/Wife"	ď .	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Frustration"		1986 (II) sessions	Unreleased		
"Fuchsia Light"		1988 (II) – 1989 (I) sessions	Unreleased		
"Fuck D Press"		1993 – 1994 sessions	Unreleased		
"Fun Love"		1985 (II) – 1986 (I) sessions	Unreleased		
"Fun"	Carmen Electra	1987 – 1988 (I) sessions	Other artist	Carmen Electra	9 Feb 1993
"Funk Radio"	ď.	1997 – 1998 (I) sessions	Internet-only	Love 4 One Another website	June 1997
"Funky Design, The"	d .	1993 – 1994 sessions	Internet-only	NPG Online LTD website	17 July 2000
				(later released by NPG Music Club)	
"Funky" [cover of song by The Chambers]		1993 – 1994 sessions	Unreleased		
"Funky" [Prince-penned song]		1989 (II) – 1990 (I) sessions	Unreleased		
"Future, The"	Prince	1989 (II) – 1990 (I) sessions	Album	Batman	20 June 1989
"Games (Instrumental Version)"	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
"Games (Original Version)"	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
"Games" [original version]	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
"Games" [reworked version with Prince's parts intact]	94 East	Information not available	Guest	Minneapolis Genius	12 Feb 1986
				- The Historic 1977 Recordings	
"Gamillah"	Prince	2000 – 2001 sessions	Non-album	Single track	14 Apr 2001
"Gangster Glam"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"Gett Off" maxi-single	12 Aug 1991
"GCS2000"	Graham Central Station	1997 – 1998 (I) sessions	Guest	GCS2000	2 Feb 1999
"Get Blue"	Louie Louie	1990 (II) – 1991 (I) sessions	Other artist	Let's Get Started	16 Feb 1993
"Get It Up"	The Time	1981 (I) sessions	Other artist	The Time	29 July 1981
"Get Loose"	d .	Based on existing recording	Album	Crystal Ball	29 Jan 1998
"Get Off"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"New Power Generation" maxi-single	29 Nov 1990
"Get On Up"		1986 (II) sessions	Unreleased		
"Get Some Solo"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"Cream" maxi-single	4 Nov 1991
"Get Wild" [Exodus version]	The New Power Generation	1993 – 1994 sessions	Other artist	Exodus	27 Mar 1995
"Get Wild" [Ready To Wear version]	The New Power Generation	1993 – 1994 sessions	Other artist	Various artists: Ready To Wear (Pret-A-Porter)	6 Dec 1994
"Get Yo Groove On"	d+	1993 – 1994 sessions	Album	Emancipation	19 Nov 1996
"Gett Offs Cousin"		1990 (II) – 1991 (I) sessions	Unreleased		
"Gert Off"	Prince	1990 (II) – 1991 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
"Ghetto, The"		1987 – 1988 (I) sessions	Unreleased		
"Giaplas Ger Lonely Too"	The Time	1981 (II) – 1982 sessions	Other artist	What Time Is It?	25 Aug 1982

"Girl 6" "Girl O' My Dreams" "Girl O' My Dreams" [original version] "Girl Power" "Girl" [different song from Prince's "Girl"] "Girls And Boys"	The New Power Generation	. 7001 3001	Other arries		
"Girl O' My Dreams" "Girl O' My Dreams" [original version] "Girl Power" "Girl" [different song from Prince's "Girl"] "Girls And Boys"		1995 - 1996 sessions	Culti di Ust	Various artists: Girl 6	19 Mar 1996
"Girl O' My Dreams" [original version] "Girl Power" "Girl" "Girl" [different song from Prince's "Girl"] "Girls And Boys"	T.C. Ellis	Not based on Prince's recording	Other artist	True Confessions	28 May 1991
"Girl" "Girl" [different song from Prince's "Girl"] "Girls And Boys"		1981 (II) – 1982 sessions	Unreleased		
"Girl" [different song from Prince's "Girl"] "Girls And Boys"		1987 – 1988 (I) sessions	Unreleased		
"Girl" [different song from Prince's "Girl"] "Girls And Boys"	Prince	1981 (II) – 1982 sessions	Non-album Si	Non-album Single track (later on The Hits/The B-Sides)	2 Oct 1985
"Girls And Boys"	The Time	1981 (I) sessions	Other artist	The Time	29 July 1981
	Prince	1985 (II) – 1986 (I) sessions	Album	Parade	31 Mar 1986
"Girls And Boys" [live version]	Prince	Live recording, 21 Apr (am) 2002	Album O	Album One Nite Alone Live! (It Ain't Over! disc)	24 Nov 2002
"Girls Will Be Girls"		1988 (II) – 1989 (I) sessions	Unreleased		
"Glam Slam '91"		1990 (II) – 1991 (I) sessions	Unreleased		
"Glam Slam"	Prince	1987 – 1988 (I) sessions	Album	Lovesexy	10 May 1988
"Glamorous Life, The"	Sheila E.	1983 – 1984 (I) sessions	Other artist	The Glamorous Life	4 June 1984
"Go Carmen Go"		1990 (II) – 1991 (I) sessions	Unreleased		
"Go Go Dancer"	Carmen Electra	1990 (II) – 1991 (I) sessions	Other artist	Carmen Electra	9 Feb 1993
"Go On (Witcha Bad Self)"	Carmen Electra	1990 (II) – 1991 (I) sessions	Guest	Carmen Electra	9 Feb 1993
"Go"		1985 (II) – 1986 (I) sessions	Unreleased		
"God (Love Theme From Purple Rain)"	Prince	1983 – 1984 (I) sessions	Non-album	Single track	22 June 1984
"God Is Alive"		1988 (II) – 1989 (I) sessions	Unreleased		
"God Is Everywhere"		1985 (II) – 1986 (I) sessions	Unreleased		
"Cod"	Prince	1984 (II) – 1985 (I) sessions	Non-album Si	Non-album Single track (later on The Hits/The B-Sides)	26 Sep 1984
"Plog"	ď;	1993 – 1994 sessions	Album	The Gold Experience	26 Sep 1995
"Golden Parachute"	Prince	2000 – 2001 sessions	Internet-only	NPG Music Club website	28 Aug 2001
"Goldie's Parade"	The New Power Generation	1991 (II) – 1992 sessions	Other artist	Goldnigga	July 1993
"Goldnigga Pt.1"	The New Power Generation	1991 (II) – 1992 sessions	Other artist	Goldnigga	July 1993
"Goldnigga Pt.2"	The New Power Generation	1991 (II) – 1992 sessions	Other artist	Goldnigga	July 1993
"Goldnigga Pt.3"	The New Power Generation	1991 (II) – 1992 sessions	Other artist	Goldnigga	July 1993
"Good Body Every Evening"		1989 (II) – 1990 (I) sessions	Unreleased		
"Good Dick And A Job"		1995 – 1996 sessions	Unreleased		
"Good Judy Girlfriend"	Carmen Electra	1988 (II) – 1989 (I) sessions	Guest	Carmen Electra	9 Feb 1993
"Good Life, The"	The New Power Generation	1993 – 1994 sessions	Other artist	Exodus	27 Mar 1995
"Good Life"	ď;-	2000 – 2001 sessions	Internet-only	NPG Online LTD website	21 July 2000
"Good Love"	Prince	1986 (II) sessions	Non-album	Various artists: Bright Lights, Big City (later on Crystal Ball, attributed to P)	8 Mar 1988
"Good Man"		1989 (II) – 1990 (I) sessions	Unreleased		
"Good Pussy"		1993 – 1994 sessions	Unreleased		
"Goodbye"	ď+	1991 (II) – 1992 sessions	Album	Crystal Ball	29 Jan 1998
"Got To Be Something Here"	The Lewis Conection	Information not available	Guest	The Lewis Conection	1979
"(Got 2) Give It Up"		1993 – 1994 sessions	Unreleased		
"Gotta Broken Heart Again"	Prince	1980 sessions	Album	Dirry Mind	8 Oct 1980
"Gotta Stop (Messin' About)"	Prince	1980 sessions	Non-album Sin	Non-album Single track (later on The Hits/The B-Sides)	29 May 1981
"Grace"	The Time	Based on existing recording	Other artist	Single track	28 July 1982

Title	Artist credit	Recording session	Joing Category	INCICABL	-
"Graffiti Bridge"	Prince		Album	Graffiti Bridge	20 Aug 1990
"Grand Central"		1976 Grand Central Corporation sessions	Unreleased		
"Grand Progression, The"		1987 – 1988 (I) sessions	Unreleased		
"Greatest Romance Ever Sold, The"	d .	1998 (II) – 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
"Greatest Romance Ever Sold, The"	Maceo Parker	Based on existing recording	Other artist	Dial M-A-C-E-O	11 Apr 2000
"Greatest Romance Ever Sold, The" [Rave In 2 The Joy Fantastic version]	Fantastic version]	Based on existing recording	Album	Rave In 2 The Joy Fantastic	29 Apr 2001
"Groove In C Minor"		1985 (I) – 1986 (I) sessions	Unreleased		
"Groove In G Flat Minor"		1985 (I) – 1986 (I) sessions	Unreleased		
"Groove On"	Graham Central Station	1997 – 1998 (I) sessions	Guest	GCS2000	2 Feb 1999
"G-Spot"	Jill Jones	1983 – 1984 (I) sessions	Other artist	Jill Jones	26 May 1987
"Guess Who's Knockin"	The New Power Generation	1991 (II) – 1992 sessions	Other artist	Goldnigga	July 1993
"Gym Class"		1981 (I) sessions	Unreleased		
"Gypsy"		1978 – 1979 demos	Unreleased		
"Habibi"	d .	1998 (II) – 1999 sessions	Internet-only	NPG Music Club website	22 Apr 2001
"Had U"	ď.	1995 – 1996 sessions	Album	Chaos And Disorder	9 July 1996
"Hair"	Chaka Khan	1997 – 1998 (I) sessions	Guest	Come 2 My House	29 Sep 1998
"Halls Of Desire, The"	Tevin Campbell	1991 (II) – 1992 sessions	Other artist	I'm Ready	26 Oct 1993
"Hallucination Rain"	The New Power Generation	1993 – 1994 sessions	Other artist	Exodus	27 Mar 1995
"Happy Birthday, Mr. Christian"	Apollonia 6	1984 (II) – 1985 (I) sessions	Other artist	Apollonia 6	1 Oct 1984
"Hard To Get" [1981 version]		1981 (I) sessions	Unreleased		
"Hard To Get" [The Rebels version]		1979 The Rebels sessions	Unreleased		
"Have A Heart"	Prince	2000 – 2001 sessions	Album	One Nite Alone	14 May 2002
"He's So Dull"	Vanity 6	1981 (II) – 1982 sessions	Guest	Vanity 6	11 Aug 1982
"Head"	Prince	1980 sessions	Album	Dirty Mind	8 Oct 1980
"Heart Attack"		1981 (I) sessions	Unreleased		
"Heaven Is Keeping Score"		1990 (II) – 1991 (I) sessions	Unreleased		
"Heaven Must Be Near"	Ingrid Chavez	1989 (II) – 1990 (I) sessions	Other artist	May 19 1992	24 Sep 1991
"Heaven Must Be Near" [original version]		1987 – 1988 (I) sessions	Unreleased		
"Heaven"		1985 (II) – 1986 (I) sessions	Unreleased		
"Hello, My Love"		1977 demos	Unreleased		
"Hello"	Prince	1985 (II) – 1986 (I) sessions	Non-album Single to	Non-album Single track (later on The Hits/The B-Sides)	10 July 1985
"Here On Earth"	Prince	2000 – 2001 sessions	Album	One Nite Alone	14 May 2002
"Hey Lover"		1976 home recordings	Unreleased		
"Hey, Louie Louie"		1990 (II) – 1991 (I) sessions	Unreleased		
"Hey, U"		1990 (II) – 1991 (I) sessions	Unreleased		
"Hide The Bone"	d-	1993 – 1994 sessions	Album	Crystal Ball	29 Jan 1998
"High Calonic"		1985 (II) – 1986 (I) sessions	Unreleased		
"High Fashion"	The Family	1984 (II) – 1985 (I) sessions	Other artist	The Family	19 Aug 1985
"High"	Prince	2000 – 2001 sessions	Internet-only	NPG Music Club website	15 Dec 2001
"Hir U In The Socker"	Rosie Gaines	1990 (II) – 1991 (I) sessions	Other artist	NPG Music Club website	15 May 2001
"MYN"	leverta Steele	1990 (II) – 1991 (I) sessions	Other artist	Here It Is	10 Aug 1993

Title	Artist credit	Recording session	Song category	Release	Date
"Holly Rock"	Sheila E.		Guest	Various artists: Krush Groove	30 Sep 1985
"Holy River, The"	d-	1995 – 1996 sessions	Album	Fmancipation	19 Nov 1996
"Honky Tonk Women"	Prince**	1993 – 1994 sessions	Non-album The Under	Non-album <i>The Undertaker</i> home video and LascrDisc	6 Mar 1995
"Horny Pony"	Prince	1990 (II) – 1991 (I) sessions	Non-album	Single track	29 July 1991
"Horny Toad"	Prince	1981 (II) - 1982 sessions	Non-album Single trac	Non-album Single track (later on The Hits/The B-Sides)	17 Aug 1983
"Hot Thing"	Prince	1986 (II) sessions	Album	Sign O' The Times	30 Mar 1987
"Hot Wit U (Nasty Girl Remix)"	d-	Based on existing recording	Album	Rave In 2 The Joy Fantastic	29 Apr 2001
"Hot Wit U"	d-	1998 (II) - 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
"House In Order"	Mavis Staples	1991 (II) – 1992 sessions	Other artist	The Voice	24 Aug 1993
"House Of Brick"	Mayte	1993 – 1994 sessions	Guest	Child Of The Sun	27 Nov 1995
"Housebangers"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"Cream" maxi-single	4 Nov 1991
"Housequake"	Prince	1986 (II) sessions	Album	Sign O' The Times	30 Mar 1987
"How Come U Don't Call Me Anymore"	Prince	1981 (II) – 1982 sessions	Non-album Single trac	Non-album Single track (later on The Hits/The B-Sides)	24 Sep 1982
"How Come U Don't Call Me Anymore" [live version]	Prince	Live recording, 30 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"How We Livin"		1995 – 1996 sessions	Unreleased		
"However Much U Want"	Mayte	1991 (II) – 1992 sessions	Other artist	Child Of The Sun	27 Nov 1995
"Human Body, The"	d .	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Hump You"		1981 (I) sessions	Unreleased		
"Hypnoparadise"	d .	1995 – 1996 sessions	Internet-only	NPG Music Club website	7 July 2001
"Hysterical"	George Clinton	Information not available	Guest	"Tweakin" maxi-single	1989
"I Ain't Gonna Run"		1998 (II) – 1999 sessions	Unreleased		
"I Am Five"		1983 – 1984 (I) sessions	Unreleased		
"I Am You"		1978 – 1979 demos	Unreleased		
"I Am"	Elisa Fiorillo	1989 (II) – 1990 (I) sessions	Other artist	IAm	18 Sep 1990
"I Believe I Love U"		1988 (II) - 1989 (I) sessions	Unreleased		
"I Can't Figure It Out"		1981 (I) sessions	Unreleased		
"I Can't Love U Anymore"		1991 (II) – 1992 sessions	Unreleased		
"I Could Never Take The Place Of Your Man"	Prince	1981 (II) – 1982 sessions	Album	Sign O' The Times	30 Mar 1987
"I Don't Wanna Leave You"	The Time	1981 (II) – 1982 sessions	Other artist	What Time Is It?	25 Aug 1982
"I Don't Wanna Stop"	Ren Woods	Not based on Prince's recording	Other artist	Azz Izz	19 Mar 1982
"I Feel For You"	Prince	1979 Prince sessions	Album	Prince	19 Oct 1979
"I Feel For You" [demo version]		1979 sessions with Pepé Willie	Unreleased		
"I Guess I'm Crazy"	Mavis Staples	1987 – 1988 (I) sessions	Other artist	Time Waits For No One	24 May 1989
"I Hear Your Voice"	Patti LaBelle	1990 (II) – 1991 (I) sessions	Other artist	Burnin'	1 Oct 1991
"I Like It There"	d -	1995 – 1996 sessions	Album	Chaos And Disorder	9 July 1996
"I Like What You're Doing"		1977 demos	Unreleased		
"I Love U In Me"	Prince	1989 (II) – 1990 (I) sessions	Non-album Single trac	Non-album Single track (later on The Hits/The B-Sides)	16 Oct 1989
"I Met A Virgin Queen"		1978 – 1979 demos	Unreleased		
"I Need A Man"		1981 (I) sessions	Unreleased		
"I dh I"	Lois Lane	Information not available	Guest	Precious	9 June 1992
"I Rock, Therefore I Am"	\ -	1995 – 1996 sessions	Album	Chaos And Disorder	9 July 1996

1076 bance (above) 1076 ba	Tide	Artist credit	Recording session S	Song category	Release	Date
Prince 1979 - 1978 session Malaum One Mite Allon - 11	"I Spend My Time Loving You"			Unreleased		
Prince 1979 Prince 1979 Prince 1979 Prince 1984 (11) = 1	"I Wanna Be Held Tonight"		1993 – 1994 sessions	Unreleased		
Prince Live recording, 30 Appt 2002 Album One Mid Home, Live 1995 (110 – 1990 (10) sessions Album Chan And Disarder 1995 (110 – 1991 (10) sessions Prince 1995 (10) sessions Prince	"I Wanna Be Your Lover"	Prince	1979 Prince sessions	Album	Prince	19 Oct 1979
Rosic Gánico 1999 (10) - 1990 (10) - 1	"I Wanna Be Your Lover" [live version]	Prince	Live recording, 30 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
Prince 1985 – 1988 (1) sessions Album Chain daid Diunder 1986 1987 – 1988 (1) sessions Album Linerery 1986 1985 – 1988 (1) sessions Album Linerery 1986 1985 – 1984 (1) sessions Linerery Line	"I Want U (Purple Version)"		1989 (II) – 1990 (I) sessions	Other artist	Closer Than Close	13 June 1995
Prince 1987 (10) essions Album Lureecey 10	"I Will"		1995 – 1996 sessions	Album	Chaos And Disorder	9 July 1996
Prince 1986 (1) assiston Album Prince 1981 (1) assiston 1988 - 1984 (1) assiston 1981 - 1984 (1) assiston 1984 - 1984 (1)	"I Wish U Heaven"		1987 – 1988 (I) sessions	Album	Lovesexy	10 May 1988
Prince 1993 (1)0 (sossions Unreleased Humple Raginning Prince 1998 - 1994 (1) sossions Unreleased 1991 (1)1 - 1992 sossions Unreleased 1997 (1)2 (1998 - 1999 demostrate sossions Unreleased 1997 (1)2 (1998 - 1999 sossions Other artist Unreleased 1991 (1)1 - 1992 sossions Unreleased 1991 (1)1 - 1993 sossions Other artist Unreleased 1998 (1)1 sossions Unreleased 1998 (1)1 sossions Unreleased 1998 (1)2 sossions Unreleased 1998 (1)2 sossions Unreleased 1998 (1)3 sos	"I Wonder U"	Prince	1985 (II) – 1986 (I) sessions	Album	Parade	31 Mar 1986
Prince 1983 - 1984 (1) sessions Unreleased Symbolit Beginning Prince 1991 (11) - 1992 sessions Unreleased 1991 (11) - 1992 sessions Unreleased 1978 - 1994 (1) sessions Unreleased 1978 (1978 (1978 sessions Unreleased 1978 (1978 (1978 sessions Unreleased 1978 (1978 sessions Unreleased 1978 (1978 (1978 sessions Unreleased 1978 (1978 sessions Unreleased 1978 (1978 (1978 (1978 sessions Unreleased 1978 (1978 (1978 (1978 (1978 sessions 1978 (1978 (1978 (1978 (1978 sessions 1978 (1978 (1978 (1978 sessions 1978 (1978 (1978 sessions 1978 (1978 (1978 sessions 1978 (1978 sessions 1978 (1978 (1978 sessions 1978 (1978 sessions 19	"I Wonder"		1990 (II) – 1991 (I) sessions	Unreleased		
94 East featuring Prince 1988 – 1984 (1) sessions Unreleased Symbolic Reginning 1991 (10) – 1992 sessions Unreleased Firs Pina 1992 (10) – 1993 sessions Unreleased Firs Pina 1993 (10) – 1993 sessions Unreleased Firs Pina 1994 (10) sessions Other arist Child of The Sun 1985 (11) – 1985 sessions Unreleased Interessed 1985 (11) – 1985 sessions Unreleased Interessed 1986 (11) – 1985 sessions Unreleased Interessed 1986 (11) – 1985 sessions Unreleased Tigio Serelle 1986 (11) sessions Unreleased 1987 – 1988 (11) – 1988 sessions Unreleased Contribution 1987 – 1988 (10) sessions Unreleased Tigio Serelle 1986 (11) sessions Unreleased 1987 – 1988 (10) sessions Unreleased Sign O' The Times 1988 (11) – 1988 sessions Unreleased Sign O' The Times 1988 (11) – 1988 sessions Unreleased Sign O' The Times 1988 (11) – 1988 sessions Unreleased Sign O' The Times 1988 (11) – 1988 sessions Unreleased Sign O' The Times 1988 (11) – 1988 sessions Unreleased 1989 – 1984 (1) sessions Other arist Symbolic Reginning 1981 – 1984 (1) sessions Unreleased Sign O' The Times 1981 – 1984 (1) sessions Unreleased Symbolic Reginning 1982 – 1984 (1) sessions Unreleased Symbolic Reginning 1983 – 1984 (1) sessions Unreleased Symbolic Reginning 1983 – 1984 (1) sessions Unreleased Symbolic Reginning 1984 – 1984 (1) sessions Unreleased Symbolic Reginning 1985 – 1986 (1) sessions Unreleased Symbolic Reginning 1985 – 1986 (1) sessions Unreleased Symbolic Reginning 1985 – 1986 (1) sessions Unreleased Symbolic Reginning 1986 – 1986 (1) sessions Unreleased Symbolic Reginning 1987 – 1988 (1) sessions Unreleased Symbolic Reginning 1988 – 1988 ("I Would Die 4 U"	Prince	1983 – 1984 (I) sessions	Album	Purple Rain	25 June 1984
94 East featuring Prince Information not available Guees 1991 (II) – 1992 sessions Unreleased 1978 – 1979 demos Unreleased 1970 – 1974 sessions Other artist Child Of The Sun 2002 – 2003 sessions Unreleased 1970 – 1974 (1) – 1982 sessions Unreleased 1970 – 1974 (1) – 1982 sessions Unreleased 1970 – 1974 (1) – 1984 (1) sessions Unreleased 1970 – 1974 (1) – 1984 (1) sessions Unreleased 1970 – 1974 (1) sessions Unreleased 1971 – 1975 – 1974 (1) sessions Unreleased 1971 – 1974 – 1974 (1) sessions Unreleased 1974 – 1974 (1) sessions Unreleased 1975 – 1974 (1) sessions U	"I Would Die 4 U" [studio version]		1983 – 1984 (I) sessions	Unreleased		
1991 (II) – 1992 sessions Unreleased 1977 For You vessions Unreleased 1976 Monicular artist Other artist Unreleased 1971 (II) – 1994 sessions Other artist Child Of The You 27 2002 – 2003 sessions Unreleased Taja Sevelle 1981 (II) – 1986 (II) sessions Other artist Child Of The You 27 1987 – 1988 (II) sessions Unreleased Ingra Sevelle 1987 (II) sessions Unreleased Ingra Sevelle 1987 (II) sessions Unreleased Increased Information not available Cauest Symbolic Reginning Sion with Prince Information not available Cauest Symbolic Reginning Prince Information not available Gauest Symbolic Reginning Symbolic Reginning Prince Information not available Gauest Symbolic Reginning Monicular Gauest Symbolic Reginning Prince Information not available Gauest Symbolic Reginning Prince Information not available Gauest Symbolic Reginning Prince Information not available Reginning Symbolic Reginning Symbolic Reginning Prince Information not available Reginning Symbolic Reginning Prince Information not available Reginning Symbolic		94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
Prince 1991 (II) – 1992 sessions Unreleased for Far Fau a 1978 – 1993 essions 1997 dermo Chera artist Increased 1976 Moonsound sessions 1976 Moonsound sessions Unreleased Ire Cream Cardle Of The Sun 27 (11) – 1982 essions Other artist Child Of The Sun 27 (11) – 1983 – 1984 (II) sessions Other artist Child Of The Sun 27 (11) – 1982 essions Other artist Child Of The Sun 27 (11) – 1982 (II) sessions Other artist Child Of The Sun 27 (11) – 1982 (II) sessions Other artist Child Of The Sun 27 (11) – 1982 (II) sessions Other artist Child Of The Sun 27 (11) – 1982 (II) sessions Other artist Child Of The Sun 27 (11) – 1982 (II) sessions Other artist Child Of The Sun 27 (11) – 1982 (II) sessions Other artist Child Of The Sun 27 (11) – 1984 (II) sessions Other artist Child Of The Sun 27 (11) – 1984 (II) sessions Other artist Symbolic Regiming Only East featuring Prince Information not available Guest Symbolic Regiming Other artist Interpretation not available Guest Child Of The Other artist Symbolic Regiming Prince Information not available Guest Symbolic Regiming Symbolic Regiming Prince Information not available Guest Symbolic Regiming Symbolic Regiming Prince Information not available Guest Symbolic Regiming Symbolic Regiming Prince Information not available Guest Symbolic Regiming Symbolic R	"I'll Do Anything" [Melbourne version]		1991 (II) – 1992 sessions	Unreleased		
Prince 1977 For You sessions Album Fire You 1977 For You sessions Other artist Unreleased Ite Cream Caule State 1984 (1) sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Sun 2002 - 2003 sessions Other artist Child Of The Times 1984 (11) sessions Other artist Child Of The Times 1984 (11) sessions Other artist Child Of The Times 1984 (11) sessions Other artist Child Of The Times Sun with Prince's parts in act 1	"I'll Do Anything" [Paisley Park version]		1991 (II) – 1992 sessions	Unreleased		
Prince 1977 For You sessions Album For You we sessions 1976 Mononsound sessions Other artist Vanity 6 1983 – 1994 sessions Other artist Child Of The Sum 27 2002 – 2003 sessions Other artist Child Of The Sum 27 1988 (101 – 1984 (101 sessions Other artist Child Of The Sum 27 1988 (101 – 1988 (101 sessions Other artist Child Of The Sum 27 1984 (101 sessions Other artist Child Of The Time 1984 (101 sessions Other artist Child Of The Time 1984 (101 – 1982 sessions Other artist Child Of The Time 1984 (101 – 1982 sessions Other artist Child Of The Time 1984 (101 – 1982 sessions Other artist Sign Of The Time 1984 (101 – 1982 sessions Other artist Sign Of The Time 1984 (101 – 1982 sessions Other artist Sign Of The Time 1984 (101 – 1982 sessions Other artist Sign Of The Time 1984 (101 – 1982 sessions Other artist Sign Of The Time 1984 (101 – 1982 sessions Other artist Sign Of The Times Sign	"I'm Leaving LA"		1978 – 1979 demos	Unreleased		
The Time 1976 Moonsound sessions Unreleased Ice Cream Caufe 1981 119 1-918 sessions Other artist Child Of The Sam 27 2002 – 2003 sessions Other artist Child Of The Sam 27 2002 – 2003 sessions Other artist Child Of The Sam 27 2002 – 2003 sessions Other artist Child Of The Sam 27 2002 – 2003 sessions Other artist Child Of The Sam 27 2002 – 2003 sessions Unreleased Tigia Serelle 1986 (II) sessions Other artist Contribution 1987 – 1988 (II) 1-989 (II) sessions Other artist Contribution 1987 – 1988 (II) 1-982 sessions Child Of The Timer 1981 (II) 1-982 sessions Child Of The Timer 1981 (II) 1-982 sessions Child Of The Timer 1984 (II) sessions Child Of The Timer Symbolic Regioning Of The Timer 1984 (II) sessions Child Of The Timer Symbolic Regioning Of The Timer Child O	"I'm Yours"	Prince	1977 For You sessions	Album	For You	7 Apr 1978
The Time 1983 – 1984 (I) sessions Other artist Ire Cream Castle 1984 (II) – 1982 sessions Other artist Child Of The Sun 27 2002 – 2003 sessions Other artist Child Of The Sun 27 2002 – 2003 sessions Other artist Child Of The Sun 27 2002 – 2003 sessions Other artist Child Of The Sun 27 2002 – 2003 sessions Other artist Contribution I 1988 (II) – 1989 (II) sessions Other artist Contribution I 1988 (II) – 1989 (II) sessions Other artist Contribution I 1988 (II) – 1989 (II) sessions Other artist Contribution I 1983 (II) – 1984 (II) sessions Other artist Contribution I 1984 (II) – 1982 sessions Other artist Contribution I 1984 (II) – 1984 (II) sessions Other artist Contribution Contribution Other artist Courst Contribution Other artist Courst Contribution Other artist Courst Contribution Other artist Information not available Courst Symbolic Regiming Prince Information not available Courst Symbolic Regiming Symbolic Regiming Prince Information not available Courst Symbolic Regiming Symbo	"I'm Yours" [Moonsound version]		1976 Moonsound sessions	Unreleased		
Vanity 6 1981 (II) – 1982 sessions Other artist Vanity 6 Mayre 1993 – 1994 sessions Other artist Child Of The San 2002 – 2003 sessions Unreleased Taja Sevelle Taja Sevelle 1986 (II) – 1988 (II) sessions Unreleased Contribution Prince 1987 – 1988 (I) sessions Unreleased Sign O' The Time 1987 – 1988 (II) sessions Unreleased Sign O' The Time 1987 – 1988 (II) sessions Unreleased Sign O' The Time 1987 – 1988 (II) sessions Unreleased Sign O' The Time 1987 – 1988 (II) sessions Unreleased Sign O' The Time 1987 – 1984 (II) sessions Unreleased Ire Cream Cault 94 East featuring Prince Information not available Guest Symbolic Beginning 1 Finice 1 Information not available Guest Symbolic Beginning 1 Prince 1 Live recording, 10 Apr (am) 2002 Album One Mir Alone Live! (It Anit Over! disc) 2002 – 2003 sessions Unreleased Apollonia 6 1987 – 1984 (I) sessions Unreleased Apollonia 6	"Ice Cream Castles"	The Time	1983 – 1984 (I) sessions	Other artist	Ice Cream Castle	9 July 1984
Mayte 1993 – 1994 sessions Orber artist Child Of The Sun 27 1995 (II) sessions Unreleased Taja Sevelle 1988 (II) – 1986 (II) sessions Orber artist Courribution I 1986 (II) – 1988 (II) – 1991 (III) – 1992 sessions (III) – 1991 (III) – 1992 sessions (III) – 1991 (III) – 1993 (III)	"If A Girl Answers (Don't Hang Up)"	Vanity 6	1981 (II) – 1982 sessions	Other artist	Vanity 6	11 Aug 1982
Tāja Sevelle 1988 (II) - 1980 (II) sessions Other artist 1988 (II) - 1980 (II) sessions Other artist 1987 – 1988 (II) sessions Other artist 1987 – 1988 (II) sessions Other artist 1987 – 1988 (II) - 1985 – 1988 (II) sessions Other artist 1987 – 1988 (II) - 1986 (II) sessions Other artist 1987 – 1988 (II) - 1985 – 1988 (II) sessions Other artist 1987 – 1988 (II) sessions Other artist 1988 – 1988 (III) – 1982 sessions Other artist 1988 – 1988 (III) – 1982 sessions Other artist 1988 – 1988 (III) – 1984 (III) sessions Other artist 1988 – 1988 (III) sessions Other artist 1994 East featuring Prince Information not available Guest Symbolic Beginning Other artist Information not available Guest Symbolic Beginning Prince Information not available Guest Symbolic Beginning Other artist Information Noter artist Information Other artist Information Information Other artist Information Information Information Other artist Information Information Information Information Information Other artist Information Information Information Information Information Information Information Information Information Inform	"If Eye Love U 2night"	Mayte	1993 – 1994 sessions	Other artist	Child Of The Sun	27 Nov 1995
Taja Sevelle 1986 (II) sessions Other artist Taja Sevelle 1988 (II) – 1989 (I) sessions Unreleased Mica Paris Not based on Prince's recording Other artist Contribution 1987 (I) sessions Unreleased Prince 1987 (I) sessions Unreleased Sign O' The Times 1987 (II) – 1982 sessions Unreleased Sign O' The Times 1988 (II) sessions Unreleased Information not available Guest Symbolic Beginning Prince Information not available Guest Symbolic Beginning 1986 (II) sessions Unreleased Apollonia 6 1983 – 1984 (I) sessions Unreleased Apollonia 6 1983 – 1984 (I) sessions Other artist Information Information Other artist Information Other artist Information Information Other artist Information Information Other artist Information Information Other artist Information Information Information Other artist Information I	"If Eye Was The Man In Ur Life" ***		2002 – 2003 sessions	Unreleased		
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Mica Paris Not based on Prince's recording Other artist Contribution 1987 – 1988 (1) sessions Unreleased Prince 1979 The Rebels sessions Unreleased 1979 The Rebels sessions Unreleased 1987 – 1986 (1) sessions Unreleased 1981 – 1984 (1) sessions Other artist Symbolic Beginning of East featuring Prince Information not available Guest Symbolic Genius Information not available Guest Symbolic Beginning Prince Information not available Guest Symbolic Beginning Other artist Symbolic Beginning Prince Information not available Guest Symbolic Beginning Prince Information not available Guest Symbolic Beginning Prince Inverceording, 10 Apr (11) sessions Unreleased Apollonia 6 1983 – 1984 (1) sessions Other artist Prince Inverceording, 10 Apr (11) sessions Unreleased Apollonia 6 1987 – 1988 (1) sessions Other artist In A Wand Or 2	"If I Had A Harem"		1988 (II) – 1989 (I) sessions	Unreleased		
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Prince Prince 1979 The Rebels sessions Unreleased Sign O' The Times 1981 (II) = 1984 (II) sessions Unreleased 1984 (II) sessions Unreleased 1985 - 1984 (II) sessions Unreleased 1986 (III) sessions Unreleased 1987 Recordings Symbolic Beginning Prince Information not available Guest Symbolic Beginning Prince Information not available Guest Symbolic Beginning Prince Information not available Guest Symbolic Beginning Prince Unreleased 1986 (II) sessions Unreleased Apollonia 6 1983 - 1984 (II) sessions Unreleased Apollonia 6 1983 - 1984 (II) sessions Unreleased Apollonia 6 1987 - 1988 (II) sessions Unreleased HAWORD Or 2 1991 (III) - 1992 sessions Other artist III DATE OF STATE OF	"If I Love U 2 Nite"		1987 – 1988 (I) sessions	Unreleased		
Prince Prince 1981 (II) = 1982 sessions Unreleased The Time 1983 – 1984 (I) sessions Unreleased The Time 1983 – 1984 (I) sessions Unreleased The Time 1983 – 1984 (I) sessions Other artist Symbolic Beginning 94 East featuring Prince 95 East featuring Prince 1984 (I) sessions Other artist Symbolic Beginning 95 East featuring Prince 96 East featuring Prince 1985 – 1984 (I) sessions 1986 (II) sessions 1987 – 1988 (I) sessions 1986 (II) sessions 1986 (II) sessions 1987 – 1988 (I) sessions 1987 – 1988 (I) sessions 1987 – 1988 (I) sessions 1988 – 1988 (I) sessions	"If I Love You Tonight"		1979 The Rebels sessions	Unreleased		
The Time 1981 (II) – 1982 sessions Unreleased 1983 (I) sessions 1983 – 1984 (I) sessions Order artist Symbolic Beginning Order artist Information not available Guest Symbolic Beginning Information not available Guest Symbolic Beginning Order artist East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information not available Guest Symbolic Beginning Order East featuring Prince Information Order East featuring Information Information Order East featuring Information	"If I Was Your Girlfriend"	Prince	1986 (II) sessions	Album	Sign O' The Times	30 Mar 1987
The Time 1983 – 1984 (I) sessions Other artist Ice Cream Castle 94 East featuring Prince 95 Past featuring Prince 96 East featuring Prince 97 East featuring Prince 98 East featuring Prince 99 East featuring Prince 1002 – 2003 sessions 1006 (II) sessions 1006 (II) sessions 1007 Hornarion 1007 Album One Nite Alone Live! (It Anti Over! disc) 1007 – 2003 sessions 1007 – 2003 sessio	"If It'll Make U Happy"		1981 (II) – 1982 sessions	Unreleased		
94 East featuring Prince 1 Information not available Guest Symbolic Beginning 94 East featuring Prince 95 East featuring Prince 1 Information not available Guest Symbolic Beginning 96 East featuring Prince Information not available Guest Symbolic Beginning 97 East featuring Prince Information not available Guest Symbolic Beginning 98 East featuring Prince Information not available Guest Symbolic Beginning 99 Fast featuring Prince Information not available Guest Symbolic Beginning 99 Fast featuring Prince Information not available Guest Symbolic Beginning 99 Fast featuring Prince Information not available Guest Symbolic Beginning 99 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning 90 Fast featuring Prince Information not available Guest Symbolic Beginning Symbolic Beginning Information Informatio	"If The Kid Can't Make You Come"	The Time	1983 – 1984 (I) sessions	Other artist	Ice Cream Castle	9 July 1984
94 East featuring Prince 1 Information not available Guest Symbolic Beginning 1 Information not available Guest Minneapolis Genius 2 East featuring Prince Information not available Guest Symbolic Beginning 94 East featuring Prince Information not available Guest Symbolic Beginning 95 Prince Live recording, 10 Apr (am) 2002 Album One Nite Alone Live! (It Anri Over! disc) 1986 (II) sessions Unreleased Apollonia 6 1983 – 1984 (I) sessions Other artist Apollonia 6 1987 – 1988 (I) sessions Other artist In A Word Or 2	"If We Don't"	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
yeith Prince's parts intact] 94 East Prince 94 East featuring Prince 95 East featuring Prince Prince Prince 1002 – 2003 sessions 1086 (II) sessions Prince 1083 – 1984 (I) sessions Prince 1086 (II) sessions Prince 1098 (I) sessions Prince 1091 (II) – 1992 sessions Prince 1091 (III) – 1993 (III) – 1993 (IIII) – 1993 (IIII) – 1993 (IIII) – 1993 (IIIIII) – 1993 (IIIIIII) – 1993 (IIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIII	"If You Feel Like Dancin" [original version]	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
94 East featuring Prince Information not available Guest Symbolic Beginning 95 Prince Information not available Guest Symbolic Beginning Prince Live recording, 10 Apr (am) 2002 Album One Nite Alone Live! (It Anit Over! disc.) 1986 (II) sessions Unreleased Apollonia 6 1983 - 1984 (I) sessions Other artist Apollonia 6 1987 - 1988 (I) sessions Other artist In A Word Or 2	"If You Feel Like Dancin" [reworked version with Prince's parts intac		Information not available	Guest	Minneapolis Genius	12 Feb 1986
94 East featuring Prince Information not available Guest Symbolic Beginning 94 East featuring Prince Information not available Guest Symbolic Beginning Prince Live recording, 10 Apr (am) 2002 Album One Nite Alone Live! (It Anit Over! disc.) 1986 (II) sessions Unreleased Apollonia 6 1983 - 1984 (I) sessions Other artist Apollonia 6 1987 - 1988 (I) sessions Unreleased In A Word Or 2					- The Historic 1977 Recordings	
94 East featuring Prince Information not available Guest Symbolic Beginning Prince Live recording, 10 Apr (am) 2002 Album One Nite Alone Livel (It Ain't Overl' disc) 2002 – 2003 sessions Unreleased 1986 (II) sessions Unreleased Apollonia 6 1983 – 1984 (I) sessions Other artist Apollonia 6 1987 – 1988 (I) sessions Unreleased Monie Love 1991 (II) – 1992 sessions Other artist In A Word Or 2	"If You See Me (Instrumental Version)"	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
Prince Live recording, 10 Apr (am) 2002 Album One Nite Alone Live! (It Ain't Over! disc) 2 2002 – 2003 sessions Unreleased 1986 (II) sessions Unreleased Apollonia 6 1983 – 1984 (I) sessions Other artist Apollonia 6 1987 – 1988 (I) sessions Unreleased Monie Love 1991 (II) – 1992 sessions Other artist In A Word Or 2	"If You See Me"	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
2002 – 2003 sessions Unreleased 1986 (II) sessions Unreleased Apollonia 6 1983 – 1984 (I) sessions Other artist Apollonia 6 1987 – 1988 (I) sessions Unreleased Monie Love 1991 (II) – 1992 sessions Other artist In A Word Or 2	"If You Want Me To Stay" [live version]	Prince	Live recording, 10 Apr (am) 2002	Album One	· Nite Alone Live! (It Ain't Over! disc)	24 Nov 2002
Apollonia 6 P83 – 1984 (I) sessions Unreleased Apollonia 6 P987 – 1988 (I) sessions Unreleased In A Word Or 2 Monie Love In 1991 (II) – 1992 sessions Other artist In A Word Or 2	"Illusion, Coma, Pimp And Circumstance"***		2002 – 2003 sessions	Unreleased		
Apollonia 6 1983 – 1984 (I) sessions Other artist Apollonia 6 1987 – 1988 (I) sessions Unreleased Monie Love 1991 (II) – 1992 sessions Other artist In A Word Or 2	"In A Large Room With No Light"		1986 (II) sessions	Unreleased		
1987 – 1988 (I) sessions Unreleased Monie Love 1991 (II) – 1992 sessions Other artist In A Word Or 2	"In A Spanish Villa"	Apollonia 6	1983 – 1984 (I) sessions	Other artist	Apollonia 6	1 Oct 1984
Monie Love 1991 (II) – 1992 sessions Other artist In A Word Or 2	"In A Winter Mood"		1987 – 1988 (I) sessions	Unreleased		
	"In A Word Or 2"	Monie Love	1991 (II) - 1992 sessions	Other artist	In A Word Or 2	9 Mar 1993

Title	Artist credit	Recording session	Song category	Release	Date
"In Love"	Prince		Album	For You	7 Apr 1978
"In The Name Of Love"		1990 (II) – 1991 (I) sessions	Unreleased		•
"In This Bed Eye Scream"	d+	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"In Your Gracious Name"	Mayte	1993 – 1994 sessions	Other artist	Child Of The Sun	27 Nov 1995
"Insatiable"	Prince	1990 (II) – 1991 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
"Interactive"	ď	1993 – 1994 sessions	Album	Crystal Ball	29 Jan 1998
"Interesting"	Mavis Staples	1987 – 1988 (I) sessions	Other artist	Time Waits For No One	24 May 1989
"Interlude"		1986 (II) sessions	Unreleased		
"Intermission"		1988 (II) – 1989 (I) sessions	Unreleased		
"International Lover"	Prince	1981 (II) – 1982 sessions	Album	6661	27 Oct 1982
"Into The Light"	d-	1995 – 1996 sessions	Album	Chaos And Disorder	9 July 1996
"Irresistible Bitch"	Prince	1983 – 1984 (I) sessions	Non-album Single tra	Non-album Single track (later on The Hits/The B-Sides)	23 Nov 1983
"Irresistible Bitch" [original version]		1981 (II) – 1982 sessions	Unreleased		
"It Ain't Over 'Til The Fat Lady Sings"		1986 (II) sessions	Unreleased		
"It Takes 3"		1993 – 1994 sessions	Unreleased		
"It's A Wonderful Day"		1985 (II) – 1986 (I) sessions	Unreleased		
"It's About That Walk"	Prince	1993 – 1994 sessions	Album	The Vault Old Friends 4 Sale	24 Aug 1999
"It's Gonna Be A Beautiful Night"	Prince	1986 (II) sessions	Album	Sign O' The Times	30 Mar 1987
"It's Gonna Be Lonely"	Prince	1979 Prince sessions	Album	Prince	19 Oct 1979
"]["	Prince	1986 (II) sessions	Album	Sign O' The Times	30 Mar 1987
"Jack U Off"	Prince	1981 (I) sessions	Album	Controversy	14 Oct 1981
"Jadestone"	Ingrid Chavez	1990 (II) – 1991 (I) sessions	Other artist	May 19 1992	24 Sep 1991
"Jadestone" [original version]		1987 – 1988 (I) sessions	Unreleased		
"Jaguar"	Mavis Staples	1987 – 1988 (I) sessions	Other artist	Time Waits For No One	24 May 1989
"Jam Of The Year"	d-	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Jana Jade's Army"		1989 (II) – 1990 (I) sessions	Unreleased		
"Jealous Girl"		1981 (I) sessions	Unreleased		
"Jelly Jam" [Moonsound version]		1976 Moonsound sessions	Unreleased		
"Jelly Jam" [Sound 80 version]		1976 - 1977 Sound 80 sessions	Unreleased		
"Jerk Out"	The Time	1981 (II) – 1982 sessions	Other artist	Pandemonium	10 July 1990
"Johnny"	The New Power Generation	1991 (II) – 1992 sessions	Other artist	Croldnigga	July 1993
"Joint 2 Joint"	d-	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Journey 2 The Center Of Your Heart"	Chaka Khan	1995 – 1996 sessions	Other artist	Come 2 My House	29 Sep 1998
"Joy In Repetition"	Prince	1986 (II) sessions	Album	Graffiti Bridge	20 Aug 1990
"Joy In Repetition" [live version]	Prince	Live recording, 10 Apr (am) 2002	Album One Nite.	Album One Nite Alone Live! (It Ain't Over! disc)	24 Nov 2002
"Judas Smile"	Prince	2000 – 2001 sessions	Internet-only	NPG Music Club website	28 Aug 2001
"Jughead"	Prince	1990 (II) – 1991 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
"Juice, The"		1990 (II) – 1991 (I) sessions	Unreleased		
"Jump And Shout"		1997 – 1998 (I) sessions	Unreleased		
"Jungle Love"	The Time	1983 – 1984 (I) sessions	Other artist	Ice Cream Castle	9 July 1984
"Junk Music"		1985 (II) – 1986 (I) sessions	Unreleased		
The same of the sa					

Tide	Artist credit	Recording session	Song category	Release	Date
"lust A Little Lovin"	Carmen Electra		Other artist	Carmen Electra	9 Feb 1993
"Iust Another Sucker" [original version]	94 East featuring Prince	1978 sessions with Pepé Willie	Other artist	Symbolic Beginning	Mar 1995
"Inst Another Sucker" [reworked version with Prince's parts intact]	1	1978 sessions with Pepé Willie	Other artist	Minneapolis Genius	12 Feb 1986
"Just As Long As We're Together"	Prince	1977 For You sessions	Album	For You	7 Apr 1978
"Just As Long As We're Together" [Amigo Studios version]		1977 CBS and Warner Bros."rest sessions"	Unreleased		
"Just As Long As We're Together" [Sound 80 version #1]		1976 - 1977 Sound 80 sessions	Unreleased		Î
"Just As Long As We're Together" [Sound 80 version #2]		1976 - 1977 Sound 80 sessions	Unreleased		
"Just As Long As We're Together" [Sound 80 version #3]		1976 - 1977 Sound 80 sessions	Unreleased		
"Just As Long As We're Together" [Village Recorders version]		1977 CBS and Warner Bros." test sessions"	Unreleased		
"Just B My Lady"	Graham Central Station	1997 – 1998 (I) sessions	Ciuest	GCS2000	2 Feb 1999
"Just Friends (Sunny)"* [live version]	Prince	Live recording, 10 Apr (am) 2002	Album One Nite A	Album One Nite Alone Live! (It Ain't Over! disc)	24 Nov 2002
"Kamasutra/Eternal Embrace"	The NPG Orchestra	1993 – 1994 sessions	Other artist	Kamasutra	14 Feb 1997
"Kamasutra/Overture #8"	The NPG Orchestra	1993 – 1994 sessions	Other artist	Kamasutra	14 Feb 1997
"Kamasutra/Overture #8" [Madhouse version]		1995 – 1996 sessions	Unreleased		
"Kamasutra"	The NPG Orchestra	1993 – 1994 sessions	Other artist	Kamasutra	14 Feb 1997
"Katrina's Paper Dolls"		1983 – 1984 (I) sessions	Unreleased		
"Keep It Together"	Madonna	Information not available	Guest	Like A Prayer	21 Mar 1989
"Kenya"	Eric Leeds	1987 – 1988 (I) sessions	Guest	Times Squared	19 Feb 1991
"Killin' At The Soda Shop"		1985 (II) – 1986 (I) sessions	Unreleased		
"Kirk J.'s B Sides Remix"	d+	1993 – 1994 sessions	Non-album	Single track	14 Mar 1995
"Kiss Me Quick"		1981 (I) sessions	Unreleased		
"Kiss"	Prince	1985 (II) – 1986 (I) sessions	Album	Parade	31 Mar 1986
"Knucklehead"		1987 – 1988 (I) sessions	Unreleased		
"Koo Koo"	Sheila E.	1986 (II) sessions	Other artist	Sheila E.	19 Feb 1987
"La, La, La Means Eye Love U"	d+	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"La, La, La, He, He, Hee"	Prince	1987 – 1988 (I) sessions	Non-album Single trac	Non-album Single track (later on The Hits/The B-Sides)	18 Feb 1987
"Ladder, The"	Prince	1984 (II) - 1985 (I) sessions	Album	Around The World In A Day	22 Apr 1985
"Lady Cab Driver"	Prince	1981 (II) – 1982 sessions	Album	6661	27 Oct 1982
"Lady Pleasure"		1976 Grand Central Corporation sessions	Unreleased		
"Last Dance"		1990 (II) – 1991 (I) sessions	Unreleased		
"Last December"	Prince	2000 - 2001 sessions	Album	The Rainbow Children	20 Nov 2001
"Last Heart"	d+	1985 (II) – 1986 (I) sessions	Album	Crystal Ball	29 Jan 1998
"Latest Fashion, The"	Prince	1987 – 1988 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
"Latino Barbie Doll"		1987 – 1988 (I) sessions	Unreleased		
"Laurianne"		1993 – 1994 sessions	Unreleased		
"Le Grind"	Prince	1986 (II) sessions	Album	Black Album	22 Nov 1994
"Leaving For New York" [home recording version]		1976 home recordings	Unreleased		
"Leaving For New York" [Moonsound version]		1976 Moonsound sessions	Unreleased		
"Iemon Crush"	Prince	1989 (II) – 1990 (I) sessions	Album	Batman	20 June 1989
"Let's Go Crazy"	Prince	1983 - 1984 (I) sessions	Album	Purple Rain	25 June 1984
"Let's Have A Baby"	d;-	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996

Title	Artist credit	Recording session	Song category	Release	Date
"Let's Pretend We're Married"	Prince		Album	6661	27 Oct 1982
"Let's Rock"		1981 (I) sessions	Unreleased		
"Let's Work"	Prince	1981 (I) sessions	Album	Controversy	14 Oct 1981
"Letitgo"	Prince	1993 – 1994 sessions	Album	Come	16 Aug 1994
"Letter 4 Miles"		1990 (II) – 1991 (I) sessions	Unreleased		
"Life Can Be So Nice"	Prince	1985 (II) - 1986 (I) sessions	Album	Parade	31 Mar 1986
"Life Is So Neat"		1977 For You sessions	Unreleased		
"Life O' The Party"***		2002 - 2003 sessions	Unreleased		
"Line, The"		1987 – 1988 (I) sessions	Unreleased		
"Lisa"		1980 sessions	Unreleased		
"Little Red Corvette"	Prince	1981 (II) – 1982 sessions	Album	6661	27 Oct 1982
"Little Rock"	Eric Leeds	1985 (II(- 1986 (I) sessions	Other artist	Times Squared	19 Feb 1991
"Live 4 Love"	Prince	1989 (II) - 1990 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
"Living Doll"		1985 (II) - 1986 (I) sessions	Unreleased		
"Loose!"	Prince	1993 – 1994 sessions	Album	Come	16 Aug 1994
"Love '89"	Patti LaBelle	1988 (II) - 1989 (I) sessions	Other artist	Be Yourself	26 June 1989
"Love 2 The 9's"	Prince	1991 (II) – 1992 sessions	Album	đ;	13 Oct 1992
"Love 4 1 Another"	Graham Central Station	1997 – 1998 (I) sessions	Guest	GCS2000	2 Feb 1999
"Love Affair"		1978 – 1979 demos	Unreleased		
"Love And Sex" [1984 song]		1983 – 1984 (I) sessions	Unreleased		
"Love And Sex" [1986 song featuring Sheila E., different from 1984 track of the same	1 1984 track of the same title]	1986 (II) sessions	Unreleased		
"Love In The Morning"		1976 - 1977 Sound 80 sessions	Unreleased		
"Love Is Forever"		1976 Moonsound sessions	Unreleased		
"Love Machine"	Prince	1989 (II) - 1990 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
"Love Of Mine"		1978 – 1979 demos	Unreleased		
"Love On A Blue Train"	Sheila E.	1985 (II) – 1986 (I) sessions	Other artist	Sheila E.	19 Feb 1987
"Love Or Money"	Prince	1985 (II) - 1986 (I) sessions	Non-album	Single track	5 Feb 1986
"Love Sign"	d +	1993 – 1994 sessions	Non-album	Various artists: I-800-NEW-FUNK	12 Aug 1994
"Love Song"	Madonna	1988 (II) - 1989 (I) sessions	Other artist	Like A Prayer	21 Mar 1989
"Love We Make, The"	d .	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Love, Love, Love"	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
"Love Thy Will Be Done"	Martika	1990 (II) - 1991 (I) sessions	Other artist	Martika's Kitchen	27 Aug 1991
"Love Thy Will Be Done" [The NPG version]		1993 – 1994 sessions	Unreleased		
"Love's No Fun"	Elisa Fiorillo	1989 (II) - 1990 (I) sessions	Other artist	IAm	18 Sep 1990
"Love's No Fun"	Mayte	1993 – 1994 sessions	Other artist	Child Of The Sun	27 Nov 1995
"Loveleft, Loveright"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"New Power Generation" maxi-single	29 Nov 1990
"Lovesexy"	Prince	1987 – 1988 (I) sessions	Album	Lovesexy	10 May 1988
"Lovesexy" [original version]		1987 – 1988 (I) sessions	Unreleased		
"Lovesign (Remix By Shock G.)"	d .	Based on existing recording	Album	Crystal Ball .	29 Jan 1998
"Lovin' Cup" [reworked version with Prince's parts intact]	94 East	Information not available	Guest	Minneapolis Genius	12 Feb 1986
				The Victoria 1077 Decording	

Cup" (original version) ated Lady, The" Always" ne" ope, The"	94 East featuring Prince	Information not available	Guest	Symbolic Reginning	Mar 1995
				9	IVIGI 1///
Always" ne" ope, The" ex"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"New Power Generation" maxi-single	29 Nov 1990
ne" ope, The" ex"		1981 (II) – 1982 sessions	Unreleased		
ope, The" ex"		1976 Grand Central Corporation sessions	Unreleased		
cx,"		1993 – 1994 sessions	Unreleased		
"Mad"	The New Power Generation	1997 – 1998 (I) sessions	Other artist	Newpower Soul	30 June 1998
	d;-	1993 – 1994 sessions	Internet-only	NPG Online LTD website	17 July 2000
"Madrid 2 Chicaes"	ď	1998 (II) = 1999 sessions	Internet	(later released by INI G Minsic Citto)	26 Jan 1999
Madrid 2 Cnicago	-	1770 (11) = 1777 \$58510118	memer-omy	(later released by NPG Music Club)	20 Jan 1777
"Madrid"		1985 (II) – 1986 (I) sessions	Unreleased		
"Magnificent"****		2002 – 2003 sessions	Unreleased		
"Make Believe" [Melbourne version]		1991 (II) – 1992 sessions	Unreleased		
"Make Believe" [Paisley Park version]		1991 (II) – 1992 sessions	Unreleased		
"Make It Through The Storm" [For You version]		1977 For You sessions	Unreleased		
"Make It Through The Storm" [Moonsound version]		1976 Moonsound sessions	Unreleased		
"Make It Through The Storm" [Sound 80 version]		1976 – 1977 Sound 80 sessions	Unreleased		
"Make It Through The Storm" [Sue Ann Carwell version]		1978 sessions with Sue Ann Carwell	Unreleased		
"Make U Mine"		1981 (I) sessions	Unreleased		
"Make Your Mama Happy"	ď+	1985 (II) – 1986 (I) sessions	Album	Crystal Ball	29 Jan 1998
"Make-Up"	Vanity 6	1981 (1) sessions	Other artist	Vanity 6	11 Aug 1982
"Man 'O' War (Remix)"	d+	Based on existing recording	Album	Rave In 2 The Joy Fantastic	29 Apr 2001
"Man 'O' War"	d-	1998 (II) – 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
"Man In A Uniform"	d;-	1995 – 1996 sessions	Album	The Truth	29 Jan 1998
"Manic Monday"	The Bangles	1983 – 1984 (I) sessions	Other artist	Different Light	2 Jan 1986
"Married Man"		1985 (II) – 1986 (I) sessions	Unreleased		
"Marrying Kind, The"***		2002 – 2003 sessions	Unreleased		
"Martika's Kitchen"	Martika	1990 (II) – 1991 (I) sessions	Other artist	Martika's Kitchen	27 Aug 1991
"Max, The"	Prince	1991 (II) – 1992 sessions	Album	d:-	13 Oct 1992
"Max, The" [different song from the F track of the same name]		1988 (II) - 1989 (I) sessions	Unreleased		
"Maybe"		1993 – 1994 sessions	Unreleased		
"Me Touch Myself"		1989 (II) – 1990 (I) sessions	Unreleased		
"Mellow"	Prince	2000 – 2001 sessions	Album	The Rainbow Children	20 Nov 2001
"Mellow" [live version]	Prince	Live recording, 11 Mar 2002	Album	One Nite Alone Live!	24 Nov 2002
"Melody Cool"	Prince	1987 – 1988 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
"Melody Cool"	Mavis Staples	Based on existing recording	Other artist	The Voice	24 Aug 1993
"Mia Bocca"	Jill Jones	1981 (II) – 1982 sessions	Other artist	Jill Jones	26 May 1987
"Mind Bells"	Kahoru Kohiruimaki	1989 (II) – 1990 (I) sessions	Other artist	Time The Motion	Dec 1989
"Miss Thang"	T.C. Ellis	1989 (II) – 1990 (I) sessions	Other artist	True Confessions	28 May 1991
"Miss Understood"		1984 (II) – 1985 (I) sessions	Unreleased		
"Miss You"		1978 – 1979 demos	Unreleased		

Time	Artist credit	Recording session	Song category	Kelease	Date
"Mo' Better"	Mayte		Other artist	Child Of The Sun	27 Nov 1995
"Mobile"		1985 (II) – 1986 (I) sessions	Unreleased		
"Money Don't Grow On Trees"		1981 (II) – 1982 sessions	Unreleased		
"Money Don't Matter 2 Night"	Prince	1990 (II) – 1991 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
"Money"		1983 – 1984 (I) sessions	Unreleased		
"Moneyappolis"		1995 – 1996 sessions	Unreleased		
"Moonbeam Levels"		1981 (II) – 1982 sessions	Unreleased		
"Moral Majority"		1981 (II) – 1982 sessions	Unreleased		
"Morning Papers, The"	Prince	1991 (II) – 1992 sessions	Album	d-	13 Oct 1992
"Most Beautiful Boy In The World, The"	Mayte	1993 – 1994 sessions	Other artist	Child Of The Sun	27 Nov 1995
"Most Beautiful Girl In The World, The"	ď-	1993 – 1994 sessions	Album	The Gold Experience	26 Sep 1995
"Mountains"	Prince	1985 (II) – 1986 (I) sessions	Album	Parade	31 Mar 1986
"Move Me"		1989 (II) – 1990 (I) sessions	Unreleased		
"Movie Star"	Ďţ-	1986 (II) sessions	Album	Crystal Ball	29 Jan 1998
"MPLS"	Minneapolis	1990 (II) – 1991 (I) sessions	Other artist	Various artists: I-800-NEW-FUNK	12 Aug 1994
"Mr. Happy"	ď-	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Muhammad Ali"		1995 – 1996 sessions	Unreleased		
"Murph Drag"		1988 (II) - 1989 (I) sessions	Unreleased		
"Muse 2 The Pharaoh"	Prince	2000 - 2001 sessions	Album	The Rainbow Children	20 Nov 2001
"Muse 2 The Pharaoh" [live version]	Prince	Live recording, 11 Mar 2002	Album	One Nite Alone Live!	24 Nov 2002
"Musicology"***		2002 - 2003 sessions	Unreleased		
"Mutiny"	The Family	1984 (II) – 1985 (I) sessions	Other artist	The Family	19 Aug 1985
"My Baby Knows How To Love Me"		1981 (II) – 1982 sessions	Unreleased		
"My Computer"	ď;	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"My Drawers"	The Time	1983 – 1984 (I) sessions	Other artist	Ice Cream Castle	9 July 1984
"My Little Pill"	Prince	1991 (II) – 1992 sessions	Album	The Vault Old Friends 4 Sale	24 Aug 1999
"My Love Belongs To You"		1983 – 1984 (I) sessions	Unreleased		
"My Love Is Forever"	Prince	1977 For You sessions	Album	For You	7 Apr 1978
"My Love Is Forever" [Sound 80 version]		1976 - 1977 Sound 80 sessions	Unreleased		
"My Man"	Jill Jones	1985 (II) - 1986 (I) sessions	Other artist	Jill Jones	26 May 1987
"My Medallion"	Prince	2000 – 2001 sessions	Internet-only	NPG Music Club website	28 Aug 2001
"My Name Is Prince"	Prince	1990 (II) – 1991 (I) sessions	Album	d;-	13 Oct 1992
"My Pony"		1989 (II) – 1990 (I) sessions	Unreleased		
"My Sex"		1985 (II) – 1986 (I) sessions	Unreleased		
"My Summertime Thang"	The Time	1983 – 1984 (I) sessions	Other artist	Pandemonium	10 July 1990
"My Tender Heart"	Rosie Gaines	1990 (II) – 1991 (I) sessions	Other artist	Closer Than Close	13 June 1995
"My Tree"		1990 (II) – 1991 (I) sessions	Unreleased		
"Nadeara"		1978 – 1979 demos	Unreleased		
"Nagoya"	Prince	Live recording, 29 Nov 2002	Internet-only	NPG Music Club website	3 Jan 2003
"Nasty Girl"	Vanity 6	1981 (II) – 1982 sessions	Other artist	Vanity 6	11 Aug 1982
"Neon Telephone"	Three O'Clock	Not based on Prince's recording	Other artist	Vermillion	24 May 1988

The second secon	1	Kecording Samos	Unreleased		7001
	Artist Clear	300	Unreleased	Parade	31 Mar 1700
177		1986 (11) sessions	Album		
Line Louer's Baby's Bedroom"		1985 (II) – 1986 (I) sessions	Post		20 Aug 1990
"Neurotic Lovers 2	Prince	1981 (II) – 1982 sessions	Unreleased	Graffiti Bridge	0661 20 4 05
Nevaen 141 Lyang		sessions (I) 990 (I) sessions	Album	Graffiti Bridge	2001 Sny 07
New Position	Prince	[569 (II) 1000 (I) sessions	Album	Exodus	27 Mar 1995
"New Position [Original Programme Pr	Prince	1989 (11) = 1990 (1)	Other artist	Emancipation	19 Nov 1996
"New Power Generation."	Conperation	1993 - 1994 sessions	Album	Emancipano	30 Lune 1998
"New Power Generation	The New Power Generation	1995 – 1996 sessions		Newpower Soul	7001
"New Power Soul		1997 – 1998 (I) sessions	Other artist	The Glamorous Life	4 June 1984
"New World"	The New Power Generation	1983 – 1984 (I) sessions	Other artist	Times Sauared	19 Feb 1991
"Newpower Soul"	Sheila E.	1987 – 1988 (I) sessions	Other artist	L	
"Next Time Wipe The Lipstick Off Tour Conar	Eric Leeds	1)701 - (3)71	Unreleased		
"Night Owl"		19/6 home recording	Dascalara		100
"Nightingale"		1988 (II) – 1989 (I) sessions	Officicased	91	18 Nov 198/
"Nine Lives"	Madhouse	1987 – 1988 (I) sessions	Other artist		
"Nine"	Schollbert	1986 (II) sessions	Unreleased		
"Nine" [different from "Nine" on Madhouse's 8]		1981 (II) – 1982 sessions	Unreleased		
"No Call U"		1987 – 1988 (I) sessions	Unreleased		
"No Changes"		1993 – 1994 sessions	Unreleased		
"No Cones Allowed"	3 - 13	1983 – 1984 (I) sessions	Other artist	The Glamorous Life	4 June 1984
"Noon Rendezvous"	Shella E.	2002 - 2003 sessions	Album	N.E.W.S	30 June 2003
"North"	L'rince	2002 2002 2000 2001 sessions	Orher arrist	NPG Music Club website	22 Apr 2001
"Northside"	Die Mile	(I) 3001 (II) 3001	Orber arrier	The Family	19 Aug 1985
"Nothing Compares 2 U"	The Family	1964 (11) = 1965 (1) sessions	Culici aitist		14 Sep 1993
"Nothing Compares 2 U" [live 1992 version]	Prince	Live recording, 27 Jan (am) 1992	Album		14 Sep 1773
"Nothing Compares 2 U" [live 2002 version]	Prince	Live recording, 30 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Nothing Left To Give"		1995 – 1996 sessions	Unreleased		
"Now"	d .	1993 – 1994 sessions	Album	The Gold Experience	26 Sep 1995
"NPGMC Join Now"	Prince	2002 - 2003 sessions	Internet-only	NPG	18 Apr 2003
"Number One"		1989 (II) – 1990 (I) sessions	Unreleased		6007
"Objects In The Mirror"	Prince	2000 – 2001 sessions	Alhum	O N.: 4/	14.14
"Oh, Baby"	The Time	1979 Prince sessions	Orher arrier	One iving	14 May 2002
Oil Can	The New Power Generation	1991 (11) 1991	Other arrive	the time	29 July 1981
Old Friends 4 Sale"	Prince	1985 (11) = 1986 (1)	Cuirci artist		July 1993
Olivers House	Sheila E.	1983 1984 (1)	Album	The Vault	24 Aug 1999
"On The Count"	ď-	Based on oxining	Other artist	The Glamorous Life	4 June 1984
"On The War 15-"		2002 COOL	Non-album	Single track	24 Feb 1997
On the way Up	Elisa Fiorillo	2002 – 2003 sessions	Unreleased		7661 031127
One Harry		1989 (II) – 1990 (I) sessions	Other artist		
On Danks	Fric Londs	1993 – 1994 sessions	Unreleased	I Am	18 Sep 1990
"One Kits A. A. T." "	Shail, E	1987 – 1988 (I) sessions	Other arrise		
() Pro Man 1 mg	onena F.	1986 (II) sessions	Orber arrise	Times Squared	19 Feb 1991
reworked version with Prince's parts intact		1995 – 1996 sessions	All All All		19 Eeb 1097
	74 Fast	Information not available	Mudry	Emancipation	10 N 100
		DIGPHPAP AND MAINTENANCE OF THE PARTITION OF THE PARTITIO	Cinest	Guest Minneapolis Genius - The Higher 107 p.	9661 von 61
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Title	Artist credit	Recording session	Song category	Release	Date
"One Man Jam" [original version]	94 East featuring Prince		Guest	Symbolic Beginning	Mar 1995
"One Nite Alone"	Prince	2000 – 2001 sessions	Album	One Nite Alone	14 May 2002
"One Nite Alone" [live version]	Prince	Live recording, 29 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"One Of Us"	ď-	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"One Of Your Tears"	ф	1995 – 1996 sessions	Album	The Truth	29 Jan 1998
"One Song"	d .	1998 (II) – 1999 sessions	Internet-only	Love 4 One Another website	31 Dec 1999
				(later released by NPG Music Club)	
"One, The"	The New Power Generation	1997 – 1998 (I) sessions	Other artist	Newpower Soul	30 June 1998
"One"	Madhouse	1986 (II) sessions	Other artist	8	21 Jan 1987
"Onedayi'mgonnabesomebody"	The Time	1981 (II) – 1982 sessions	Other artist	What Time Is It?	25 Aug 1982
"Oobey Doop"		1990 (II) – 1991 (I) sessions	Unreleased		
"Ooh This I Need"	Elisa Fiorillo	1989 (II) – 1990 (I) sessions	Other artist	I Am	18 Sep 1990
"Ooo She She Wa Wa"	Apollonia 6	1983 – 1984 (I) sessions	Other artist	Apollonia 6	1 Oct 1984
"Open Book"	Jevetta Steele	1990 (II) – 1991 (I) sessions	Other artist	Here It Is	10 Aug 1993
"Orgasm"	Prince	1993 – 1994 sessions	Album	Come	16 Aug 1994
"Osaka"	Prince	Live recording, 28 Nov 2002	Internet-only	NPG Music Club website	3 Jan 2003
"Other Side Of The Pillow, The"	ď+	1995 – 1996 sessions	Album	The Truth	29 Jan 1998
"Other Side Of The Pillow, The" [live version]	Prince	Live recording, 11 Mar 2002	Album	One Nite Alone Live!	24 Nov 2002
"Others Here With Us"		1985 (II) – 1986 (I) sessions	Unreleased		
"Our Destiny"		1984 (II) – 1985 (I) sessions	Unreleased		
"Outa-Space"		1993 – 1994 sessions	Unreleased		
"Over The Rainbow"		1995 – 1996 sessions	Unreleased		
"Overnight, Every Night"	Eric Leeds	1987 – 1988 (I) sessions	Other artist	Times Squared	19 Feb 1991
"Р, Тhе"		1991 (II) – 1992 sessions	Unreleased		
"P. Control"	d.	1993 – 1994 sessions	Album	The Gold Experience	26 Sep 1995
"P. Control" [Crystal Ball version]	d+	1993 – 1994 sessions	Album	Crystal Ball	29 Jan 1998
"Pain"	Chaka Khan	1990 (II) – 1991 (I) sessions	Other artist	Various artists: Living Single	30 Sep 1997
"Paisley Park"	Prince	1983 – 1984 (I) sessions	Album	Around The World In A Day	22 Apr 1985
"Papa"	Prince	1993 – 1994 sessions	Album	Come	16 Aug 1994
"Paradigm"	George Clinton	Information not available	Guest	Single track	2001
"Paris 1798430"	Tevin Campbell	1991 (II) – 1992 sessions	Other artist	I'm Ready	26 Oct 1993
"Parlor Games"		1993 – 1994 sessions	Unreleased		
"Partyman"	Prince	1989 (II) – 1990 (I) sessions	Album	Batman	20 June 1989
"Partyup"	Prince	1980 sessions	Album	Dirty Mind	8 Oct 1980
"Peace"	Prince	2000 – 2001 sessions	Non-album	Single track	14 Apr 2001
"Peach"	Prince	1991 (II) – 1992 sessions	Album	The Hits/The B-Sides	14 Sep 1993
"Peach" [live version]	Prince	Live recording, 1 May (am) 2002		One Nite Alone Live! (It Ain't Over! disc)	24 Nov 2002
"Pearls B4 The Swine"	Prince	2000 – 2001 sessions	Album	One Nite Alone	14 May 2002
"Pheromone (Video LP)"		1993 – 1994 sessions	Unreleased		
"Pheromone"	Prince	1993 – 1994 sessions	Album	Come	16 Aug 1994
			1 1 11		

1988 (II) = 1989 (II) essions		A seign acide	Recording session	Song category	Kelease	Cauc
1981 10. sections 1.0	Title	Prince Dringe	1	Album	The Hits/The B-Sides	14 Sep 1993
Prince 1993 1994 sesions Linefensed Album Entributed in the NPIC Orchestral	"Pink Cashmere"	LIIIC	1981 (1) sessions	Unreleased		
1990 1990	"Pizza"	ď	1002 1004 sessions	Album	Emancipation [later also on Kamasutra	19 Nov 1996
1996 (II) essions	"Plan, The"	:	1773 – 1774 sessions		attributed to The NPG Orchestra]	
1996 (II) 1991 (II) sessions Pulmed Pulmed 1990 (III) 1991 (II) sessions Pulmed Pulmed 1990 (III) 1991 (II) sessions Pulmed Pulmed Pulmed 1990 (III) 1991 (II) sessions Pulmed	": DY 1 : 14"		1980 sessions	Unreleased		
1990 (II) - 1991 (I) sessions Unreleased 14m	"PI TT C Li "	Prince	1986 (II) sessions	Album	Sign O' The Times	30 Mar 1987
1999 (II) 1991 (II) 1990 (II) 1991 (II) 1990	"Play in the Sunshine "Come Ourside And Play" or "U Want.		1990 (II) – 1991 (I) sessions	Unreleased		
Prince 1985 (11) 1995 (1	"Dlaver"		1990 (II) – 1991 (I) sessions	Unreleased		
1995 (II) 1995	"Player"	Elisa Fiorillo	1989 (II) – 1990 (I) sessions	Other artist	I Am	18 Sep 1990
Out Tigget About Dissestion Unreleased Liberage Unreleased Liberage Crystal Ball Librage Crystal Librage <td>"Poem"</td> <td>Prince</td> <td>1993 – 1994 sessions</td> <td>Non-album</td> <td>Promo single track</td> <td>Aug 1994</td>	"Poem"	Prince	1993 – 1994 sessions	Non-album	Promo single track	Aug 1994
1996 (1) session Unreleased 1997 1998 (sessions Unreleased 1991 (1) 1992 sessions Unreleased 1992 1994 sessions Unreleased 1993 1994 sessions Unreleased 1994 (1) sessions Unreleased 1995 1994 sessions Unreleased 1995 1995 sessions Unreleased 1995 1995 sessions Unreleased 1995 1995 sessions Unreleased 1995 1995 sessio	"Polka-Dot Tiger"		1985 (II) – 1986 (I) sessions	Unreleased		
1995 - 1996 sessions Album Cypaid Ball	"Pony Ride"		1986 (II) sessions	Unreleased		
1991 (III) = 1992 sessions Unreleased 1992 (II) sessions Non-albam The Undertaker home video and Laser Disc 1993 - 1994 (19 sessions Non-albam The Undertaker home video and Laser Disc 1993 - 1994 (19 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A Day 1994 sessions Albam Albam Arnad The Whold II A Day 1994 sessions Albam Arnad The Whold II A	"Poom Poom"	ď;-	1995 – 1996 sessions	Album	Crystal Ball	29 Jan 1998
Prince 1993 - 1994 (0) sessions Prince 1994 - 1984 (0) sessions Prince Prince 1994 - 1984 (0) sessions Prince Prince 1994 (0) sessions Prince Prince Prince 1994 (0) sessions Prince	"Poor Little Bastard"		1991 (II) – 1992 sessions	Unreleased		
Prince 1988 – 1988 (II) sessions Album Anomal The Wind In A Day c Clutch** Chala Khan 1997 – 1994 (II) sessions Other artist Come 2 My House Geooves** Prince 1998 – 1994 (II) sessions Unreleased The Hill Phe Solds Navis Staples Rased on existing recording, 30 Mar 1985 Non-album Pumple Ram movie home video. LaserDsc. DVD ed [original version] Prince 1983 – 1984 (II) sessions Unreleased The Hill The B Sides ford [original version] Prince 1983 – 1984 (II) sessions Unreleased LaserDisc. DVD ford [original version] Prince 1983 – 1984 (II) sessions Unreleased LaserDisc. DVD ford [original version] Prince 1984 (II) sessions Unreleased LaserDisc. DVD ford [original version] Prince 1990 (III) – 1991 (I) sessions Unreleased LaserDisc. DVD ford [original version] Maser Prince 1990 (III) – 1991 (I) sessions Unreleased Laser Dr. Jpp frantart ford ford [original version] Maser Prince 1990 (III) – 1991 (I) sessions Album Rare Ur. 2 The Jpf frantart	"Poorgoo"	Prince**	1993 – 1994 sessions	Non-album 7	he Undertaker home video and LaserDisc	6 Mar 1995
1992 1998 (I) sessions Album The Hin/The B-Side	"Pop Life"	Prince	1983 – 1984 (I) sessions	Album	Around The World In A Day	22 Apr 1985
Prince 1993 1994 sessions Album The Hin/The B-Sider	"Pop My Clutch"	Chaka Khan	1997 – 1998 (I) sessions	Other artist	Come 2 My House	29 Sep 1998
1981 (1) sessions Unreleased	"Pope"	Prince	1993 – 1994 sessions	Album	The Hits/The B-Sides	14 Sep 1993
Prince 1987 – 1988 (1) sessions Abbum Laneacry	"Poppa Grooves"		1981 (I) sessions	Unreleased		
Prince Prince 1983 – 1984 (1) sessions Non-album Draple Rain movie: home video. LaserDisc. DVD	"Positivity"	Prince	1987 – 1988 (I) sessions	Album	Lovesexy	10 May 1988
Prince 1983 – 1984 (I) sessions Non-album Double Live (later reissued as Live)	"Positivity"	Mavis Staples	Based on existing recording	Other artist	The Voice	24 Aug 1993
Prince Live recording, 30 Mar 1985 Non-album Double Live (later reissued as Live)	"Possessed"	Prince	1983 – 1984 (I) sessions	Non-album P	urple Rain movie: home video, LaserDisc, DVD	27 July 1984
Prince 1983 – 1984 (1) sessions Prince 1986 (11) sessions Prince 1990 (11) – 1991 (1) sessions Album The Hin/The B-Sides 1990 (11) – 1991 (1) sessions Album Rate Un.2 The Joy Fantastic 1990 (11) – 1991 (1) sessions Album Rate Un.2 The Joy Fantastic 1990 (11) – 1991 (1) sessions Album Rate Un.2 The Joy Fantastic 1990 (11) – 1991 (1) sessions Album Rate Un.2 The Joy Fantastic 1990 (11) – 1991 (1) sessions Album Rate Un.2 The Joy Fantastic 1991 – 1992 (11) sessions Album Rate Un.2 The Joy Fantastic 1981 (11) – 1993 (11) sessions Album Rate Un.2 The Joy Fantastic 1981 – 1984 (1) sessions Album Controversy 1983 – 1994 sessions Unreleased 1993 – 1994 sessions Unreleased 1994 – 1994 (1) sessions Unreleased 1995 – 1994 sessions Unreleased 1997 – 1994 (1) sessions	"Possessed" [live version]	Prince	Live recording, 30 Mar 1985	Non-album	Double Live (later reissued as Live)	Dec 1985
1983 – 1984 (I) sessions Unreleased	"Poccessod" [selection - 1				home video and Live LaserDisc	
1986 (II) sessions	"Power Faractic"		1983 – 1984 (I) sessions	Unreleased		
1990 (II) – 1991 (I) sessions Unreleased	"Power From Above"	Prince	1986 (II) sessions	Album	The Hits/The B-Sides	14 Sep 1993
How Power Generation Ageco Parker Ageco Parker Ageco Parker Based on existing recording Sheila E. Sheila E. Album Album Based on existing recording Sheila E. Based on existing recording Album Based on existing recording Album Album Based on existing recording Album Based on existing recording Album Rave In 2 The Joy Fantastic Sheila E. 1986 (II) sessions Unreleased Ani DiFranco Information not available Ani DiFranco Ani DiFranco Information not available Prince Prince Prince Prince 1993 - 1994 sessions Unreleased Guest Couest To The Teeth Single track 1993 - 1994 (I) sessions Unreleased Album Burple Rain Purple Rain Purple Rain	"Powerline"		1990 (II) – 1991 (I) sessions	Unreleased		Corr. dans.
Macco Parker Based on existing recording Other artist Dial M-4-C.E-O Sheila E. 1986 (II) sessions Album Rave In 2 The Joy Fantastic Sheila E. 1986 (II) sessions Other artist Sheila E. 1981 (I) sessions The NPG Orchestra 1983 - 1984 (I) sessions Other artist Annusutra Ani DiFranco Information not available Guest Prince The New Power Generation 1997 - 1998 (I) sessions Other artist Annus Internation Other artist Annum Internation Other artist Other artist Internation Internation Other artist Other Annum Other Other Annum Other Other Annum Other Annum Other Other Other Annum Other Othe	"Prettyman"	d	1990 (II) – 1991 (I) sessions	Unreleased		
Sheila E. Prince Passed on existing recording Other artist Dial M-A-C-E-O Sheila E. Prince 1986 (II) sessions Other artist Sheila E. 1984 (I) sessions Other artist Controversy The NPG Orchestra 1993 – 1994 sessions Other artist Single track Ani DiFranco Information not available C. Guest Prince 1993 – 1994 (II) – 1982 sessions Other artist Single track Album Single track Album Single track Album Single track 1993 – 1994 (I) sessions Other artist Album Single track 1993 – 1998 (II) – 1982 sessions Other artist Album Other artist Album Other artist Album Other artists Other artist Album Other Album Other artist Album Other Album Other artist Album Other Album Ot	"Prettyman"	H. C. W.	1998 (II) – 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
Sheila E. 1986 (II) sessions Other artist Prince Prince 1981 (I) sessions Other artist Sheila E. 1983 – 1984 (I) sessions Other artist Controversy The NPG Orchestra Hog3 – 1994 sessions Other artist Amusutra Hog3 – 1994 sessions Other artist Amusutra Parince Prince Prince 1983 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1993 – 1994 sessions Other artist To The Teeth 1994 – 1994 sessions Other artist To The Teeth 1994 – 1994 sessions Other artist To The Teeth 1995 – 1994 sessions Other artist	"Prettyman" [Rave In 2 The Joy Fantastic version]	Maceo Larker	Based on existing recording	Other artist	Dial M-A-C-E-O	11 Apr 2000
The NPG Orchestra Ani DiFranco Prince The NPG Orchestra Ani DiFranco Prince 1983 - 1984 (I) sessions 1993 - 1994 sessions Ani DiFranco Information not available Prince 1983 - 1984 (I) sessions Prince 1983 - 1984 (I) sessions Other artist Controversy Kamasutra Kamasutra Fo The Teeth Single track 1993 - 1994 sessions Unreleased To The Teeth Single track 1983 - 1984 (I) sessions Other artist Album Purple Rain Other artist Album Purple Rain	"Pride And The Passion"	- High	Based on existing recording	Album	Rave In 2 The Joy Fantastic	29 Apr 2001
The NPG Orchestra The NPG Orchestra Ani DiFranco Information not available The New Power Generation The New Power Generation The NPG Orchestra 1983 – 1984 (I) sessions Unreleased Unreleased Unreleased Unreleased Single track 1993 – 1994 sessions Unreleased To The Teeth Single track 1983 – 1984 (I) sessions Album Purple Rain Other artist Abum Purple Rain Other artist	"Private Joy"	Prince	1986 (II) sessions	Other artist	Sheila E.	19 Feb 1987
The NPG Orchestra The NPG Orchestra Ani DiFranco Information not available Prince The New Power Generation The New Power Generation The NPG Orchestra 1993 – 1994 sessions Unreleased To The Teeth Single track 1983 – 1984 (I) sessions Unreleased To The Remainant Single track 1983 – 1984 (I) sessions Other artist To The Remainant Single track Unreleased To The Remainant Single track 1983 – 1984 (I) sessions Other artist	"Promise To Be True"	2011111	1981 (I) sessions	Album	Controversy	14 Oct 1981
Ani DiFranco Information not available Guest To The Teeth Prince The New Power Generation 1997 – 1998 (I) sessions Other artist Kamasutra 1993 – 1994 sessions Unreleased Guest To The Teeth 1993 – 1994 sessions Non-album Single track 1983 – 1998 (I) sessions Album Purple Rain 1997 – 1998 (I) sessions Other artist	"Promise/Broken"	The NPC Oct	1983 – 1984 (I) sessions	Unreleased		10/130
Ani DiFranco Information not available Guest Guest To The Teeth 1993 – 1994 sessions Non-album Single track 1981 (II) – 1982 sessions Unreleased Prince 1983 – 1994 (I) sessions Album Purple Rain 1997 – 1998 (I) sessions Other artist	'Proud Mary"	EUGHORIA O CICIOSTA	1993 - 1994 sessions	Other artist	Kamasurra	14 Eak 1007
Prince The New Power Generation 1997 – 1998 (1) sessions The New Power Generation 1997 – 1998 (1	"Providence"	Ani Diff	1993 - 1994 sessions	Unreleased		661 031 11
1993 – 1994 sessions Non-album Single track 1981 (II) – 1982 sessions Unreleased The New Power Generation 1997 – 1998 (I) sessions Other artist	"Purple Medley"	de de la constanción de la con	Information not available	Guest	To The Tooth	16 Now 1000
Prince Prince 1983 – 1984 (1) sessions Album Purple Rain 1997 – 1998 (1) sessions Album Purple Rain Purple Rain	Purple Music"		1993 – 1994 sessions	Non-album	Single track	14 M 1995
The New Power Generation 1997 – 1998 (1) sessions Album Purple Rain	Purple Rain	G	1981 (II) – 1982 sessions	Unreleased	Single Hack	14 Mar 1995
1997 – 1998 (I) sessions Other arrist	Tush It C.p."	The New Power Generation	1983 – 1984 (I) sessions	Album	Purple Rain	75 1 1004
			1997 - 1998 (I) sessions	Other artist	New State of the S	20 June 1984

Prince 1990 (II) = 1991 (II) section Album Dimonish day but	Title	Artist credit	Recording session	Song category	Release	Date
1991 (1) 1 1992 (1) 1992 (1) 1992 (1) 1992 (1) 1992 (1) 1992 (1) 1992 (1) 1992 (1) 1992 (1) 1993 (1	"Push"	Prince	1990 (II) – 1991 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
1991 (III) - 1986 (II) - 1986 (II) - 1986 (II) - 1986 (II) estation Prince 1985 (III) - 1986 (II) estation Interleated Come 1988 (III - 1989) (II) estation Interleated Int	"Q In Doubt (Instrumental)"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"Cream" maxi-single	4 Nov 1991
1998 (II) - 1999 sesions Unrelaxed 1998 (II) - 1999 sesions Unrelaxed 1998 (II) - 1999 (II) sesions Unrelaxed 1998 (III) - 1999 (II) sesions Unrelaxed 1998 (III) - 1999 (III) sesions Unrelaxed 1998 (III) sesions 1998 (III) sesions	"Qualified"	Lois Lane	1991 (II) – 1992 sessions	Other artist	Precious	9 June 1992
1998 (II) - 1989 cissons Unrelaxed	"Question Of U, The"	Prince	1985 (II) - 1986 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
1988 (II) - 1999 (II) sessions Album Come 1990 (III) sessions Album Come 1990 (III) sessions Come 1990 (III) sessions Come Come 1990 (III) sessions Come Com	"R U Ready?"		1998 (II) – 1999 sessions	Unreleased		
Prince 1990 (III) - 1991 (II) essions Album Come	"R U There?"		1988 (II) – 1989 (I) sessions	Unreleased		
1981 (I) sessions Unreleased The Rainebau Children 1981 (I) sessions Unreleased The Rainebau Children 1984 (II) = 1985 (II) sessions Ahum One Nite Alone Lited 1984 (III) = 1985 (II) sessions Ahum Aranad The Wind In A Loy 1984 (III) = 1985 (II) sessions Ahum Aranad The Wind In A Loy 1984 (III) = 1985 (II) sessions Ahum Aranad The Wind In A Loy 1984 (III) = 1985 (III	"Race"	Prince	1990 (II) – 1991 (I) sessions	Album	Come	16 Aug 1994
1981 (1) sessions Unreleased The Rainbow Children 1981 (1) sessions Abhum The Rainbow Children 1981 (1) 1985 (1) sessions Abhum Around The World In A Jap Prince Live recording, 31 Mar 2002 Abhum Around The World In A Jap 1981 (11) 1983 (10) sessions Abhum Around The World In A Jap 1982 (11) 1983 (11)	"Rain And You, The"		1981 (I) sessions	Unreleased		
Album Prince 2000 - 2001 - 8xistons Album The Rainshow Children 1984 (II) - 1985 (I) sessions Album Anound The Mone Lined 1984 (II) - 1985 (I) sessions Album Anound The Mone Lined 1984 (II) - 1985 (I) sessions Album Anound The Mone Lined 1984 (II) - 1985 (I) sessions Album Anound The Mone Lined 1984 (II) - 1985 (I) sessions Album Anound The Mone Lined 1984 (II) - 1983 (II) - 1983 sessions Album Anound The Mone. Lined 1984 (II) - 1983 (II) sessions Album Anound The Mone. Lined 1984 (II) - 1983 (II) sessions Album Anound The Mone. Lined 1984 (II) - 1983 (II) sessions Album Anound The Mone. Lined 1984 (II) - 1983 (II) sessions Album Anound The Mone. Lined 1984 (II) - 1983 (II) sessions Album Anound The Mone. Lined 1984 (II) - 1983 (II) sessions Album Anound The Mone. Lined 1984 (II) - 1983 (II) sessions Album Anound The Mone. Lined 1984 (II) - 1984 (II) sessions Album Anound The Mone. Lined 1984 (II) - 1984 (II) sessions Album Anound The Mone. Lined 1984 (II) - 1984 (II) sessions Album Album Anound Chap. Album	"Rain"		1981 (I) sessions	Unreleased		
Prince Live recording, 31 Mar 2002 Album One Nite Albon. Live	"Rainbow Children"	Prince	2000 – 2001 sessions	Album	The Rainbow Children	20 Nov 2001
Prince 1984 (II) 1985 (II) sessions Album Around The World In A Day Cresion	"Rainbow Children" [live version]	Prince	Live recording, 31 Mar 2002	Album	One Nite Alone Live!	24 Nov 2002
Prince Live recording, 30 Apr 2002 Album One Nine Album, Live' 2	"Raspberry Beret"	Prince	1984 (II) – 1985 (I) sessions	Album	Around The World In A Day	22 Apr 1985
198 (II) - 1982 (iii) - 1982 (iii) - 1982 (iii) - 1983	"Raspberry Beret" [live version]	Prince	Live recording, 30 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
Passed on existing recording Album Rane Into The pyt Fantantic 1988 (III) - 1983 essions Unreleased 1988 (III) - 1982 essions Unreleased 1988 (III) - 1982 essions Unreleased 1988 (III) - 1984 essions Unreleased 1988 (III) - 1985 essions Unreleased 1988 (III) - 1986 (III) essions Unreleased 1988 (III) - 1990 (III) essions Unreleased 1980 (III) essions Unreleased 1980 (III) - 1990 (III) essions Unreleased 1980 (III) essions 1980 (II	"Raspberry Beret" [original version]		1981 (II) – 1982 sessions	Unreleased		
1988 (II) - 1982 essions Album Rave Un 2 The Joy Fantantic	"Rave In 2 The Joy Fantastic"	ď	Based on existing recording	Album	Rave In 2 The Joy Fantastic	29 Apr 2001
1993 - 1994 sessions Unreleased	"Rave Un2 The Joy Fantastic"	ď;-	1988 (II) - 1989 (I) sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
1981 (II) – 1982 sessions Unreleased	"Realize"		1993 – 1994 sessions	Unreleased		
1986 (II) sessions Unreleased	"Rearrange"		1981 (II) – 1982 sessions	Unreleased		
Chake Khan 1997 – 1998 (I) sessions Other artist Other art	"Rebirth Of The Flesh"		1986 (II) sessions	Unreleased		
Chake Rhan 1997 - 1998 (I) sessions Chake Rhan 1997 - 1998 (I) sessions Chare artist Come 2 My House	"Rebirth Of The Flesh" [live version]	Prince	Live recording, 1988	Internet-only	NPG Music Club website	28 Aug 2001
Prince 1988 (II) - 1990 (I) sessions Internet-only NPG Music Club website	"Reconsider (U Betta)"	Chaka Khan	1997 – 1998 (I) sessions	Other artist	Come 2 My House	29 Sep 1998
Prince 1989 (II) = 1990 (I) sessions Album Caraffrit Bradge 1980 (II) = 1990 (I) sessions Unreleased 1991 (II) = 1922 sessions Unreleased 1991 (II) = 1922 sessions Unreleased Exadau 1992 (II) = 1922 sessions Unreleased Exadau 1993 (II) = 1922 sessions Unreleased Exadau 1993 (II) = 1920 sessions Unreleased Exadau 1993 (II) = 1990 (II) sessions Unreleased Exadau 1993 (II) = 1990 (II) sessions Unreleased Exadau Exadau 1993 (II) = 1990 (II) sessions Unreleased Exadau Exadau Exadau 1994 (III) = 1990 (II) sessions Unreleased Exadau Emancipation 1995 = 1994 sessions Unreleased Emancipation 1995 = 1994 sessions Unreleased Emancipation 1995 = 1994 sessions Unreleased Emancipation 1994 (III) = 1995 (III) sessions Unreleased Emancipation 1994 (III) = 1995 (III) sessions Unreleased Emantipation 1994 (III) sessions Unreleased Unreleased	"Reflection"***	Prince	2002 – 2003 sessions	Internet-only	NPG Music Club website	18 Apr 2003
Life, The" Prince 1996 (II) sessions Unreleased Life, The" Poince 1991 (II) – 1992 sessions Album The Vault Old Friends 4 Sale Life, The" [Paisley Park version] The New Power Generation 1991 (II) – 1992 sessions Unreleased The Vault Old Friends 4 Sale Now Heart, The" Mayre 1993 – 1994 sessions Other artist Child Of The Sun Now Heart, The" Mayre 1989 (II) – 1990 (II) essions Other artist Child Of The Sun Now Heart, The" Album Album Chair Album Chair Album Here In My Arms" Album Album Chair Album Wrong" South Beach version] Album Chair Album Chair Album Wrong" South Beach version] Album Chair Album Chair Album Wrong" South Beach version] The Family 1995 – 1996 sessions Unreleased Garden" The Family 1994 (II) – 1985 (I) sessions Unreleased Chair Album Over" [demo version] The Family 1976 – 1996 sessions Unreleased Chair Album Over "Hone recordin	"Release It"	Prince	1989 (II) - 1990 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
Prince 1991 (II) – 1992 sessions Album The Vault Old Friends 4 Sale Incomplete 1991 (II) – 1992 sessions Unreleased Exodus The New Power Generation 1993 – 1994 sessions Other artist Child Of The Sun Amayre 1989 (II) – 1990 (I) sessions Other artist Child Of The Sun Amayre 1989 (II) – 1990 (I) sessions Album Chystal Ball Amayre 1995 – 1996 sessions Album Chystal Ball Amayre 1994 sessions Album Chaos And Disorder Amayre 1994 sessions Album Chystal Ball Amayre 1994 sessions Unreleased Chystal Ball Amayre 1994 (II) – 1985 (I) sessions Unreleased Single track Amayre 1995 – 1996 sessions Unreleased Single track Single track Amayre 1996 home recordings Unreleased Black Album Black Album Prince 1998 (II) - 1986 (II) sessions Unreleased Black Album Black Album	"Rescue Me"		1986 (II) sessions	Unreleased		
1991 (II) – 1992 sessions Unreleased 1993 – 1994 sessions Order artist Exodus 1993 – 1994 sessions Order artist Child Of The Sun 1993 – 1994 sessions Order artist Child Of The Sun 1994 – 1996 sessions Album Chiad Of The Sun 1995 – 1996 sessions Album Chaos And Disorder 1995 – 1996 sessions Unreleased Crystal Ball 1994 (II) – 1995 (I) sessions Unreleased Crystal Ball 1994 (II) – 1995 (I) sessions Unreleased Single track 1995 – 1996 sessions Unreleased Single track 1996 – 1996 sessions Unreleased Single track 1997 – 1996 sessions Unreleased Single track 1998 (II) – 1989 (I) sessions Unreleased 1998 (II) – 1989 (I) sessions Unreleased 1998 (II) – 1989 (II) sessions Unreleased 1998 (III) – 1999 (III) sessions Unreleased 1998 (IIII) – 1999 (IIII) sessions Unreleased 1998 (IIII – 1999 (IIII) sessions Unreleased 1998 (IIII – 1999 (IIIII – IIIIIIIIII 1998 (IIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIIII	"Rest Of My Life, The"	Prince	1991 (II) – 1992 sessions	Album	The Vault Old Friends 4 Sale	24 Aug 1999
The New Power Generation 1993 – 1994 sessions Cher artist Exodus	"Rest Of My Life, The" [Paisley Park version]		1991 (II) – 1992 sessions	Unreleased		
Mayre 1989 (II) – 1990 (I) sessions Other artist Child Of The Sun 2	"Return Of The Bump Squad"	The New Power Generation	1993 – 1994 sessions	Other artist	Exodus	27 Mar 1995
4P Live recording, 28 Oct 1995 Album Crystal Ball 4P 1995 – 1996 sessions Album Emancipation 1 4P 1993 – 1994 sessions Album Chaos And Disorder Emancipation 1 4P 1995 – 1996 sessions Unreleased Crystal Ball Interpretation	"Rhythm Of Your Heart, The"	Mayte	1989 (II) – 1990 (I) sessions	Other artist	Child Of The Sun	27 Nov 1995
About About Emancipation 1 4 1993 – 1994 sessions Album Chaos And Disorder 1995 – 1996 sessions Unreleased Chaos And Disorder 4 1993 – 1994 sessions Unreleased Crystal Ball 7 1984 (II) – 1985 (I) sessions Unreleased The Family The Family 8 1984 (II) – 1985 (I) sessions Unreleased Single track 34 9 1978 – 1979 demos Unreleased Single track 34 19 1978 home recordings Unreleased Black Album Black Album 19 Prince 1986 (II) sessions Unreleased Black Album 27	"Ride, The" [live version]	ď-	Live recording, 28 Oct 1995	Album	Crystal Ball	29 Jan 1998
Part 1993 – 1994 sessions Album Chaos And Disorder 1995 – 1996 sessions Unreleased	"Right Back Here In My Arms"	d _t -	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
1995 – 1996 sessions Unreleased	"Right The Wrong"	ď+	1993 – 1994 sessions	Album	Chaos And Disorder	9 July 1996
The Family 1984 (II) - 1985 (I) sessions Album Crystal Ball	"Right The Wrong" [South Beach version]		1995 – 1996 sessions	Unreleased		
ve (And It Lives In Minneapolis)" The Family 1984 (II) – 1985 (I) sessions Unreleased The Family ome recording version] 4 1995 – 1996 sessions Non-album Single track ome recording version] 1978 – 1979 demos Unreleased Single track ome recording version] 1976 home recordings Unreleased Black Album oy Place" Prince 1986 (II) – 1986 (II) sessions Album Black Album oy Place" 1978 – 1979 demos Unreleased	"Ripopgodazippa"	ď.	1993 – 1994 sessions	Album	Crystal Ball	29 Jan 1998
ve (And It Lives In Minneapolis)" Prince 1984 (II) – 1985 (I) sessions Unreleased Single track emo version] 1978 – 1979 demos Unreleased Single track ome recording version] 1978 – 1979 demos Unreleased Black Album oy Place" Prince 1986 (II) – 1986 (II) sessions Album Black Album oy Place" 1978 – 1979 demos Unreleased Unreleased	"River Run Dry"		1984 (II) – 1985 (I) sessions	Guest	The Family	19 Aug 1985
4 1995 – 1996 sessions Non-album Single track 1978 – 1979 demos Unreleased 1976 home recordings Unreleased 1988 (II) – 1989 (I) sessions Unreleased Black Album Prince 1978 – 1979 demos Unreleased	"Roadhouse Garden"		1984 (II) – 1985 (I) sessions	Unreleased		
1978 – 1979 demos Unreleased 1976 home recordings Unreleased 1988 (II) – 1989 (I) sessions Unreleased Prince 1986 (II) sessions Album 1978 – 1979 demos Unreleased	"Rock 'N' Roll Is Alive (And It Lives In Minneapolis)"	ď;	1995 – 1996 sessions	Non-album	Single track	30 Nov 1995
1976 home recordings Unreleased 1988 (II) – 1989 (I) sessions Unreleased Prince 1986 (II) sessions Album 1978 – 1979 demos Unreleased	"Rock Me, Lover" [demo version]		1978 – 1979 demos	Unreleased		
1988 (II) – 1989 (I) sessions Unreleased Prince 1986 (II) sessions Album Black Album 22 1978 – 1979 demos Unreleased Drince 1978 – 1979 demos Unreleased	"Rock Me, Lover" [home recording version]		1976 home recordings	Unreleased		
Prince 1986 (II) sessions Album Black Album 22 1978 – 1979 demos Unreleased 22	"Rock That Keeps Rolling, The"		1988 (II) - 1989 (I) sessions	Unreleased		
1978 – 1979 demos	"Rockhard In A Funky Place"	Prince	1986 (II) sessions	Album	Black Album	22 Nov 1994
	"Rocking Chair"		1978 – 1979 demos	Unreleased		

Title	Artist credit		Song category	Release	Date
"Romance 1600"	Sheila E.	1984 (II) - 1985 (I) sessions	Guest	Romance 1600	26 Aug 1985
"Ronnie, Talk To Russia"	Prince	1981 (I) sessions	Album	Controversy	14 Oct 1981
"Ronnie, Talk To Russia" [demo version]		1981 (I) sessions	Unreleased		
"Rootie Kazootie"		1993 – 1994 sessions	Unreleased		
"Rough"		1980 sessions	Unreleased		
"Round And Round"	Prince	1989 (II) – 1990 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
"Rowdy Mac"	Fonky Bald Heads	2000 – 2001 sessions	Other artist	The Self Titled Album	11 June 2001
"Run Amok"		1985 (II) – 1986 (I) sessions	Unreleased		
"Ruthie Washington Jet Blues"		1987 – 1988 (I) sessions	Unreleased		
"Ryde Dyvine, The"		1991 (II) – 1992 sessions	Unreleased		
"S.T."	Carmen Electra	1990 (II) – 1991 (I) sessions	Guest	Carmen Electra	9 Feb 1993
"Sacrifice Of Victor, The"	Prince	1991 (II) – 1992 sessions	Album	d	13 Oct 1992
"Sad Puppet Dance" [original version]		1987 – 1988 (I) sessions	Unreleased		
"S & M Groove"	Ot-	1997 – 1998 (I) sessions	Internet-only	Love 4 One Another website	June 1997
				(later released by NPG Music Club)	
"Same December, The"	oţ.	1993 – 1994 sessions	Album	Chaos And Disorder	9 July 1996
"Sarah"	Prince	1995 – 1996 sessions	Album	The Vault Old Friends 4 Sale	24 Aug 1999
"Saviour"	d;	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Scandalous Sex Suite, The"	Prince	1989 (II) – 1990 (I) sessions	Non-album T	The Scandalous Sex Suite maxi-single track	1 Dec 1989
"Scandalous"	Prince	1988 (II) – 1989 (I) sessions	Album	Batman	20 June 1989
"Scarlet Pussy"	Prince	1987 – 1988 (I) sessions	Non-album Sir	Non-album Single track (later on The Hits/The B-Sides)	20 Sep 1988
"Schoolyard"		1990 (II) – 1991 (I) sessions	Unreleased		
"Screams Of Passion, The"	The Family	1984 (II) - 1985 (I) sessions	Other artist	The Family	19 Aug 1985
"Second Coming, The"		1981 (I) sessions	Unreleased		
"See U Dead"		1981 (I) sessions	Unreleased		
"Sensual Everafter, The"	Prince	2000 – 2001 sessions	Album	The Rainbow Children	20 Nov 2001
"Seratonin"	The NPG Orchestra	1993 – 1994 sessions	Other artist	Kamasutra	14 Feb 1997
"Seven Corners"		1989 (II) – 1990 (I) sessions	Unreleased		
"Seven"	Madhouse	1986 (II) sessions	Other artist	80	21 Jan 1987
"Sex In The Summer"	d-	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Sexme? Sexmenot"	Prince	2000 – 2001 sessions	Internet-only	NPG Music Club website	11 June 2001
"Sex Of It, The"	Kid Creole And The Coconuts	1987 – 1988 (I) sessions	Other artist	Private Waters In The Great Divide	3 Apr 1990
"Sex Shooter"	Apollonia 6	1983 – 1984 (I) sessions	Other artist	Apollonia 6	1 Oct 1984
"Sex Shooter" [original Vanity 6 version]		1983 – 1984 (I) sessions	Unreleased		
"Sex"	Prince	1989 (II) – 1990 (I) sessions	Non-album	The Scandalous Sex Suite maxi-single	1 Dec 1989
"Sex"	Lois Lane	Based on existing recording	Other artist	Precious	9 June 1992
"Sexual Suicide"	d-	1985 (II) – 1986 (I) sessions	Album	Crystal Ball	29 Jan 1998
"Sexuality"	Prince	1981 (I) sessions	Album	Controversy	14 Oct 1981
"Sexy Dancer"	Prince	1979 Prince sessions	Album	Prince	19 Oct 1979
"Sexy MF"	Prince	1991 (II) - 1992 sessions	Album	d _t -	13 Oct 1992
"(habel"	Prince	1989 (II) – 1990 (I) sessions	Album	Graffiti Bridge	20 Aug 1990

	Artist Gradit	Recording session	Song category	Release	Date
Title ""	Brownmark		Other artist	Good Feeling	19 Sep 1989
"Shall We Dance"	d-	1995 – 1996 sessions	Album	Crystal Ball	29 Jan 1998
"She Gave Her Angels "CL-1 come Me A Me."	Prince	2000 – 2001 sessions	Album	The Rainbow Children	20 Nov 2001
She Pony"		1985 (II) – 1986 (I) sessions	Unreleased		
"She Spoke 2 Me"	Prince	1990 (II) – 1991 (I) sessions	Album	The Vault Old Friends 4 Sale	24 Aug 1999
"She's Always In My Hair"	Prince	1983 – 1984 (II) sessions	Non-album Single	Non-album Single track (later on The Hits/The B-Sides)	15 May 1985
"She's Just A Baby"		1981 (I) sessions	Unreleased		
"Shhh"	ď;	1993 – 1994 sessions	Album	The Gold Experience	26 Sep 1995
"Shhh"	Tevin Campbell	1991 (II) – 1992 sessions	Other artist	I'm Ready	26 Oct 1993
"Shine Your Light"		1977 For You sessions	Unreleased	(max	66610000
"Shockadelica"	Prince	1986 (II) sessions	Non-album Single track (later on	track (later on The Hits/The R. Sides)	C M. 1007
Shoet-Con "Shoet can San San San San San San San San San S	The New Power Generation	1997 – 1998 (I) sessions	Other artist	301	30 I 198/
SHOUTH STRAWCAKE "Shy"	Sheila E.	1983 – 1984 (I) sessions	Other artist	The Clamont 1:5	30 June 1998
"Sign O' The Times"	*	1993 – 1994 sessions	Album	The Gumorous Life	4 June 1984
"Silicon"	Prince	1986 (II) sessions	Album	The Gold Experience	26 Sep 1995
"Silly Game"	Prince	1998 (II) – 1999 sessions	Internet-only	Sign U The Times	30 Mar 1987
	(+	1998 (II) – 1999 sessions	Album	NPG Music Club website	15 Dec 2001
"Simp The Pimp"				Kave Un2 The Joy Fantastic	9 Nov 1999
"Since We've Been Together" [Moonsound version]		1990 (II) – 1991 (I) sessions	Inrelated	(later on Rave In2 The Joy Fantastic)	
"Since We've Been Together" [Sue Ann Carwell version]		1976 Moonsound sessions	Throlon		
Sister Fate"		1978 sessions with Sue Ann Carwell	LITTER		
"Sister"	Sheila E.	1984 (II) – 1985 (I) sections	Unreleased		
"Six And 1/2"	Prince	1000	Guest	Romance 1600	1,1
"Six"	Madhouse	1087 (11)	Album	Dist. Mills	20 Aug 1985
"Sixteen"	Madhouse	1700 (II) sessions	Guest	Circly Mind	8 Oct 1980
Skip 2 My U My Darlin"	Madhouse	1,786 (II) sessions	Other artist	Single track	14 Jan 1987
"Slappy Dappy"	Jevetta Steele	1987 – 1988 (I) sessions	Other artist	8	21 Jan 1987
Slappy Dappy" [original version]	Ingrid Chavez	1969 (II) – 1990 (I) sessions	Other artist	91	18 Nov 1987
Slaughterhouse, The"		1990 (II) – 1991 (I) sessions	Other arrisr	Here It Is	May 1001
Slave 2 The Funk"		1987 – 1988 (I) sessions	Unreleased	May 19 1992	24 Car 100:
Slave 2 The System"		1985 (II) – 1986 (I) sessions	Unreleased		1661 das +7
"Slave" [The NPG version]		1993 – 1994 sessions	Unreleased		
"Sleep Around"		1995 – 1996 sessions	Unreleased		
"Slow Groove In G Maica"	d ,	1993 – 1994 sessions	Unreleased		
"Slow Love"	d-	1995 – 1996 sessions	Album		
"Small Bright Light"		1995 – 1996 sessions	Album	Emancipation	
Small Grey Monkey"	Prince	1989 (II) – 1986 (I) sessions	[]nrelease	Fmancis	19 Nov 1996
Snow Man"		1986 (II) sessions	Alk	naturi patton	19 Nov 1996
So Blue"		1990 (II) – 1991 (I) sessions	mnon,	Sim O H .	
		1984 (II) – 1985 (I) sessions	Unreleased	organ of the Times	30 Mar 1987
	Prince	1993 – 1994 sessions	Unreleased		
		19// For You sessions	Describer		
			Wnony		

Title	Artist credit	Recording session Song category	Song category	Release	Date
"So Dark"	d+	Based on existing recording	Album	Crystal Ball	29 Jan 1998
"So Far, So Pleased"	ď;-	1998 (II) – 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
"So Strong"	Dale	1987 – 1988 (I) sessions	Other artist	Riot In English	4 Mar 1988
"Soft And Wet"	Prince	1977 For You sessions	Album	For You	7 Apr 1978
"Soft And Wet" [Moonsound version]		1976 Moonsound sessions	Unreleased		
"Soft And Wet" [Sound 80 version]		1976 – 1977 Sound 80 sessions	Unreleased		
"Solo"	Prince	1993 – 1994 sessions	Album	Come	16 Aug 1994
"Some Kind Of Lover"	Apollonia 6	1983 – 1984 (I) sessions	Other artist	Apollonia 6	1 Oct 1984
"Somebody's Somebody"	ď;-	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Something Funky (This House Comes)"		1990 (II) – 1991 (I) sessions	Unreleased		
"Something In The Water (Does Not Compute)"	Prince	1981 (II) – 1982 sessions	Album	6661	27 Oct 1982
"Sometimes It Snows In April"	Prince	1985 (II) – 1986 (I) sessions	Album	Parade	31 Mar 1986
"Sometimes It Snows In April" [live version]	Prince	Live recording, 29 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Soul Company"		1988 (II) – 1989 (I) sessions	Unreleased		
"Soul Psychodelicide"		1989 (II) – 1990 (I) sessions	Unreleased		
"Soul Sanctuary"	ď+	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"South"	Prince	2002 - 2003 sessions	Album	N.E. W.S	30 June 2003
"Space"	Prince	1993 – 1994 sessions	Album	Come	16 Aug 1994
"Space" [Madhouse version]		1993 – 1994 sessions	Unreleased		
"Spirit"	Martika	1990 (II) – 1991 (I) sessions	Other artist	Martika's Kitchen	27 Aug 1991
"Splash"	Prince	1985 (II) - 1986 (I) sessions	Internet-only	NPG Online LTD website	1 June 2000
				(later released by NPG Music Club)	
"Spoon"	Chaka Khan	1997 – 1998 (I) sessions	Guest	Come 2 My House	29 Sep 1998
"Stand Back"	Stevie Nicks	1983 – 1984 (I) sessions	Other artist	The Wild Heart	6 June 1983
"Standing At The Altar"	Margie Cox	1990 (II) – 1991 (I) sessions	Other artist	Various artists: I-800-NEW-FUNK	12 Aug 1994
"Standing In The Rain"		1987 – 1988 (I) sessions	Unreleased		
"Star "69 (PS With Love)"	Common	Information not available	Guest	Electric Circus	10 Dec 2002
"Starfish And Coffee"	Prince	1986 (II) sessions	Album	Sign O' The Times	30 Mar 1987
"Starfish And Coffee" [live version]	Prince	Live recording, 29 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Starfish And Coffee" [The NPG version]		1995 – 1996 sessions	Unreleased		
"Stella And Charles"		1985 (II) – 1986 (I) sessions	Unreleased		
"Step To The Mic"	Carmen Electra	1991 (II) – 1992 sessions	Other artist	Carmen Electra	9 Feb 1993
"Stick, The"	The Time	1981 (I) sessions	Other artist	The Time	29 July 1981
"Sticky Wicked"	Chaka Khan	1988 (II) – 1989 (I) sessions	Other artist	CK	22 Nov 1988
"Sticky Wicked" [instrumental, different from the song given to Chaka Khan]	chaka Khan]	1987 – 1988 (I) sessions	Unreleased		
"Still Waiting"	Prince	1979 Prince sessions	Album	Prince	19 Oct 1979
"Still Would Stand All Time"	Prince	1988 (II) - 1989 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
"Stimulation"	•	1987 – 1988 (I) sessions	Unreleased		
"Strange But True"	.	1998 (II) – 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
"Strange Relationship"	Prince	1981 (II) - 1982 sessions	Album	Sign O' The Times	30 Mar 1987

Title	Artist credit	Recording session	Song category	Kelease	Date
"Strange Relationship" [live version]	Prince		Album	One Nite Alone Live!	24 Nov 2002
"Strange Way Of Saying I Love U"		1981 (I) sessions	Unreleased		
"Strawberries"		1993 – 1994 sessions	Unreleased		
"Strays Of The World"	d-	1993 – 1994 sessions	Album	Crystal Ball	29 Jan 1998
"Streetwalker"		1990 (II) – 1991 (I) sessions	Unreleased		
"Stroke"		1990 (II) - 1991 (I) sessions	Unreleased		
"Strollin"	Prince	1990 (II) – 1991 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
"Style"	d .	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"Sugar Walls"	Sheena Easton	1983 – 1984 (I) sessions	Other artist	A Private Heaven	7 Sep 1984
"Sun, The Moon And Stars, The"	d-	1998 (II) – 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
"Sun, The Moon And Stars, The" [Rave In 2 The Joy Fantastic version]	d-	Based on existing recording	Album	Rave In 2 The Joy Fantastic	29 Apr 2001
"Sunday Afternoon"	Candy Dulfer	Not based on Prince's recording	Other artist	Sax-A-Go-Go	1 Mar 1993
"Sunday Afternoon"		1991 (II) – 1992 sessions	Unreleased		
"Super Hero"	Earth, Wind & Fire	1991 (II) – 1992 sessions	Other artist	Millennium	14 Sep 1993
"Super Hero" The New Power Generation featuring The	on featuring The Steeles	1993 – 1994 sessions	Other artist	Various artists: Blankman	9 Aug 1994
	Prince	2000 - 2001 sessions	Non-album	Single track	14 Apr 2001
"Superfunkycalifragisexy"	Prince	1986 (II) sessions	Album	Black Album	22 Nov 1994
"Surprise"		1976 Moonsound sessions	Unreleased		
"Susan"		1981 (I) sessions	Unreleased		
"Susannah's Blues"		1986 (II) sessions	Unreleased		
"Susannah's Pajamas"	The Family	1984 (II) - 1985 (I) sessions	Other artist	The Family	19 Aug 1985
"Sweet Baby"	Prince	1990 (II) – 1991 (I) sessions	Album	.	13 Oct 1992
"Sweet Thing"		1976 home recordings	Unreleased		
"Take Me With U"	Prince	1983 – 1984 (I) sessions	Album	Purple Rain	25 June 1984
"Take Me With U" [live version]	Prince	Live recording, 24 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Tamborine"	Prince	1984 (II) – 1985 (I) sessions	Album	Around The World In A Day	22 Apr 1985
"Tangerine"	d .	1998 (II) – 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
"Tangerine" [Rave In 2 The Joy Fantastic version]	d . -	Based on existing recording	Album	Rave In 2 The Joy Fantastic	29 Apr 2001
"Teacher, Teacher"		1981 (II) – 1982 sessions	Unreleased		
"Telepathy"	Deborah Allen	1986 (II) sessions	Other artist	Telepathy	19 Mar 1987
"Tell Me How U Wanna B Done"	d-	1991 (II) – 1992 sessions	Album	Crystal Ball	29 Jan 1998
"Temptation"	Prince	1983 – 1984 (I) sessions	Album	Around The World In A Day	22 Apr 1985
"Ten And 1/2"	Madhouse	1987 – 1988 (I) sessions	Other artist	Single track	28 Sep 1987
"Ten"	Madhouse	1987 – 1988 (I) sessions	Other artist	91	18 Nov 1987
"Thank U Just The Same"		2000 – 2001 sessions	Unreleased		
"Then"		1993 – 1994 sessions	Unreleased		
"There Is Lonely"	Prince	1991 (II) – 1992 sessions	Album	The Vault Old Friends 4 Sale	24 Aug 1999
"There Is Lonely" [Paisley Park version]		1991 (II) – 1992 sessions	Unreleased		
"There's Something I Like About Being Your Fool"		1981 (I) sessions	Unreleased		
"Thieves In The Temple"	Prince	1989 (II) - 1990 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
"Thing Have Cotts Change (Tony M Ran)"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"Cream" maxi-single	4 Nov 1991

	11 3 4	1987 – 1988 (I)	Other artist	Cincle track	
"Thirteen And 1/4"	Madhouse	1/0/ - 1/00 (1) 000110		Single track	18 Mar 1988
"Thirteen"	Madhouse	1987 – 1988 (I) sessions	Other artist	91	18 Nov 1987
"This Crazy Life Of Mine"	Chaka Khan	1997 – 1998 (I) sessions	Other artist	Come 2 My House	29 Sep 1998
"This Is My House"	Carmen Electra	1990 (II) – 1991 (I) sessions	Guest	Carmen Electra	9 Feb 1993
"This Is Your Life"		1998 (II) – 1999 sessions	Unreleased		
"Three"	Madhouse	1986 (II) sessions	Other artist	80	21 Jan 1987
"Thrill You Or Kill You" [demo version]		1979 sessions with Pepé Willie	Unreleased		
"Thrill You Or Kill You" [The Rebels version]		1979 The Rebels sessions	Unreleased		
"Thunder"	Prince	1990 (II) – 1991 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
"Thet"		1985 (II) – 1986 (I) sessions	Unreleased		
"Tick, Tick, Bang"	Prince	1989 (II) – 1990 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
"Tick, Tick, Bang" [original version]		1981 (I) sessions	Unreleased		
"Time Waits For No One"	Mavis Staples	1988 (II) – 1989 (I) sessions	Other artist	Time Waits For No One	24 May 1989
"Times Squared"	Eric Leeds	1988 (II) – 1989 sessions	Other artist	Times Squared	19 Feb 1991
"Tip O' My Tongue"	El DeBarge	1990 (II) – 1991 (I) sessions	Other artist	In The Storm	17 Mar 1992
"Tokyo"	Prince	Live recording, 18 Nov 2002	Internet-only	NPG Music Club website	3 Jan 2003
"Too Long"		1979 The Rebels sessions	Unreleased		
"Too Much"		1981 (II) – 1982 sessions	Unreleased		
"Touch Of Love"		1987 – 1988 (I) sessions	Unreleased		
"Toy Box"	Sheila E.	1984 (II) – 1985 (I) sessions	Guest	Romance 1600	26 Aug 1985
"Traffic Jam"		1983 – 1984 (I) sessions	Unreleased		
"Train"	Mavis Staples	1986 (II) sessions	Other artist	Time Waits For No One	24 May 1989
"Tres"		1988 (II) – 1989 (I) sessions	Unreleased		
"Tricky"	The Time	1983 – 1984 (I) sessions	Other artist	Single track	6 June 1984
"Trust"	Prince	1989 (II) – 1990 (I) sessions	Album	Batman	20 June 1989
"Truth, The"	d-	1995 – 1996 sessions	Album	The Truth	29 Jan 1998
"Turn It Up"		1981 (II) – 1982 sessions	Unreleased		
"Turn Me On"		1979 The Rebels sessions	Unreleased		
"Turn Your Lights Down Low"		1990 (II) – 1991 (I) sessions	Unreleased		
"Tweakin' (A Mix)"	George Clinton	Information not available	Guest	"Tweakin" maxi-single	6861
"Tweakin' (C Mixappella)"	George Clinton	Information not available	Guest	"Tweakin" maxi-single	1989
"Tweakin' (Dub Mix)"	George Clinton	Information not available	Guest	"Tweakin" maxi-single	1989
"Tweakin' (Radio Remix)"	George Clinton	Information not available	Guest	"Tweakin" maxi-single	6861
"Twelve"	Madhouse	1987 – 1988 (I) sessions	Other artist	91	18 Nov 1987
"Two"	Madhouse	1986 (II) sessions	Other artist	∞	21 Jan 1987
"Twosday"		1985 (II) - 1986 (I) sessions	Unreleased		
"(U Got The) Good Drawers"		1985 (II) – 1986 (I) sessions	Unreleased		
"U Got The Look"	Prince	1986 (II) sessions	Album	Sign O' The Times	30 Mar 1987
"U Gotta Shake Something"		1985 (II) - 1986 (I) sessions	Unreleased		
"U Just Can't Stop"		1985 (II) - 1986 (I) sessions	Unreleased		
"U. Make My Sun Shine"	Prince	2000 – 2001 sessions	Non-album	Single track	10 Apr 2001

"U Move Me" "U Should Be Mine" "U Want Me" [live version]		Recording session Song category	Song category	Kelease	Date
"U Should Be Mine" "U Want Me" [live version]	Graham Central Station	1997 – 1998 (I) sessions	Guest	GCS2000	2 Feb 1999
"U Want Me" [live version]		1981 (II) – 1982 sessions	Unreleased		
The same of the sa	Prince	Live recording, 15 Dec 2002	Non-album	Live At The Aladdin Las Vegas DVD	12 Aug 2003
"U Want Me" [studio version]		2002 – 2003 sessions	Unreleased		
"U're Gonna C Me"	Prince	2000 – 2001 sessions	Album	One Nite Alone	14 May 2002
"U're Still The One"	d-	1997 – 1998 (I) sessions	Internet-only	Love 4 One Another website	26 Jan 1999
"U"	Paula Abdul	1987 – 1988 (I) sessions	Other artist	Spellbound	14 May 1991
"Uh-Huh!"		1990 (II) – 1991 (I) sessions	Unreleased		
"Uncle Sam"	Tevin Campbell	1991 (II) – 1992 sessions	Other artist	I'm Ready	26 Oct 1993
"Under The Cherry Moon"	Prince	1985 (II) – 1986 (I) sessions	Album	Parade	31 Mar 1986
"Undercover Lover"		1989 (II) – 1990 (I) sessions	Unreleased		
"Underneath The Cream"	Prince	2000 – 2001 sessions	Non-album	Single track	14 Apr 2001
"Undertaker, The"	Mavis Staples	1991 (II) – 1992 sessions	Other artist	The Voice	24 Aug 1993
"Undisputed (The Moneyappolis Mix)"	ot-	Based on existing recording	Album	Rave In 2 The Joy Fantastic	29 Apr 2001
"Undisputed"	oţ-	1998 (II) – 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
"Uno"		1988 (II) – 1989 (I) sessions	Unreleased		
"Until U're In My Arms Again"	The New Power Generation	1997 – 1998 (I) sessions	Other artist	Newpower Soul	30 June 1998
"Up From Below"		1985 (II) – 1986 (I) sessions	Unreleased		
"Uptown"	Prince	1980 sessions	Album	Dirty Mind	8 Oct 1980
"Utopia"	Graham Central Station	1997 – 1998 (I) sessions	Other artist	GCS2000	2 Feb 1999
"Vagina"		1981 (II) – 1982 sessions	Unreleased		
"Van Gogh"	d-	1995 – 1996 sessions	Internet-only	NPG Music Club website	7 July 2001
"Van Gogh"	Van Gogh	Not based on Prince's recording	Other artist	Van Gogh	6 Nov 1998
"Vavoom"	Prince	2000 – 2001 sessions	Internet-only	NPG Music Club website	15 Nov 2001
"Velvet Kitty Cat"		1983 – 1984 (I) sessions	Unreleased		
"Venus De Milo"	Prince	1985 (II) – 1986 (I) sessions	Album	Parade	31 Mar 1986
"Vibrator"		1983 – 1984 (I) sessions	Unreleased		
"Vicki Waiting"	Prince	1988 (II) - 1989 (I) sessions	Album	Batman	20 June 1989
"Violet Blue"	Jill Jones	1986 (II) sessions	Other artist	Jill Jones	26 May 1987
"Violet The Organ Grinder"	Prince	1990 (II) – 1991 (I) sessions	Non-album	"Gett Off" maxi-single	12 Aug 1991
"Visions"		1986 (II) sessions	Unreleased		
"Voice Inside, The"		1988 (II) - 1989 (I) sessions	Unreleased		
"Voice, The"	Mavis Staples	1990 (II) – 1991 (I) sessions	Other artist	The Voice	24 Aug 1993
"Voodoo Who"		1985 (II) – 1986 (I) sessions	Unreleased		
"Waiting 4 Your Love"		1990 (II) - 1991 (I) sessions	Unreleased		
"Waiting For You"		1977 For You sessions	Unreleased		
"Waiting Room"	No Doubt	1998 (II) – 1999 sessions	Other artist	Rock Steady	11 Dec 2001
"Walk Don't Walk"	Prince	1990 (II) - 1991 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
"Walk, The"	The Time	1981 (II) – 1982 sessions	Other artist	What Time Is It?	25 Aug 1982
"Walkin' In Glory"		1986 (II) sessions	Unreleased		
"Wally"		1986 (II) sessions	Unreleased		

			song category	Kelease	Date
"War, The" [live version]	The NPG	Live recording, 20 June 1998	Other artist	Cassette	21 July 1998
"Warden In The Prison Of Love"		1988 (II) – 1989 (I) sessions	Unreleased		
"Wasted Kisses"	The New Power Generation	1997 – 1998 (I) sessions	Other artist	Neupower Soul	30 June 1998
"We Can (Get It On)"		. 1993 – 1994 sessions	Unreleased		
"We Can Funk"	Prince	1983 – 1984 (I) sessions	Album	Graffiti Bridge	20 Aug 1990
"We Can Funk" [The Revolution version]		1986 (II) sessions	Unreleased		
"We Can Hang" [funk version]		1990 (II) – 1991 (I) sessions	Unreleased		
"We Can Hang" [rock version]		1988 (II) – 1989 (I) sessions	Unreleased		
"We Can Work It Out"		1976 – 1977 Sound 80 sessions	Unreleased		
"We Do This" [live version]	Prince	Live recording, 10 Apr (am) 2002	Album O	Album One Nite Alone Live! (It Ain't Over! disc)	24 Nov 2002
"We Gets Up"	d-	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
"We Got The Power"		1988 (II) – 1989 (I) sessions	Unreleased		
"We March"	d-	1993 – 1994 sessions	Album	The Gold Experience	26 Sep 1995
"We Would Like To See You Again"		1978 – 1979 demos	Unreleased		
"Wedding Feast"	Prince	2000 – 2001 sessions	Album	The Rainbow Children	20 Nov 2001
"Wednesday"		1983 – 1984 (I) sessions	Unreleased		
"Welcome 2 The Dawn"	ď-	1995 – 1996 sessions	Album	The Truth	29 Jan 1998
"Well Done"	The Steeles	1989 (II) – 1990 (I) sessions	Other artist	Heaven Help Us All	8 June 1993
"West"	Prince	2002 - 2003 sessions	Album	N.E. W.S	30 June 2003
"Wet Dream Cousin"		1983 – 1984 (I) sessions	Unreleased		
"Wet Dream"	Vanity 6	1981 (I) sessions	Other artist	Vanity 6	11 Aug 1982
"What Do U Want Me 2 Do?"***	Prince	2002 – 2003 sessions	Internet-only	NPG Music Club website	13 Nov 2003
"What Should B Souled?"		1998 (II) – 1999 sessions	Unreleased		
"What's My Name"	ď;	1993 – 1994 sessions	Album	Crystal Ball	29 Jan 1998
"When 2 R In Love"	Prince	1987 – 1988 (I) sessions	Album	Lovesexy (later also on Black Album)	10 May 1988
"When Doves Cry"	Prince	1983 – 1984 (I) sessions	Album	Purple Rain	25 June 1984
"When Eye Lay My Hands On U"	Prince	2000 – 2001 sessions	Internet-only	NPG Music Club website	18 Feb 2001
"When The Dawn Of The Morning Comes"		1986 (II) sessions	Unreleased		
"When The Lights Go Down"	Prince	1991 (II) – 1992 sessions	Album	The Vault Old Friends 4 Sale	24 Aug 1999
"When The Shit Comes Down"		1980 sessions	Unreleased		
"When U Love Somebody"	The New Power Generation	1997 – 1998 (I) sessions	Other artist	Neurpower Soul	30 June 1998
"When We're Dancing Close And Slow"	Prince	1979 Prince sessions	Album	Prince	19 Oct 1979
"When Will We B Paid?"	Prince	2000 – 2001 sessions	Non-album	Single track	10 Apr 2001
"When You Were Mine"	Prince	1980 sessions	Album	Dirty Mind	8 Oct 1980
"When You Were Mine" [live version]	Prince	Live recording, 19 Apr 2002	Album	One Nite Alone Live!	24 Nov 2002
"Whenever"		1976 Grand Central Corporation sessions	Unreleased		
"Wherever U Go, Whatever U Do"	d-	1998 (II) – 1999 sessions	Album	Rave Un2 The Joy Fantastic	9 Nov 1999
				(later on Rave In2 The Joy Fantastic)	
"Whispering Dandelions"	Ingrid Chavez	1990 (II) – 1991 (I) sessions	Other artist	May 19 1992	24 Sep 1991
"Whispering Dandelions" [original version]		1987 – 1988 (I) sessions	Unreleased		
"Whistlin' Kenny"	Margie Cox	1989 (II) – 1990 (I) sessions	Other artist	Single track	Early 1995

	Title	Artist credit	Recording session Song category	Song category	Release	Date
Kate Bush Information or stallable and professions of the rates and the place and the pl	"White Mansion"	d+	1995 – 1996 sessions	Album	Emancipation	19 Nov 1996
Prince 1991 (Π) – 193 (1 sessions Album Prince In Prince The Three 1991 (Π) – 193 (1 sessions Album Diamonal And Partif In Prince Celline Dion 1991 (Π) – 1991 (1) sessions Album Diamonal And Partif In Prince Celline Dion 1991 (1) – 1992 sessions Album Prince Sound version Prince 1998 (1) sessions Undersacd Celline Dion Sound version Prince 1998 (10) sessions Undersacd Prince Sound version Prince 1998 (10) sessions Undersacd Celline Dion Sound version Prince 1998 (10) sessions Undersacd Celline Dion Sound version Prince 1998 (10) sessions Undersacd Celline Dion Sound version Prince 1998 (10) sessions One Celline Dion Operation album) Prince 1998 (10) - 1992 sessions Internet-only Operation album) Prince 2000 - 2001 sessions Internet-only Operation album) Prince 2000 - 2001 sessions Internet-only Operation alb	"Why Should I Love You?"	Kate Bush	Information not available	Guest	The Red Shoes	5 Oct 1993
The control of the artist 1991 (10) essions Distance 1992 (10) essions Distance Distance Distance 1992 (10) essions Distance Distance Distance Distance Distance 1993 (10) essions Distance	"Why You Wanna Treat Me So Bad?"	Prince	1979 Prince sessions	Album	Prince	19 Oct 1979
Prince 1999 (11) - 1919 (sasions Album Dammid And Partel 1998 - 1988 (1) sesions Unreleased Celine Dian 1911 (11) - 1919 (sasions Unreleased Celine Dian Prince 1995 (11) sesions Unreleased Celine Dian Prince 1995 (11) sesions Unreleased Celine Dian Celine Di	"Wild And Loose"	The Time	1981 (II) - 1982 sessions	Other artist	What Time Is It?	25 Aug 1982
1982 - 1988 (I) sessions Unreleased Cdine Don 1991 (II) - 1992 sessions Unreleased Cdine Don 1991 (II) - 1992 sessions Adhan Prince 1996 (II) sessions Unreleased Prince 1996 (II) sessions Prince 1996 (III) sessions Pri	"Willing And Able"	Prince	1990 (II) – 1991 (I) sessions	Album	Diamonds And Pearls	1 Oct 1991
Celine Dion 1991 (II) - 1992 sessions Other artist Coline Dion 1986 (II) sessions Unrelaxed 1983 - 1986 (II) sessions Unrelaxed 1983 - 1984 (II) sessions Unrelaxed 1983 - 1994 (III) - 1992 sessions Unrelaxed 1983 - 1994 (III) - 1993 sessions Internet-only Usycration album Usycration album Prince 2000 - 2001 sessions Internet-only Usycration album Usycration album Prince 2000 - 2001 sessions Internet-only Usycration album Usycration album Prince 2000 - 2001 sessions Internet-only Usycration album Usycration album Prince 2000 - 2001 sessions Internet-only Usycration album Usycration album Prince 2000 - 2001 sessions Internet-only Usycration album Usycration album Prince 2000 - 2001 sessions Internet-only Usycration album Usycration album Prince 2000 - 2001 sessions Internet-only Usycration album Usy Colline IID website Usy Ruise Club website U	"Wintersong"		1987 – 1988 (I) sessions	Unreleased		
Prince 1979 Prince sessions Album Prince 1986 (II) sessions Unreleased 1986 (II) sessions Unreleased 1986 (II) sessions Unreleased 1987 - 1984 (I) sessions Unreleased 1988 - 1984 (I) sessions Unreleased 1988 - 1984 (I) sessions Unreleased 1988 - 1984 (I) sessions Unreleased 1986 (III) sessions Unreleased 1987 (III) - 1982 sessions Unreleased 1976 box sessions 1	"With This Tear"	Celine Dion	1991 (II) – 1992 sessions	Other artist	Celine Dion	31 Mar 1992
1986 (II) sessions	"With You"	Prince	1979 Prince sessions	Album	Prince	19 Oct 1979
1986 (1) sessions Unreleased	"Witness 4 The Prosecution" [Dream Factory version]		1986 (II) sessions	Unreleased		
1993 1984 1984 1984 1984 1984 1984 1984 1987 1984	"Witness 4 The Prosecution" [Sunset Sound version]		1986 (II) sessions	Unreleased		
1990 (II) - 1991 (I) sessions Album The Rainbow Children The Direct	"Wonderful Ass"		1983 – 1984 (I) sessions	Unreleased		
Prince 2000 - 2001 essions Ablum The Randous Children 1794 Sevelle 1981 (III) - 1982 essions Other artist Taja Sevelle 1981 (III) - 1982 essions Other artist Taja Sevelle 1978 sussions with Such Ann Carwell version 1978 sussions with Such Ann Carwell version 1976 forms recordings Unreleased Unre	"Work That Fat"		1990 (II) – 1991 (I) sessions	Unreleased		
1981 (U) – 1982 sessions Other artist Taja Sevelle 1981 (U) – 1982 sessions Other artist Taja Sevelle 1976 bonne recording version 1976 bonne recording Unreleased 1976 bonne recording Unreleased E. To Leow Mei' [Stac Ann Carwell version] 1976 bonne recording Unreleased Unreleased Other artist Other Ann Carwell Unreleased E. To Leow Mei' [Stac Ann Carwell version] 1971 (U) – 1992 sessions Unreleased NPG Music Club website Other Ann Carwell Unreleased Other artist Other Ann Carwell Unreleased Other Ann Carwell Other Ann Carwell Unreleased Other Ann Carwell Other Ann Carwell Unreleased Other Ann Carwell Oth	"Work, Pt. 1, The"	Prince	2000 – 2001 sessions	Album	The Rainbow Children	20 Nov 2001
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1985 (II) = 1986 (II) sessions Unreleased	Title	Artist credit	Recording session	Song category	Release	Date
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1976 - 1977 Sound 80 essions Unreleased	'o Mister"	Patti LaBelle	1986 (II) sessions	Other artist	Be Yourself	26 June 1989
1976 – 1977 Sound 80 sessions Unreleased	(ou Can Be My Teacher"	94 East featuring Prince	Information not available	Guest	Symbolic Beginning	Mar 1995
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1979 The Rebels sessions Unreleased	ou're Such A Fox"		1976 Grand Central Corporation sessions	Unreleased		
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1995 – 1996 sessions Internet-only 1987 – 1988 (I) sessions Unreleased 1976 home recordings Unreleased 1977 home recordings Unreleased 1977 instrumental sessions Unreleased 197	Zebra With The Blonde Hair"		1985 (II) – 1986 (I) sessions	Unreleased		
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1976 home recordings 1977 histrumental sessions 1977 instrumental sessions 1	Instrumental ["tribute" to Miles Davis]		1987 – 1988 (I) sessions	Unreleased		
1976 home recordings 1977 found 80 sessions 1977 instrumental sessions	Instrumental [1976 home recordings] 1		1976 home recordings	Unreleased		
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Title	Artist credit	Recording session Song category	ong category	Release	Date
Instrumental [1978-79 demos] 3		1978 – 1979 demos Unreleased	Unreleased		
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Instrumental [1978-79 demos] 5		1978 – 1979 demos	Unreleased		
Instrumental [1978-79 demos] 6		1978 – 1979 demos	Unreleased		
Instrumental [André Cymone's Rebels instrumental]		1979 The Rebels sessions	Unreleased		
Instrumental [Dez Dickerson's Rebels instrumental]		1979 The Rebels sessions	Unreleased		
Instrumental [Kamasutra instrumental, Madhouse version]		1995 – 1996 sessions	Unreleased		
Instrumental [often attributed to Madhouse]		1988 (II) – 1989 (I) sessions	Unreleased		
Instrumental [sometimes referred to as "Climax"]		1983 – 1984 (I) sessions	Unreleased		
Untitled track [recorded in New York with Me'Shell NdegeOcello]		1995 – 1996 sessions	Unreleased		

•) "Just Friends (Sunny)" and "If You Want Me To Stay" performed in a medley.
••) The Undertaker home video was initially released in a limited edition attributed to A, but when made commercially available it was credited to Prince.
•••) Released on Musicology in 2004.
••••) Released from NPG Music Club website in 2004 (previously unreleased).

Recording Sessions

Listing nearly 1,200 tracks, this survey documents Prince's studio work. It provides details of all known studio recording sessions by Prince, covering both released and unreleased songs.

Prince often revisits existing recordings, adding or replacing parts, but a song is only included once (when initial tracking took place) unless it has been re-recorded from scratch at a later date. Thus, "Strange Relationship," which was recorded in 1982, but revamped by Wendy Melvoin and Lisa Coleman in 1985 (and again in 1986 when Prince assembled the Camille album), is included only amongst the 1982 sessions since all later versions of the song utilise the basic tracks of the original 1982 recording. Hence, all songs listed more than once are separate recordings. An example of a song that is listed twice is "We Can Funk" because there are two different recordings of the song, one dating from late December 1983 and the other from June 1986. In some instances, a clarification is included in brackets after the song title to identify different configurations of the same song. Remixes and alternate versions which are based on existing recordings are not included. Examples include "So Dark" (based on "Dark") and "Lovesign (Remix By Shock G.)" (based on "Love Sign").

The vast majority of the songs are studio recordings, but released live recordings of songs are included if a studio version of the song has not been released regardless of whether a studio version exist or not (e.g. "The Ride" on Crystal Ball) or if the song was recorded live-in-the-studio (e.g. "Poorgoo" in The Undertaker film). Prince's live versions of songs by other artists or his side projects (such as his live take of "The Undertaker" in The Undertaker film or "Nothing Compares 2 U" found on The Hits/The B-Sides) are not included. Examples of live recordings released on records that are included are "Days Of Wild" on the Crystal Ball three-CD set, "Xenophobia" on One Nite Alone... Live!, "Rebirth Of The Flesh" and "Empty Room," both of which were made available from NPG Music Club, and "U Want Me" on the Live At The Aladdin Las Vegas DVD. Recording dates are given for released live versions of songs.

Prince's appearances as a musician on sessions with artists other than his side projects (protégés and the groups he created) and/or Paisley Park Records/NPG Records artists are ignored. For example, Prince's sessions with Pepé Willie/94 East are not included except for songs that feature his compositional input. Songs recorded with Rosie Gaines when she was contracted to Paisley Park Records are included (the label folded before her album was released).

Short spoken and/or instrumental segues (such as the of and Exodus segues), incidental music for Prince's films, and recordings of normal concerts, rehearsals, and soundchecks are not included. Unidentified songs or samples of songs on Prince's websites, as well as songs incorporated into the NPG Music Club's "Ahdio Shows," are treated as unreleased.

As previously stated, remixes and alternate versions of songs are normally based on existing recordings, but it is often difficult to determine whether a track is a slightly different version of an existing track or if it is an entirely new recording. Many of the tracks on the five maxi-singles "Thieves In The Temple," "New Power Generation," "Gett Off," "Cream," and The Beautiful Experience are essentially remixes of or elaborations on existing tracks, retaining so much of the original

song's lyrical and/or musical elements that it is clear that they were not re-recorded from scratch. The following songs on the five maxi-singles are treated as unique recordings although it is clear that many utilise the same basic tracks: three songs on "New Power Generation" maxi-single ("Get Off," "Loveleft, Loveright," and "The Lubricated Lady"); three songs on "Gett Off" maxi-single ("Clockin' The Jizz," "Gangster Glam," and "Violet The Organ Grinder"); seven songs on the "Cream" maxisingle ("2 The Wire (Creamy Instrumental)," "Do Your Dance (K.C.'s Remix)," "Ethereal Mix," "Get Some Solo," "Housebangers," "Q In Doubt (Instrumental)," and "Things Have Gotta Change (Tony M. Rap)"). This means that all versions except for the title track on the "Thieves In The Temple" maxisingle and all tracks barring "The Most Beautiful Girl In The World" on The Beautiful Experience maxi-single are considered to be based on the original songs, disqualifying them from inclusion here.

"Sexy Mutha," the B-side of "My Name Is Prince," is an edited version of "Sexy MF (12-inch Remix)," which disqualifies it from inclusion here. Similarly, all the songs on *Rave In2 The Joy Fantastic* with the exception of "Beautiful Strange" and five remixes on the *Crystal Ball* 1998 release ("Get Loose," "P. Control," "So Dark," "Tell Me How U Wanna B Done," and "Love Sign (Remix By Shock G.)") are based on existing recordings and thus not included here.

Several tracks on *Graffiti Bridge* are attributed to other artists than Prince: "Release It," "Love Machine," "Shake!" are credited as "performed by The Time"; "The Latest Fashion" as "performed by The Time with Prince"; "Round And Round" as "lead voice by Tevin Campbell"; "We Can Funk" as "lead voices by George Clinton and Prince"; "Melody Cool" as "lead voice by Mavis Staples." This is not credited in the survey since the *Graffiti Bridge* album was attributed to Prince.

Sessions or groupings of songs are listed in chronological order. Released recordings contain information about which record, cassette, video (including VHS/Betamax home video, LaserDisc, and DVD), CD-ROM, etc. the song in question was released on. Released songs and those that remain unreleased are separated. Released and unreleased cover versions also have separate headings. All instrumentals lacking titles or with unknown titles from 1979 and onwards are described briefly in brackets to facilitate identification.

1976 Grand Central Corporation sessions

UNRELEASED:

- 39th St. Party
- Grand Central
- Lady Pleasure
- Machine
- Whenever
- You're Such A Fox

In early 1976, David Rivkin engineered this session at ASI, a 16-track recording studio on the north side of Minneapolis. The musicians were Prince on guitar and keyboard, André Anderson (later Cymone) on bass, and Morris Day on drums.

1976 Champagne sessions

In the spring of 1976, Prince, André Cymone, and Morris Day recorded a number of songs (no titles known) at Moonsound, an eight-track studio owned by Chris Moon. By now, the band has changed its name from Grand Central Corporation to Champagne.

1976 home recordings

UNRELEASED:

- Don't You Wanna Ride?
- For You (version #1)
- For You (version #2)
- For You (version #3)
- For You (version #4)
- Hey Lover
- I Spend My Time Loving You
- Instrumental 1
- Instrumental 2
- Instrumental 3
- Instrumental 4
- Instrumental 5
- Instrumental 6
- Instrumental 7
- Instrumental 8Instrumental 9
- Leaving For New York
- Nightingale
- · Rock Me, Lover
- Wouldn't You Love To Love Me?

UNRELEASED COVER VERSION:

 Sweet Thing (written by Chaka Khan/Tony Maiden, performed by Rufus)

These are some of the earliest known demos made by Prince, circa 1976. Some of the song titles are tentative. The recordings seem to have been made onto a simple cassette recorder and the quality is crude. Some of the tracks listed as instrumentals are not purely instrumental recordings since they contain some vocals (primarily vocalisations).

1976 Moonsound sessions

UNRELEASED:

- Aces
- Baby
- Diamond Eyes
- Don't Forget
- Don't Hold Back
- Fantasy

- I'm Yours
- Instrumental 1
- Instrumental 2
- Jelly Jam
- Leaving For New York
- Love Is Forever
- Make It Through The Storm
- Since We've Been Together
- Soft And Wet
- Surprise

Chris Moon and Prince collaborated on a number of songs throughout 1976. Fourteen songs were committed to tape at Moonsound. Moon wrote the lyrics to the majority of them, but "Baby," "I'm Yours," "Since We've Been Together," "Leaving For New York," and the instrumental "Jelly Jam" are entirely Prince's compositions. "Make It Through The Storm" was later re-recorded with different music (retaining Moon's lyrics) by Sue Ann Carwell and released on her 1981 single "Let Me Let You Rock Me."

In addition to the 14 songs, it is known that Prince also played on jingles that Moon produced and did numerous jams at Moonsound with Bobby Z. Rivkin on drums and Bobby's cousin Robin Paster or André Cymone on bass.

1976 - 1977 Sound 80 sessions

UNRELEASED:

- Baby
- Baby (instrumental version)
- Instrumental
- Jelly Jam
- Just As Long As We're Together (version #1)
- Just As Long As We're Together (version #2)
- Just As Long As We're Together (version #3)
- Love In The Morning
- Make It Through The Storm
- My Love Is Forever
- Soft And Wet
- We Can Work It Out
- You Really Get To Me

Prince began recording at Sound 80, a state-of-the-art studio in Minneapolis, after hooking up with Owen Husney in late December 1976, continuing sporadically until the summer of 1977. The purpose was to record material for a new demo, as they wanted to improve on the demo recordings Prince had made previously with Chris Moon.

1977 instrumental sessions

UNRELEASED:

- Instrumental 1
- Instrumental 2
- Instrumental 3
- Instrumental 4
- Instrumental 5
- Instrumental 6
- Instrumental 7
- Instrumental 8

Sometime in 1977, Prince, André Cymone, and Bobby Z. recorded a number of instrumental tracks in a rehearsal room of Owen Husney's Loring Park office.

1977 demos

UNRELEASED:

- Darling Marie
- · Hello, My Love
- I Like What You're Doing
- · Neurotic Lover's Baby's Bedroom

These four songs were recorded by Prince sometime in 1977, after teaming up with Owen Husney.

1977 CBS and Warner Bros. "test sessions"

UNRELEASED:

- Just As Long As We're Together
- Just As Long As We're Together

On April 8th 1977, Prince recorded "Just As Long As We're Together" at Village Recorders, Los Angeles, as a "test" for CBS Records, to show that he could play all the instruments and produce himself. He did the same thing in the summer of 1977 at Amigo Studios, Los Angeles, to convince the Warner Bros. record company chiefs that he could produce his debut album.

1977 For You sessions

RELEASED:

- · Baby For You
- Crazy You For You
- For You For You
- In Love For You
- I'm Yours For You
- Just As Long As We're Together For You
- My Love Is Forever For You
- So Blue For You
- Soft And Wet For You

UNRELEASED:

- Bump This
- E-Pluribous Funk
- Instrumental
- · Life Is So Neat
- Make It Through The Storm
- Shine Your Light
- Waiting For You

Prince's first album, For You, was recorded at the Record Plant in Sausalito, California, from October 1st to December 22nd 1977. Following a short break over Christmas and the New Year, sessions resumed on January 4th 1978 at Sound Labs, Los Angeles, where some overdubs were recorded and mixing took place. The album was completed in late February 1978, after almost five months of studio work. By the time the sessions were over, he had accumulated a studio bill of \$170,509, nearly exceeding the \$180,000 budget for three albums.

During the Record Plant sessions, Prince also recorded a new version of "Make It Through The Storm" and several jams, with Prince on guitar and keyboard, and André Cymone on bass. Assistant engineer Steve Fontano occasionally sat in as drummer on the jams.

1978 – 1979 demos

UNRELEASED:

- Baby, Baby, Baby
- · Do It Again
- Donna
- Down A Long Lonely Road

- Gypsy
- I Am You
- I Met A Virgin Queen
- I'm Leaving LA
- Instrumental 1
- Instrumental 2
- Instrumental 3
- Instrumental 4
- Instrumental 5
- Instrumental 6
- Love AffairLove Of Mine
- Miss You
- Nadeara
- Rock Me, Lover
- Rocking Chair
- We Would Like To See You Again
- Wouldn't You Love To Love Me?

In the summer of 1978, Prince moved into his first home: a modest house at 5215 France Avenue in Edina. He had his drum kit and other instruments set up in the basement of the house, and he recorded demos and documented song ideas on a TEAC four-track reel-to-reel tape machine. A number of homemade demos and improvisations from 1978 and 1979 exist.

1978 sessions with Sue Ann Carwell

UNRELEASED:

- Make It Through The Storm
- Since We've Been Together
- Wouldn't You Love To Love Me?

Prince and Sue Ann Carwell recorded a few songs in Prince's Edina house and at Sound 80 in 1978. For a short period in the summer of 1978, Carwell was a member of Prince's band (along with Bobby Z. Rivkin, André Cymone, and Gayle Chapman). She was going to sing backing vocals and play percussion. At the same time, Prince wanted her to launch a solo career and the songs they did were intended as demos to get a record deal; Prince's idea was for her use the name Suzy Stone. However, Prince and Carwell parted ways in late 1978 when she hooked up with Owen Husney, who managed to get her signed to Warner Bros. The record label felt the songs she had done with Prince sounded too much like Prince's material, so another producer was brought in.

1978 sessions with Pepé Willie

RELEASED:

• Just Another Sucker 94 East: Minneapolis Genius (later also on 94 East featuring Prince: Symbolic Beginning) Prince participated as musician on several sessions with Pepé Willie in 1978. However, only "Just Another Sucker" features his songwriting input, being co-credited to Willie and Prince. The song was recorded at Sound 80.

1979 sessions with Pepé Willie

UNRELEASED:

- Thrill You Or Kill You
- I Feel For You

Pepé Willie employed Prince and André Cymone as studio musicians for a recording project with Tony Silvester, who was going to produce The Imperials. They recorded two songs by Willie ("If You Feel Like Dancin" and "One Man Jam") and two songs of their own: Prince's "I Feel For You" and Andre's "Thrill You Or Kill You" (which is listed here although it is not a Prince composition). The session was held at Music Farm Studios, New York, on February 17th 1979. Prince also demoed "With You" during this session, while André was working on "Do Me, Baby," according to Willie. Both "With You" and "I Feel For You" were re-recorded for the Prince album.

1979 Prince sessions

RELEASED:

- · Bambi Prince
- I Feel For You Prince
- I Wanna Be Your Lover Prince
- It's Gonna Be Lonely Prince
- Oh Baby The Time: The Time
- Sexy Dancer Prince
- Still Waiting Prince
- When We're Dancing Close And Slow Prince
- Why You Wanna Treat Me So Bad? Prince
- With You Prince

UNRELEASED:

Darling Marie

The *Prince* album was recorded during 30 days at Gary Brandt's Alpha Studio outside of Los Angeles, from late April to June 13th 1979. Some overdubs were recorded at Hollywood Sound, Los Angeles, where the album was mixed.

Two songs committed to tape during the Prince sessions did not make *Prince*, "Oh Baby" (recorded at Alpha Studio), which was later included on *The Time*, and "Darling Marie" (recorded on acoustic guitar at Hollywood Sound), which Prince had demoed previously in 1977.

1979 The Rebels sessions

UNRELEASED:

- Disco Away
- Hard To Get
- If I Love You Tonight
- Instrumental 1 (André Cymone's instrumental)
- Instrumental 2 (Dez Dickerson's instrumental)
- Thrill You Or Kill You
- Too Long
- Turn Me On
- You

The Rebels was Prince and his band in "disguise." The songs were recorded by Prince and his band at the time: Dez Dickerson (guitar), André Cymone (bass), Gayle Chapman and Matt Fink (keyboard), and Bobby Z. (drums). The sessions were held at Mountain Ears Sound Studios, Boulder, Colorado, from July 10th to 21st 1979.

Unlike Prince's first two albums, The Rebels was very much a group effort, with songwriting input by Dez and André. Two of the songs, "Too Long" and "Disco Away," as well as an instrumental were written by Dez, while André was responsible for "Thrill You Or Kill You" and another instrumental. Prince contributed four songs to the project: "You," "If I Love You Tonight," "Turn Me On," and "Hard To Get."

1980 sessions

RELEASED:

- Dirty Mind Dirty Mind
- Do It All Night Dirty Mind
- Gotta Broken Heart Again Dirty Mind
- Gotta Stop (Messin' About) single track (later on The Hits/The B-Sides)
- · Head Dirty Mind
- Partyup Dirty Mind
- Sister Dirty Mind
- Uptown Dirty Mind
- When You Were Mine Dirty Mind

RELEASED IN RE-RECORDED VERSION:

- I Don't Wanna Stop Ren Woods: Azz Izz UNRELEASED:
- American Jam
- Di D. D. I
- Big Brass Bed
- Bulgaria
- Eros
- Lisa
- Plastic Love Affair
- Rough
- When The Shit Comes Down

Prince recorded *Dirty Mind* during the spring and summer 1980 in a cramped makeshift 16-track home studio he had installed in the basement of a rented house on Lake Minnetonka, where he was living after having sold his Edina home (Minnetonka is a secluded western Minneapolis suburb known for its expensive real estate).

1981 (I) sessions

RELEASED:

- After Hi School The Time: The Time
- Annie Christian Controversy
- Controversy Controversy
- Cool The Time: The Time
- Do Me, Baby Controversy
- Drive Me Wild Vanity 6: Vanity 6
- Get It Up The Time: The Time
- Girl The Time: The Time
- Jack U Off Controversy Let's Work Controversy
- M.L. II. V.-i-. (. V.-i-
- Make-Up Vanity 6: Vanity 6
- Private Joy Controversy
- Ronnie, Talk To Russia Controversy
- Sexuality Controversy
- The Stick The Time: The Time
- Wet Dream Vanity 6: Vanity 6

UNRELEASED:

- Broken
- Commercial
- Dancin' Flu
- Dear Uncle George
- Delivery Boy
- Friction
- Gym Class
- Hard To Get
- Heart Attack
- Hump You
- I Can't Figure It Out

- I Need A Man
- Jealous Girl
- Kiss Me Quick
- Let's Rock
- Make U Mine
- Pizza
- Poppa Grooves
- Rain
- The Rain And You
- Ronnie, Talk To Russia (demo version)
- The Second Coming
- See U Dead
- She's Just A Baby
- Strange Way Of Saying I Love U
- There's Something I Like About Being Your Fool
- Tick, Tick, Bang

UNRELEASED COVER VERSION:

Forever Mine (written by Kenny Gamble/Leon Huff, performed by The O'Jays)

In the early part of 1981, Prince moved into a two-story house near Lake Riley in Chanhassen where he would live until late 1985. A home studio was installed in what was once a family room in the basement. The songs listed here were recorded throughout 1981, until the start of the Controversy tour, November 20th 1981.

One of Prince's first projects after completing the Dirty Mind club tour in early April 1981 was The Time album. The tracks were recorded in his home studio and the album was mixed at Hollywood Sound in late April 1981. All the tracks were newly recorded except for "Oh Baby," which was a leftover from the Prince sessions.

Prince's next album, Controversy, was recorded over the course of the spring and summer of 1981, with sessions taking place at Hollywood Sound and in Prince's home studio. Work on the album was wrapped up at Sunset Sound in Los Angeles between August 14th and 23rd 1981.

Another 1981 project was The Hookers. Three of the 1981 recordings for the female group ended up on Vanity 6: "Drive Me Wild," "Make-Up," and "Wet Dream." In addition, "I Need A Man," "Jealous Girl," and "Pizza" were recorded for The Hookers project, but these tracks were discarded when Prince continued working on the project in 1982.

1981 (II) - 1982 sessions

RELEASED:

- 3 x 2 = 6 Vanity 6: Vanity 6
- 777-9311 The Time: What Time Is It?
- 1999 1999
- All The Critics Love U In New York 1999
- Automatic 1999
- Baby, You're A Trip Jill Jones: Jill Jones
- Bite The Beat Vanity 6: Vanity 6
- D.M.S.R. 1999
- **Delirious** 1999
- Free 1999
- Gigolos Get Lonely Too The Time: What Time Is It?
- Girl (different from The Time song titled "Girl") single track (later on The Hits/The B-Sides)
- He's So Dull Vanity 6: Vanity 6

- Horny Toad single track (later on The Hits/The B-Sides)
- How Come U Don't Call Me Anymore single track (later on The Hits/The B-Sides)
- I Could Never Take The Place Of Your Man Sign O' The
- I Don't Wanna Leave You The Time: What Time Is It?
- If A Girl Answers (Don't Hang Up) Vanity 6: Vanity 6
- International Lover 1999
- Jerk Out The Time: Pandemonium
- Let's Pretend We're Married 1999
- Lady Cab Driver 1999
- Little Red Corvette 1999
- Mia Bocca Jill Jones: Jill Jones
- Nasty Girl Vanity 6: Vanity 6
- Onedayi'mgonnabesomebody The Time: What Time Is It?
- Something In The Water (Does Not Compute) 1999
- Strange Relationship Sign O' The Times
- The Walk The Time: What Time Is It?
- Wild And Loose The Time: What Time Is It?
- Wouldn't You Love To Love Me? Taja Sevelle: Taja Sevelle

RELEASED IN RE-RECORDED VERSION:

You're My Love Kenny Rogers: They Don't Make Them Like They Used To

UNRELEASED:

- Baby, I'm A Star
- **Bold Generation**
- Boom, Boom, Can't U Feel The Beat Of My Heart
- Can't Stop This Feeling I Got
- Colleen
- Don't Let Him Fool Ya
- Extra Loveable
- Feel U Up
- Fox Trap
- Girl O' My Dreams
- If It'll Make U Happy
- Irresistible Bitch
- Lust U Always
- Money Don't Grow On Trees
- Moonbeam Levels
- Moral Majority
- My Baby Knows How To Love Me
- **New Position**
- No Call U
- **Purple Music**
- Raspberry Beret
- Rearrange
- Teacher, Teacher
- Too Much
- Turn It Up
- U Should Be Mine
- Vagina
- Yah, U Know
- You're All I Want

UNRELEASED COVER VERSION:

Do Yourself A Favor (written by Pepé Willie, performed by 94 East featuring Prince)

The songs listed above date from late 1981 to December 31st 1982, a period of highly prolific output for Prince. Working both at Sunset Sound and in his home studio, which was upgraded to 24 tracks in the summer of 1982, Prince recorded 1999. The Time's What Time li liz. and Vanity 6's self-titled album, which had originated in 1981 as The Hookers project. In addition, he stockpiled a large number of songs. Many would materialise in the years to come: "Baby, I'm A Star" (Purple Rain: "Raspberry Beret" (Around The World In A Day: "New Position" (Parade): "Strange Relationship" and "I Could Never Take The Place Of Your Man" (Sign O' The Times): "Can't Stop This Feeling I Got" (Graffiti Bridge): "Girl," "Feel U Up," and Irresistible Bitch" (single B-sides): "You're My Love" (released by Kenny Rogers): "Jerk Out" (The Time): "Girl O' My Dreams" (T.C. Ellis): "Baby, You're A Trip" and "Mia Bocca" (Jill Jones). Many of the tracks were later re-recorded from scratch, but on some occasions Prince kept the basic tracks of the original 1982 recordings and added instrumentation.

The sessions for The Time's second album. What Time Is It's. commenced during the Controversy tour break, in late 1981. Work on the album continued until July 1982. The Vanity 6 album, meanwhile, was finished in April 1982.

Simultaneously. Prince was recording songs for his own 1999 album. The main body of the 1999 sessions fell from April to August 1982 but Prince also included three songs recorded earlier in the year: "Let's Pretend We're Married." "All The Critics Love U In New York." and "International Lover." which had been intended for What Time Is It? at one point. The 1999 album was finished in August 1982.

1983 – 1984 (I) sessions

RELEASED:

- 17 Days single track (later on The Hits/The B-Sides)
- A Million Miles (I Love You) Apollonia 6: Apollonia 6
- Another Lonely Christmas single track (later on The Hits/The B-Sides)
- Baby, I'm A Star Purple Rain
- The Beautiful Ones Purple Rain
- . The Belle Of St. Mark Sheila E.: The Glamorous Life
- The Bird The Time: Ice Cream Castle
- Blue Limousine Apollonia 6: Apollonia 6
- Chili Sauce The Time: Ice Cream Castle (originally titled "Proposition #17")
- Chocolate The Time: Pandemonium
- Cloreen Bacon Skin Crystal Ball
- Computer Blue Purple Rain
- Darling Nikki Purple Rain
- Erotic City single track (later on The Hits/The B-Sides)
- Father's Song Purple Rain video
- G-Spot Jill Jones: Jill Jones
- The Glamorous Life Sheila E.: The Glamorous Life
- God (Love Theme From Purple Rain) single track
- I Would Die 4 U Purple Rain
- Ice Cream Castles The Time: Ice Cream Castle
- If The Kid Can't Make You Come The Time: Ice Cream Castle
- In A Spanish Villa Apollonia 6: Apollonia 6
- Irresistible Bitch single track (later on The Hits/The B-Sides)
- Jungle Love The Time: Ice Cream Castle
- Let's Go Crazy Purple Rain
- Manic Monday The Bangles: Different Light
- My Drawers The Time: Ice Cream Castle
- My Summertime Thang The Time: Pandemonium

- Next Time Wipe The Lipstick Off Your Collar Sheila E.: The Glamorou: Life
- . Noon Rendezvous Sheila E.: The Glamorous Life
- Oliver's House Sheila E.: The Glamorous Life
- Ooo She She Wa Wa Apollonia 6: Apollonia 6
- Paisley Park Around The World In A Da;
- Pop Life Around The World In A Da;
- Possessed Purple Rain video
- Purple Rain Purple Rain
- Sex Shooter Apollonia 6: Apollonia 6
- She's Always In My Hair single track (later on *The Hitt!*The B-Sides)
- Shortberry Strawcake Sheila E.: The Glamorous Life
- Some Kind Of Lover Apollonia 6: Apollonia 6
- Stand Back Stevie Nicks: The Wild Heart
- Sugar Walls Sheena Easton: A Private Heaven
- Take Me With U Purple Rain
- Temptation Around The World In A Da;
- Tricky The Time: single track
- We Can Funk Graffiti Bridge
- When Doves Cry Purple Rain

UNRELEASED:

- 17 Days (different recording from 1984 B-side track)
- The Bird (studio version)
- Computer Blue (different recording from Purple Rain track)
- Electric Intercourse
- Electrocution
- I Am Five
- I Would Die 4 U (studio version)
- Instrumental (sometimes referred to as "Climax")
- Katrina's Paper Dolls
- Love And Sex
- Money
- My Love Belongs To You
- Possessed (1983 home studio version)
- Promise To Be True
- Sex Shooter (Vanity 6 version)
- Traffic Jam
- Velvet Kitty Cat
- Vibrator
- Wednesday
- Wet Dream Cousin
- Wonderful Ass

UNRELEASED COVER VERSION:

 Ain't Too Proud To Beg (written by Eddie Holland/ Norman Whitfield, performed by The Temptations)
 This period encompasses recordings made between January

1983 and April 1984, another intensely creative period that produced the *Purple Rain* film and no less than four albums: *Purple Rain, Ice Cream Castle*, Sheila E.'s *The Glamorous Life*, and *Apollonia* 6 (except for one song that was recorded in the summer 1984).

The 1983 sessions were held in Prince's home studio and at Sunset Sound. Prince also did a few recordings at a warehouse in St. Louis Park, which was rented for band rehearsals and dancing/acting classes in preparation for the *Purple Rain* film. He also recorded a concert at First Avenue, August 3rd 1983, with the intention of using some of the tracks on *Purple Rain*.

Prince's main project after the 1999 tour in 1983 and the early part of 1984 was the Purple Rain album and film. Simultaneously, he began work on a second album for Vanity 6, which evolved into Apollonia 6 when Vanity left Minneapolis in the summer of 1983. Another project at this time was the third Time album. Ice Cream Castle, which Prince embarked on in the spring of 1983.

By the time shooting on Purple Rain began on November 1st 1983. Prince was wrapping up a first version of the Purple Rain album. A test pressing, dated November Th 1983, included the following tracks: "Let's Go Crazy": "The Beautiful Ones": "Computer Blue": "Darling Nikki" "Wednesday": "Purple Rain": "I Would Die + U": "Baby, I'm A Star": "Father's Song." Two of the songs. "Father's Song" and "Wednesday." did not make the album, although a portion of "Father's Song" is included in the film (and constitutes a part of "Computer Blue"). Neither "Wednesday" nor "Father's Song" has ever been released on record. The Purple Rain album was to undergo several changes before a final configuration was assembled in April of 1984.

The filming in Minneapolis continued until December 22nd 1983, after which Prince re-located to Los Angeles for some additional filming and sessions at Sunset Sound. Prince completed The Time's *Ice Cream Castle* in mid-January. Further tracks for the Apollonia 6 album were recorded later in January and in early February. An early version of Apollonia 6 was compiled on February 29th. At this stage, the album included Take Me With U" and "Manic Monday." However, after working on some sessions with Sheila Escovedo, soon to become Sheila E., Prince decided to put together an album that would launch her as a singer and solo artist. To this end, he used several tracks originally recorded for Apollonia 6. Because of this, the Apollonia 6 album wasn't completed until June 1984, when Prince was back in Minneapolis.

A new configuration of *Purple Rain* was assembled on March 23rd. The album did not include "Take Me With U." instead featuring a longer version of "Computer Blue." In late March. Sheila began recording her vocals on the tracks that had been chosen for her album. *The Glamorous Life.* Sheila's vocal sessions took five days, and the album was completed on April 2nd 1984. Prince took the finished recordings to his management company who introduced Sheila to Warner Bros.; within a few weeks, everything was signed and sealed.

The final version of *Purple Rain*, now including "Take Me With U" and a shortened "Computer Blue." was compiled on April 14th. The productive Sunset Sound sessions also yielded a number of B-sides, some incidental music for *Purple Rain*, and three songs that would surface on *Around The World In A Day*, "Paisley Park," "Pop Life," and "Temptation," which was taped during a one-off session at Capitol Studios. Los Angeles.

1984 (II) - 1985 (I) sessions

RELEASED:

- 4 The Tears In Your Eyes USA For Africa: We Are The World performed by Prince
- 100 M.P.H. Mazarati: Mazarati
- A Love Bizarre Sheila E.: Romance 1600
- All Day, All Night Jill Jones: Jill Jones
- · America Around The World In A Day

- Around The World In A Day Around The World In A Day
- Bedtime Story Sheila E.: Romance 1600
- · Condition Of The Heart Around The World In A Day
- The Dance Electric Andre Cymone: A.C.
- Dear Michaelangelo Sheila E.: Romance 1600
- · Desire The Family: The Family
- God single track (later on The Hits The B-Sides)
- I Would Die 4 U maxi-single track
- Happy Birthday, Mr. Christian Apollonia 6: Apollonia 6
- High Fashion The Family: The Family
- The Ladder Around The World In A Da;
- · Mutiny The Family: The Family
- Nothing Compares 2 U The Family: The Family
- Possessed Double Live and Live video (Syracuse, March 30th 1985 live recording)
- Raspberry Beret Around The World In A Day
- River Run Dry The Family: The Famil;
- Romance 1600 Sheila E.: Romance 1600
- The Screams Of Passion The Family: The Family
- Sister Fate Sheila E.: Romance 1600
- Susannah's Pajamas The Family: The Family (originally titled "Mazarati")
- Tamborine Around The World In A Da;
- Toy Box Sheila E.: Romance 1600
- Yellow Sheila E.: Romance 1600
- Yes The Family: The Family; (originally titled "Lisa") UNRELEASED:
- Feline
- Fish Fries
- Miss Understood
- Our Destiny
- Roadhouse Garden
- Small Grev Monkey

This period of sessions can be termed post-Purple Rain pre-Parade, as all the songs were recorded after Prince had completed Purple Rain but before he embarked on Parade following the Purple Rain tour. This period saw the recording of The Family. Sheila E.'s Romance 1600, and the completion of Around The World In A Day, which had been started earlier in 1984.

After abandoning the St. Louis Park warehouse in late 1983, a warehouse on Flying Cloud Drive in Eden Prairie was rented for band rehearsals and recordings. Most of *Around The World In A Da*; and the complete Family album were recorded here. The warehouse was used until the *Purple Rain* tour began in November 1984. Prince also recorded a concert at the First Avenue, June "th 1984. Three of the songs, "All Day, All Night," "Our Destiny," and "Roadhouse Garden," were further worked upon in the studio.

The Family tracks were laid down between late June and October of 1984. The tapes were mixed in May 1985, after the completion of the Purple Rain tour. The Apollonia 6 album was wrapped up with the recording of "Happy Birthday. Mr. Christian" in June 1984. Having already started planning and recording songs for Around The World In A Day in early 1984. Prince worked on the new album intermittently throughout the remainder of 1984. The album was completed during the stop in Minneapolis on the Purple Rain tour. December 23rd 1984, when "The Ladder" was recorded using a mobile recording unit at the St. Paul Civic Center.

Sheila E.'s Romance 1600 was recorded on the Purple Rain

tour, with Prince and Sheila visiting studios along the way, in Cleveland, Atlanta, and Cincinnati, before they completed the album at Sunset Sound, February 5th to 13th 1985. Sheila later added one song she did without Prince's input, "Merci For The Speed Of A Mad Clown In Summer."

The songs with Prince involvement on *Romance 1600* are credited to Sheila on the album and at ASCAP, but it has been verified by that Prince wrote the songs. "Holly Rock" (see below) is a similar case: Prince penned the song yet it is credited to Sheila at ASCAP. Since Prince's compositional input has been verified, these songs are included in this survey of Prince's recording sessions.

1985 (II) – 1986 (I) sessions

RELEASED:

- 4 The Tears In Your Eyes The Hits/The B-Sides
- Alexa De Paris single track
- An Honest Man Crystal Ball
- Anotherloverholenyohead Parade
- Christopher Tracy's Parade Parade (originally titled "Little Girl Wendy's Parade")
- Do U Lie? Parade
- Dream Factory Crystal Ball
- Eternity Sheena Easton: No Sound But A Heart
- For Love Jill Jones: Jill Jones
- Girls And Boys Parade
- **Hello** single track (later on *The Hits/The B-Sides*)
- Holly Rock various artists: Krush Groove performed by Sheila E.
- I Wonder U Parade
- Kiss Parade
- Last Heart Crystal Ball
- Life Can Be So Nice Parade
- Little Rock Eric Leeds: *Times Squared* (originally titled "Drawers")
- Love On A Blue Train Sheila E.: Sheila E.
- Love Or Money single track
- Mountains Parade
- My Man Jill Jones: Jill Jones
- New Position Parade
- Old Friends 4 Sale *The Vault... Old Friends 4 Sale* (released with revised lyrics)
- The Question Of U Graffiti Bridge
- Sexual Suicide Crystal Ball
- Sometimes It Snows In April Parade
- Splash NPG Online LTD website (later also NPG Music Club website)
- Under The Cherry Moon Parade
- Venus De Milo Parade

RELEASED IN RE-RECORDED VERSION:

- Neon Telephone Three O'Clock: Vermillion UNRELEASED:
- 12 Keys
- A Couple Of Miles
- All My Dreams
- Breathless
- Call Of The Wild
- Can I Play With U?
- Come Elektra Tuesday
- Conversation Piece

- Empty Room
- Euphoria Highway
- Evolsidog
- Finest Whiskey
- Fun Love
- Go
- God Is Everywhere
- Groove In C Minor
- Groove In G Flat Minor
- Heaven
- High Calonic
- It's A Wonderful Day
- Junk Music
- Killin' At The Soda Shop
- Living Doll
- Madrid
- Married Man
- Mobile
- My Sex
- Others Here With Us
- Polka-Dot Tiger
- Run Amok
- She Pony
- Slaughterhouse
- Slow Groove In G Major
- Stella And Charles
- Tibet
- Twosday
- (U Got The) Good Drawers
- U Gotta Shake Something
- U Just Can't Stop
- Up From Below
- Voodoo Who
- Y'All Want Some More?

Zebra With The Blonde Hair

This listing covers the *Parade* sessions and other recordings made after the conclusion of the *Purple Rain* tour, from April 1985 to mid-March 1986, when the *Dream Factory* sessions

began in earnest.

Sessions for *Parade* commenced at Sunset Sound on April 17th 1985. Prince assembled the first configuration of the new album on May 1st 1985. It included nine songs: "Little Girl Wendy's Parade" / "New Position" / "I Wonder U" / "Under The Cherry Moon" / "Others Here With Us" / "Life Can Be So Nice" / "Sometimes It Snows In April" / "Old Friends 4 Sale" / "All My Dreams." Three of the songs were dropped when Prince continued working on *Parade* back in Minneapolis: "Old Friends 4 Sale," "Others Here With Us," and "All My Dreams." "Old Friends 4 Sale" was revised in 1991 with new, considerably less personal lyrics. The '91 version was released on *The Vault... Old Friends 4 Sale* in 1999.

Prince worked with Jill Jones on songs for her album in May and early June 1985. Sessions for her album had commenced in the summer of 1983 when she recorded her vocal on "Mia Bocca," a 1982 track. She also took over "G-Spot," which was originally written for *Purple Rain* (ousted by "Darling Nikki") and considered for the projected second Vanity 6 album, which was shelved. However, Prince was far too busy in 1984 with *Purple Rain* and records with The Time, Apollonia 6, and Sheila E. to do any more work with Jill at the time so it wasn't

until May 1985 that he was able to focus his attention on Jill's album. They investigated a wealth of songs from Prince's back catalogue and recorded several new tracks, including "Living Doll," "Married Man," "My Sex," "Killin' At The Soda Shop," "My Man," and "For Love."

Prince returned to Minneapolis for a June 7th birthday concert at the St. Paul Prom Center. On June 18th, he flew to France in preparation for the *Under The Cherry Moon* film. Back in Minneapolis, sessions for *Parade* continued throughout July and August at a new Eden Prairie warehouse on Washington Avenue, which had been rented after the Flying Cloud Drive warehouse was abandoned in late 1984. This warehouse was used for recordings and rehearsals until Paisley Park began operations in July 1987.

On August 16th, Prince left to go to France to shoot *Under The Cherry Moon*. He was back in Minneapolis in late November 1985. Post-production work on the film began in Los Angeles in early December. Work on *Parade* was completed at Sunset Sound in mid-December. Shortly after applying the finishing touches to *Parade*, Prince recorded "Dream Factory," which set him on the road to his next album. However, he had not yet made a firm commitment to the project as he wasn't sure what his next step was going to be.

Another recording project in late 1985 and early 1986 was The Flesh sessions at Sunset Sound. The Flesh can be regarded as a forerunner to Prince's Madhouse project since the focus was on jazz-flavoured instrumental music. An LP titled *The Flesh* was assembled on January 22nd 1986, containing a 20-minute piece titled "Junk Music" (making up side one of the record), "Up From Below," "Y'All Want Some More?", and "A Couple Of Miles." No test pressing was made and the album was aborted when other activities demanded Prince's full attention.

Prince continued recording at Sunset Sound off-and-on until March of 1986, after which time he did most sessions in his studio in his new Chanhassen home or at the warehouse. A two-week period of sessions with Jill Jones was held in February. The first sequence of Jill's album was completed on February 22nd 1986 (track listing not known). However, Prince realised he was not going to have enough time to complete the project on his own so it was turned over to David Rivkin.

1986 (II) sessions

RELEASED:

- 2 Nigs United 4 West Compton Black Album
- Adore Sign O' The Times
- The Ballad Of Dorothy Parker Sign O' The Times
- Bob George Black Album
- Boy's Club Sheila E.: Sheila E.
- The Cross Sign O' The Times
- Crucial Crystal Ball
- Crystal Ball Crystal Ball
- Easy Does It Eric Leeds: *Times Squared* (originally an untitled instrumental)
- Eight Madhouse: 8
- Feel U Up single track (later on The Hits/The B-Sides)
- Five Madhouse: 8
- Forever In My Life Sign O' The Times
- Four Madhouse: 8
- Good Love various artists: Bright Lights, Big City (later also on Crystal Ball)

- Hot Thing Sign O' The Times
- Housequake Sign O' The Times
- If I Could Get Your Attention Taja Sevelle: Taja Sevelle
- If I Was Your Girlfriend Sign O' The Times
- It Sign O' The Times
- It's Gonna Be A Beautiful Night Sign O' The Times
- Joy In Repetition Graffiti Bridge
- Koo Koo Sheila E.: Sheila E.
- Le Grind Black Album
- Make Your Mama Happy Crystal Ball
- Movie Star Crystal Ball
- One Madhouse: 8
- One Day (I'm Gonna Make You Mine) Sheila E.: Sheila E.
- Play In The Sunshine Sign O' The Times
- Power Fantastic The Hits/The B-sides
- Pride And The Passion Sheila E.: Sheila E.
- Rockhard In A Funky Place Black Album
- Seven Madhouse: 8
- Shockadelica single track (later on The Hits/The B-Sides)
- Sign O' The Times Sign O' The Times
- Six Madhouse: 8
- Six And _ Madhouse: single track
- Slow Love Sign O'The Times
- Starfish And Coffee Sign O' The Times
- Superfunkycalifragisexy Black Album
- Telepathy Deborah Allen: Telepathy
- Three Madhouse: 8
- Train Mavis Staples: Time Waits For No One
- Two Madhouse: 8
- U Got The Look Sign O' The Times
- Violet Blue Jill Jones: Jill Jones
- Yo Mister Patti LaBelle: Be Yourself

RELEASED IN RE-RECORDED VERSIONS:

- Baby Go-Go Nona Hendryx: Female Trouble
- Girl O' My Dreams T.C. Ellis: True Confessions UNRELEASED:
- A Place In Heaven
- · Adonis And Batsheeba
- And How
- · And That Says What?
- Baby Doll House
- The Ball
- Big Tall Wall
- Blanche
- · Boy U Bad
- Can't Stop This Feeling I Got
- Coco Boys (live drums version)
- Coco Boys (drum machine version)
- Cosmic Day
- Data Bank
- Eggplant
- Emotional Pump
- Everybody Want What They Don't Got
- Frustration
- In A Large Room With No Light
- Interlude
- It Ain't Over 'Til The Fat Lady Sings
- Love And Sex (different from 1984 track of the same title)
- Nevaeh Ni Ecalp A
- Nine (different from "Nine" on Madhouse: 8)

- Pony Ride
- · Rebirth Of The Flesh
- Susannah's Blues
- Visions
- Walkin' In Glory
- Wally
- We Can Funk
- When The Dawn Of The Morning Comes
- Witness 4 The Prosecution (Dream Factory March 1986 version)
- Witness 4 The Prosecution (October 6th 1986 version) UNRELEASED COVER VERSIONS:
- Rescue Me (written by Raynard Miner/Carl Smith, performed by Fontella Bass)
- Get On Up (written by Moorer/Sheppard, performed by The Esquires)

The above listed songs were recorded from mid-March to late December 1986. During this period of intense studio work Prince recorded Madhouse's 8 and three different albums that were discarded before Sign O'The Times was assembled.

The long road to what would eventually become Sign O' The Times started with Dream Factory, planned as the fourth album attributed to Prince and The Revolution. The Dream Factory sessions proper began in mid-March 1986 when Prince returned to Minneapolis after working mostly in Los Angeles during the winter of 1985-86. He now began working in his new state-of-the-art home studio. Although he continued working now and then at Sunset Sound, most of his recording sessions until Paisley Park opened were held in his home studio. He also staged occasional sessions in the rehearsal warehouse, primarily live recordings with The Revolution (or parts thereof).

An early, tentative version of *Dream Factory* was compiled on cassette in late April 1986. At this early stage, the album was going to be an 11-track single LP. Side one: "Visions" / "Dream Factory" / "It's A Wonderful Day" / "The Ballad Of Dorothy Parker" / "Big Tall Wall" / "And That Says What?" Side two: "Strange Relationship" / "Teacher, Teacher" / "Starfish And Coffee" / "A Place In Heaven" / "Sexual Suicide." In addition to eight songs committed to tape since December 1985, this version included the 1985 *Parade*-era reject "Sexual Suicide" and two 1982 songs that had been given an overhaul by Wendy Melvoin and Lisa Coleman in 1985, "Strange Relationship" and "Teacher, Teacher."

As work on Dream Factory proceeded it became evident that Prince had too much first-rate material for a single-LP. The album had grown into a 19-track double LP by the time a new version was assembled on June 3rd. Side one: "Visions" / "Dream Factory" / "It's A Wonderful Day" / "The Ballad Of Dorothy Parker" / "It." Side two: "Strange Relationship" / "Teacher, Teacher" / "Starfish And Coffee" / "Interlude" / "In A Large Room With No Light" / "Nevaeh Ni Ecalp A" / "Sexual Suicide." Side three: "Crystal Ball" / "Power Fantastic." Side four: "Last Heart" / "Witness 4 The Prosecution" / "Movie Star" / "A Place In Heaven" / "All My Dreams." The new additions since the 11-track sequence were tracked in April and May of 1986, with the exception of "Last Heart" (recorded in January), "Power Fantastic" (March 1986), and the Parade leftover "All My Dreams." The strangely titled "Nevaeh Ni Ecalp A" ("A Place In Heaven" spelled backwards) features a

short piece of "A Place In Heaven" in reverse.

Although this configuration of *Dream Factory* was mastered, Prince didn't consider it a final version as he continued working on songs for the album. At one point, there was talk of doing a Broadway-style musical, which may have been called *Dream Factory*. Prince recorded four songs live with the expanded Revolution for this project on June 17th and 18th: "Can't Stop This Feeling I Got," "Girl O' My Dreams," "We Can Funk," and "Data Bank."

The final configuration of Dream Factory, now an 18-track double LP, was sequenced on July 18th. Side one: "Visions" / "Dream Factory" / "Train" / "The Ballad Of Dorothy Parker" / "It." Side two: "Strange Relationship" / "Starfish And Coffee" / "Interlude" / "Slow Love" / "I Could Never Take The Place Of Your Man." Side three: "Sign O' The Times" / "A Place In Heaven" / "Crystal Ball." Side four: "The Cross" / "Last Heart" / "Witness 4 The Prosecution" / "Movie Star" / "All My Dreams." Other sequences of Dream Factory exist (assembled between the June 3rd and July 18th versions) with slightly different song sequences. "I Could Never Take The Place Of Your Man" was a reworked and extended version of a 1982 track. The Dream Factory project was aborted in late July when Lisa and Wendy announced to Prince that they wanted to go their own way and Prince made the decision to disband The Revolution.

Prince and his entourage left for Europe and the *Parade* tour on August 9th. A soundcheck and concert in Paris, August 25th, were recorded using a mobile truck. The soundcheck session included, amongst other tracks, "Coco Boys," "Susannah's Blues" (an instrumental), "Strange Relationship," "Last Heart," Al Green's "Can't Get Next To You," and a first run-through of "It's Gonna Be A Beautiful Night." Included on the list are only "Susannah's Blues," "Coco Boys" (live drums version), and the concert recording of "It's Gonna Be A Beautiful Night," which was later thoroughly revamped for release on *Sign O' The Times*.

Upon his return from the one-month *Parade* tour of Europe and Japan, Prince threw himself into *The Dawn*, a new film project. Planned as a musical, *The Dawn* concerned two rival bands, one of them called the Coco Boys. He recorded three songs for the project, "Crucial," "Coco Boys" (drum machine version), and "When The Dawn Of The Morning Comes." Prince never saw *The Dawn* project through to its completion, although the scenario of two rival bands would be incorporated into *Graffiti Bridge*. Prince's next project was an album of instrumental jazz-flavoured funk and rock under the Madhouse moniker. He recorded Madhouse's 8 at breakneck pace in his home studio from September 28th to October 1st.

In early October, Prince decamped to Sunset Sound, working there until late December 1986. Apart from songs for his own use, he recorded a final song for Jill Jones' album, "Violet Blue," and worked on tracks for Sheila E.'s third Paisley Park album, *Sheila E.* An early sequence of Sheila's album was finished on October 21st (track listing not known).

Later in October, Prince embarked on yet another album project, *Camille*, which was going to be attributed to "Camille," comprising tracks featuring his voice speeded-up. To put the Camille plan into practice, he recorded five new tracks over a nine-day period, October 27th to November 4th, adding a remixed version of "Strange Relationship," "Housequake," recorded earlier in October, and "Shockadelica, which came

from a home studio session in September. The *Camille* album was sequenced on November 5th. Side one included: "Rebirth Of The Flesh" / "Housequake" / "Strange Relationship" / "Feel U Up." Side two: "Shockadelica" / "Good Love" / "If I Was Your Girlfriend" / "Rockhard In A Funky Place."

Camille was given a Warner Bros. catalogue number and a projected January 1987 release date. A test pressing was also made of a possible single, containing "Shockadelica" coupled with "Housequake." Instead of pursuing the Camille project, however, Prince decided to expand on the record by incorporating other tracks recorded earlier in the year. "Rebirth Of The Flesh" is the only Camille track that remains unreleased, although a live rendition of the song was made available from NPG Music Club in 2001. Three of the Camille songs ended up on Sign O' The Times ("Housequake," "Strange Relationship," and "If I Was Your Girlfriend"); "Rockhard In A Funky Place" was included on the Black Album; "Good Love" was released in March 1988 on the soundtrack album to the film Bright Lights, Big City and again on the Crystal Ball three-CD set in 1998; two tracks became B-sides, "Shockadelica" and "Feel U Up" (of "If I Was Your Girlfriend" in 1987 and "Partyman" in 1989, respectively).

Later in November 1986, Prince began work on an intended three-LP album set entitled *Crystal Ball*. A 22-track sequence was completed on November 30th. It contained on side one: "Rebirth Of The Flesh" / "Play In The Sunshine" / "Housequake" / "The Ballad Of Dorothy Parker." Side two: "It" / "Starfish And Coffee" / "Slow Love" / "Hot Thing." Side three: "Crystal Ball" / "If I Was Your Girlfriend" / "Rockhard In A Funky Place." Side four: "The Ball" / "Joy In Repetition" / "Strange Relationship" / "I Could Never Take The Place Of Your Man." Side five: "Shockadelica" / "Good Love" / "Forever In My Life" / "Sign O' The Times." Side six: "The Cross" / "Adore" / "It's Gonna Be A Beautiful Night."

The projected Crystal Ball album incorporated seven songs resurrected from the Camille album (only "Feel U Up" was rejected) and eight tracks that had been included on Dream Factory ("Strange Relationship" was also a track on Dream Factory, but the Crystal Ball recording was lifted from Camille). In addition to these songs, Crystal Ball contained three songs completed in November 1986 after the Camille project had been aborted ("Adore," "It's Gonna Be A Beautiful Night," "Play In The Sunshine"), three songs recorded in August 1986 when Prince had cancelled the Dream Factory project ("Hot Thing," "The Ball," and "Forever In My Life"), and one song from July 1986 that was never included on Dream Factory ("Joy In Repetition").

While many of the Crystal Ball tracks had been included on various configurations of Dream Factory, they were mostly songs with fairly limited input by Revolution members. Accordingly, Crystal Ball was for all purposes a return to Prince's earlier one-man projects and the album was planned as a solo project, bearing the familiar imprint, "Produced, arranged, composed, and performed by Prince." Not unexpectedly, the proposed three-LP set met with resistance from Warner Bros.' chief executives. They balked at the production expenses of doing a three-LP set and questioned the sales potential because of the high price it would require. Reluctantly accepting the record company's decision to shrink the album to two LPs, Prince reduced the album from three LPs to a 16-track two-LP,

re-titling it *Sign O' The Times*. He added a new song to the 15 remaining *Crystal Ball* tracks, "U Got The Look," which he recorded at Sunset Sound on December 22nd 1986.

1987 – 1988 (I) sessions

RELEASED:

- 77 Bleeker St. Jill Jones: single track
- 101 Sheena Easton: The Lover In Me
- Alphabet St. Lovesexy
- Andorra Eric Leeds: Times Squared (originally an untitled instrumental)
- Anna Stesia Lovesexy
- Cindy C. Black Album
- Come Home Mavis Staples: Time Waits For No One
- Dance On Lovesexy
- Dead On It Black Album
- Eleven Madhouse: 16
- Eye No Lovesexy
- Fourteen Madhouse: 16
- Fifteen Madhouse: 16
- Fun Carmen Electra: Carmen Electra
- Glam Slam Lovesexy
- Graffiti Bridge Graffiti Bridge
- I Guess I'm Crazy Mavis Staples: Time Waits For No One
- I Wish U Heaven Lovesexy
- Interesting Mavis Staples: Time Waits For No One
- Jaguar Mavis Staples: Time Waits For No One
- Kenya Eric Leeds: Times Squared (originally an untitled instrumental)
- La, La, La, He, He, Hee single track (later on The Hits/The B-Sides)
- The Latest Fashion Graffiti Bridge
- Lovesexy Lovesexy
- Melody Cool Graffiti Bridge
- **Night Owl** Eric Leeds: *Times Squared* (originally an untitled instrumental)
- Nine Madhouse: 16
- Once Upon A Time Eric Leeds: Times Squared (originally recorded as "Bobbi Jo")
- Overnight, Every Night Eric Leeds: Times Squared (originally an untitled instrumental)
- Positivity Lovesexy
- Rebirth Of The Flesh (live version) NPG Music Club website
- Scarlet Pussy single track (later on The Hits/The B-Sides)
- The Sex Of It Kid Creole And The Coconuts: Private Waters In The Great Divide
- Sixteen Madhouse: 16
- So Strong Dale: Riot In English
- **Take This Beat** maxi-single track (incorporated into "I Wish U Heaven (Part 1, 2 & 3)")
- Ten Madhouse: 16
- Ten And _ Madhouse: single track
- Thirteen Madhouse: 16
- Thirteen And _ Madhouse: single track
- Twelve Madhouse: 16
- U Paula Abdul: Spellbound
- When 2 R In Love Loveseyy (later also on the Black Album)
 RELEASED IN RE-RECORDED VERSION:
- If I Love U 2 Nite Mica Paris: Contribution

JOINTS 4 DAYS: The Recordings

UNRELEASED:

- 3 Nigs Watchin' A Kung-Fu Movie
- Beat Town
- Bloody Mouth
- Blue Boy
- Bobbi Jo
- Camille
- Candle Dance (different music from May 19 1992 track)
- Cross The Line
- Crystal City Cry (different music from later version)
- Elephant Box (different music from May 19 1992 track)
- Everything Could Be So Fine
- Girl Power
- The Grand Progression
- Heaven Must Be Near (different music from May 19 1992 track)
- In A Winter Mood
- Instrumental ("tribute" to Miles Davis)
- Jadestone (different music from May 19 1992 track)
- Knucklehead
- Latino Barbie Doll
- The Line
- Lovesexy (different recording from Lovesexy track)
- No Changes
- Pickle
- Ruthie Washington Jet Blues
- Sad Puppet Dance (different music from May 19 1992 track)
- Slappy Dappy (different music from May 19 1992 track)
- Standing In The Rain
- Sticky Wicked (instrumental track, different from the song given to Chaka Khan)
- Stimulation
- Touch Of Love
- Whispering Dandelions (different music from May 19 1992 track)
- Wintersong (different music from May 19 1992 track)
- XYZ

UNRELEASED COVER VERSION:

• The Ghetto (written by Donny Hathaway/Hutson, performed by Donny Hathaway)

This listing covers sessions held between January 1st 1987 and early February 1988, a period that saw Prince working on *Graffiti Bridge*, the *Black Album*, and *Lovesexy*. Sessions were primarily held in his home studio and at the Washington Avenue warehouse until Prince commenced recording at Paisley Park in early July 1987 (although the official opening was in September).

Prince began planning and working on songs for *Graffiti Bridge* in early July shortly after returning from the *Sign O'*The Times tour of Europe. Two of the first songs he recorded specifically for *Graffiti Bridge* were "Melody Cool" and "Graffiti Bridge." He also overhauled the *Dream Factory* reject "Big Tall Wall" for the project.

Instead of taking the Sign O' The Times show on the road in the US as planned, Prince chose to film the final concerts of the European tour for a concert movie. However, when examining the live tapes back home it was discovered that there was not enough separation between the channels on the multi-track tape recording. Some band members re-recorded their instru-

mental parts in mid-July and Prince worked on overdubs both at Sunset Sound and Paisley Park in July. Vignettes, close-ups, and live scenes for the Sign O'The Times film were shot at the Paisley Park Soundstage between July 18th and the 23rd.

Immediately after completing the Sign O' The Times shooting, Prince recorded a second Madhouse album, 16, from July 30th to August 2nd. Prince spent most of August editing and wrapping up the Sign O' The Times film before resuming work on Graffiti Bridge again, recording more songs for the project on and off until early December 1987.

The first script of *Graffiti Bridge* was dated September 22nd. The script mentioned 13 songs: "Stimulation" / "Camille" / "Ruthie Washington Jet Blues" / "Graffiti Bridge" / "Everything Could Be So Fine" / "The Question Of U" / "XYZ" / "Crucial" / "Power Fantastic" / "Beat Town" / "Melody Cool" / "Big Tall Wall" / "The Grand Progression." Nine of the tracks were newly recorded for the project, having been laid down since July 1987, while three tracks were leftovers from various 1986 projects, "Crucial," "Power Fantastic," and "Big Tall Wall," and "The Question Of U" was originally tracked in 1985.

Interrupting work on *Graffiti Bridge*, in October 1987
Prince set about assembling the *Black Album*, which consisted of vault items from 1986 and 1987 plus one new recording, "When 2 R In Love." Accusations that he had turned his back on his R&B roots had struck a nerve in Prince and the *Black Album* was motivated by a strong need to prove that he was still daring and at the forefront of R&B music and popular music in general. However, Prince experienced doubts as to the validity of the album and cancelled it less than a week before its planned December 8th 1987 release. The album was released as a contract obligation to Warner Bros. in 1994.

On December 11th 1987, three days after abandoning the *Black Album*, Prince embarked on *Lovesexy*, which would reflect his new, positive frame of mind and convey the "lovesexy" feeling. The first sequence of *Lovesexy* was completed on January 21st 1988. At this stage, the album included "The Line" and a version of "Lovesexy" that was radically different from the final version released on the album. However, Prince continued work and a new configuration of *Lovesexy* was assembled in early February, now with "I Wish U Heaven" instead of "The Line" and a new recording of "Lovesexy," featuring different music but retaining the lyrics of the previous version.

Another project in late 1987 and early 1988 was a fourth Paisley Park album with Sheila E. Work on Sheila's album continued throughout 1988, but the record was scrapped when Sheila left Paisley Park Records and Prince's band in early 1989. Tracks recorded with Sheila included "Soul Company," "Knucklehead," "Latino Barbie Doll," "Girl Power," "The Ghetto," and "Scarlet Pussy," which became a Prince B-side. In December 1987, Prince also did some sessions with Ingrid Chavez, accompanying her poetry recitals on keyboard. They completed a total of 13 songs together: "Heaven Must Be Near" / "Crystal City Cry" / "Wintersong" / "Whispering Dandelions" / "Slappy Dappy" / "Candle Dance" / "Elephant Box" / "Touch Of Love" / "Blue Boy" / "Jadestone" / "Sad Puppet Dance" / "Standing In The Rain" / "Cross The Line." The Chavez/Prince recordings remain unreleased although eight of the poems were later released on her May 19, 1992 album in

1991, featuring entirely new backing music. "Crystal City Cry" was also re-recorded during the *May 19 1992* sessions with new music, but it was left off her album.

1988 (II) - 1989 (I) sessions

RELEASED:

- A Man Called Jesus Mavis Staples: The Voice
- Blues In C (If I Had A Harem) Lovesexy Live 2 and Lovesexy video (Dortmund, September 9th 1988 live recording)
- Cape Horn Eric Leeds: Times Squared (originally an untitled instrumental)
- Cool Love Sheena Easton: The Lover In Me
- The Dopamine Rush Eric Leeds: Times Squared (originally a part of "21-24 (The Dopamine Rush Suite)")
- Electric Chair Batman
- Elephants And Flowers Graffiti Bridge
- Escape single track (later on The Hits/The B-Sides)
- Good Judy Girlfriend Carmen Electra: Carmen Electra
- Love '89 Patti LaBelle: Be Yourself
- Love Song Madonna: Like A Prayer (code name: "Daisy Miller")
- Pink Cashmere The Hits/The B-Sides
- Rave Un2 The Joy Fantastic Rave Un2 The Joy Fantastic (originally titled "Rave Unto The Joy Fantastic")
- Scandalous Batman
- Sticky Wicked Chaka Khan: CK
- Still Would Stand All Time Graffiti Bridge
- Time Waits For No One Mavis Staples: Time Waits For No
 One
- Times Squared Eric Leeds: Times Squared (originally an untitled instrumental)
- Vicki Waiting Batman (originally titled "Anna Waiting") UNRELEASED:
- 17 (Penetration)
- 18 (R U Legal Yet?)
- 19 (Jailbait)
- 20 (A Girl And Her Puppy)
- Am I Without U?
- Big House
- Billie Holiday
- Brand New Boy
- By Alien Means
- Cat And Mouse
- Cat Attack
- Come Back 2 Me
- Curious Blue
- Dos
- Everything But U
- Fuchsia Light
- Girls Will Be Girls
- God Is Alive
- I Believe I Love U
- Intermission
- If I Had A Harem
- Instrumental (often attributed to Madhouse)
- The Max (different song from the ₹ track)
- Murph Drag
- Nine Lives
- R U There?
- The Rock That Keeps Rolling

- Soul Company
- Tre
- Uno
- The Voice Inside
- Warden In The Prison Of Love
- We Can Hang (rock version)
- We Got The Power

UNRELEASED COVER VERSION:

 Cookie Jar (written and performed by Clarence "Fuzzy" Haskins)

This period of post-Lovesexy/pre-Batman sessions covers the recordings Prince made after the completion of Lovesexy in early February 1988 up until the start of the Batman sessions, mid-February 1989.

Prince began work on Mavis Staples' first Paisley Posk album in the spring of 1988. "Interesting," which was recorded on February 10th 1988 and originally intended for Jermaine Jackson, and the previously recorded "Jaguar" became the start of her collaboration with Prince. Staples and Prince never worked together, side by side in the studio, on her album. Instead, Prince would send her songs and she recorded her vocals in Memphis with her producers, Al Bell, Homer Banks, and Lester Snell. Prince completed his work on the album in late June 1988, shortly before leaving for the *Lovesexy* tour.

Graffiti Bridge was still one of Prince's chief priorities and he continued working on the project for most of 1988. An early version of Graffiti Bridge was assembled on September 25th 1988, containing: "Big Tall Wall" / "Stimulation" / "Graffiti Bridge" / "Bloody Mouth" / "The Question Of U" / "Beat Town" / "Pink Cashmere" / "Melody Cool" / "The Grand Progression" / "God Is Alive." Most of the songs were recorded in 1987, but "The Question Of U" was originally tracked in 1985, while "Pink Cashmere" and "God Is Alive" came from pre-Lovesexy tour sessions in 1988. Three of the tracks eventually emerged on Graffiti Bridge: "Graffiti Bridge," "The Question Of U," and "Melody Cool."

At the same time, Prince was preparing an album called Rave Unto The Joy Fantastic. He lifted three of the tracks ("Stimulation," "Melody Cool," and "God Is Alive") planned for Graffiti Bridge, so it is difficult to determine if Rave was an entirely separate project or whether the Graffiti Bridge album, at least temporarily, had evolved into Rave. Prince compiled a sequence of Rave Unto The Joy Fantastic on October 27th. The album is believed to have included: "The Voice Inside" / "Melody Cool" / "Rave Unto The Joy Fantastic" / "God Is Alive" / "If I Had A Harem" / "Stimulation" / "Still Would Stand All Time" / "Elephants And Flowers" / "Big House" / "We Got The Power."

A later configuration of *Rave Unto The Joy Fantastic*, dating to late 1988 or early 1989 (pre-*Batman*) had a revised track listing: "Rave Unto The Joy Fantastic" / "If I Had A Harem" / "Good Judy Girlfriend" / "Pink Cashmere" / "Electric Chair" / "Am I Without U?" / "God Is Alive" / "Still Would Stand All Time" / "Moonbeam Levels." While it is difficult to detect a unified theme to the *Rave* songs, it is obvious that the album, like the eventual *Graffiti Bridge* album, had a strong spiritual content. The *Graffiti Bridge* Rave Unto The Joy Fantastic projects were placed on the shelf when Prince took on the *Batman* project.

Two side projects in late 1988 and early 1989 were a rap

album with band member Cat and a rock-oriented record with Margie Cox, singer in Dr. Mambo's Combo. The Cox project went by the title of Flash or MC Flash (with "MC" for Margie Cox); Flash was going to be the name of Margie's band. Six songs with Margie were laid down from early November 1988 to late January 1989: "We Can Hang," "Girls Will Be Girls," "Curious Blue," "Brand New Boy," "Warden In The Prison Of Love," and "R U There?" Sheila E. played drums on most of the tracks. Meanwhile, only four songs, "Cat Attack," "Nine Lives," "A Man Called Jesus," and "Cat And Mouse," were taped for Cat's album before the project ran out of steam when she made it clear that she was going to leave Minneapolis to work with Tim Simenon of Bomb The Bass in England.

Instead of resuming work on Graffiti Bridgel Rave Unto The Joy Fantastic after completing the Lovesexy tour, Prince decided to record a third Madhouse album, logically titled 24. He had started work on "The Dopamine Rush Suite" at Townhouse Studios, London, in July 1988 while on the Lovesexy tour. Prince completed the track back at Paisley Park and recorded four new numbers for the project. The Madhouse sessions began on December 5th 1988 and the record was finished on December 15th, containing: "17 (Penetration)" / "18 (R U Legal Yet?)" / "19 (Jailbait)" / "20 (A Girl And Her Puppy)" / "21-24 (The Dopamine Rush Suite)." The continuous 18minute "The Dopamine Rush Suite" encompassed four tracks: "21 (The Dopamine Rush)" / "22 (Amsterdam)" / "23 (Spanish Eros)" / "24 (Orgasm)." The Madhouse album was mastered in early 1989 and was planned for release in the spring of 1989, but Prince soon lost interest in the album. Eric Leeds later resuscitated portions of "The Dopamine Rush Suite" for his 1991 Times Squared album, where the track is titled "The Dopamine Rush" (credited to Prince).

1989 (II) – 1990 (I) sessions

RELEASED:

- 200 Balloons single track (later on The Hits/The B-Sides)
- And How Jevetta Steele: Here It Is (French edition)
- The Arms Of Orion Batman
- Batdance Batman
- The Big Pump George Clinton: Hey Man... Smell My Finger
- Bliss Kahoru Kohiruimaki: Time The Motion
- Can't Stop This Feeling I Got Graffiti Bridge
- Data Bank The Time: Pandemonium
- Diamonds And Pearls Diamonds And Pearls
- Donald Trump (Black Version) The Time: Pandemonium
- Fantasia Erotica Carmen Electra: Carmen Electra
- The Future Batman
- Heaven Must Be Near Ingrid Chavez: May 19 1992
- I Am Elisa Fiorillo: I Am
- I Love U In Me single track (later on The Hits/The B-Sides)
- I Want U (Purple Version) Rosie Gaines: Closer Than Close (originally titled "I Want U")
- Lemon Crush Batman
- Live 4 Love Diamonds And Pearls
- Love Machine Graffiti Bridge
- Love's No Fun Elisa Fiorillo: I Am
- Mind Bells Kahoru Kohiruimaki: Time The Motion
- Miss Thang T.C. Ellis: True Confessions
- New Power Generation Graffiti Bridge (cut into two parts)

- On The Way Up Elisa Fiorillo: I Am
- Ooh This I Need Elisa Fiorillo: I Am
- Partyman Batman
- Playgirl Elisa Fiorillo: I Am
- Release It Graffiti Bridge
- The Rhythm Of Your Heart Mayte: Child Of The Sun
- Round And Round Graffiti Bridge
- The Scandalous Sex Suite maxi-single track
- Sex maxi-single track
- Shake! Graffiti Bridge
- Shall We Dance Brownmark: Good Feeling
- Skip 2 My U My Darlin' Jevetta Steele: Here It Is (French edition)
- Thieves In The Temple Graffiti Bridge
- Tick, Tick, Bang Graffiti Bridge
- Trust Batman
- Well Done The Steeles: Heaven Help Us All
- Whistlin' Kenny Margie Cox: single track UNRELEASED:
- · American In Paris
- Batman Theme
- Bed Of Roses
- Corporate World
- Dance With The Devil
- Flesh And Blood
- Funky
- Good Body Every Evening
- Good Man
- Jana Jade's Army
- Me Touch Myself
- Move Me
- My Pony
- Number One
- Seven Corners
- Soul Psychodelicide
- Undercover Lover
- Your Love Is So Hard

UNRELEASED COVER VERSIONS:

- Day Tripper (written by Paul McCartney/John Lennon, performed by The Beatles)
- Fire (written and performed by Jimi Hendrix)

The songs listed here were recorded from mid-February 1989, when Prince embarked on the *Batman* project, up until he left Minneapolis in late May 1990 for the *Nude* tour of Europe and Japan. The *Batman* album contained three 1988 tracks ("Electric Chair," "Scandalous," and "Vicki Waiting") but the majority of the songs for the album were laid down throughout February and March 1989. An earlier configuration of the album included "Dance With The Devil," which was later ousted by "Batdance." Other tracks considered for *Batman* included "200 Balloons" (which became a B-side), "Batman Theme," which was a revamped version of the Madhouse 24 reject "19 (Jailbait)," and the previously recorded "We Got The Power" and "Rave Unto The Joy Fantastic." *Batman* was completed in early April 1989.

Prince's next project was an album with The Time, Corporate World. He worked on the album throughout the summer, finishing it in early September 1989. The track listing was: "Murph Drag" / "Nine Lives" / "Donald Trump (Black Version)" / "Love Machine" / "Data Bank" / "Shake!" / "Corporate

World" / "The Latest Fashion" / "Release It" / "My Summertime Thang." Several of the songs existed prior to the sessions. "Data Bank" was loosely based on a jam that was taped with The Revolution in 1986. Four of the tracks were updated vault items: "Murph Drag" was recorded in late 1988 or early 1989, "My Summertime Thang" was a leftover from *Ice Cream Castle* sessions in 1983, "The Latest Fashion" was tracked in April 1987 and was originally intended for Dale Bozzio, and "Nine Lives" was first recorded for use by Cat in early 1989.

Corporate World was set for release on November 14th 1989, with "Nine Lives" planned as the first single, but it was halted when Warner Bros. wanted to involve the original Time members. After a meeting with Prince, it was decided that Jesse Johnson, Monte Moir, Terry Lewis, and Jimmy Jam would participate and take an active part by writing and recording new tracks for a revised album, which became Pandemonium. Thus, another batch of songs was recorded later in 1989 and in 1990, this time without Prince's involvement. The Time members decided to keep "Data Bank," "My Summertime Thang," and "Donald Trump (Black Version)" from Corporate World. In addition, they chose two vault items, "Chocolate" from 1983 and "Jerk Out," which had been considered for both What Time Is It? and Mazarati. Four of the seven discarded Corporate World tracks survived to Graffiti Bridge: "The Latest Fashion," "Release It," "Love Machine," and "Shake!" The remaining Corporate World tracks are still unreleased: "Murph Drag," "Corporate World," and "Nine Lives."

Work on the Flash project with Margie Cox resumed in July 1989, when Prince polished up some of the existing recordings and recorded three new tracks: "Good Man," "Whistlin' Kenny," and "Bed Of Roses." A few more songs were taped later in the year: "Good Body Every Evening" and cover versions of The Beatles' "Day Tripper" and Jimi Hendrix's "Fire." Subsequently, an album was assembled, containing 10 tracks: "R U There?" / "Brand New Boy" / "Warden In The Prison Of Love" / "Bed Of Roses" / "Good Man" / "Whistlin' Kenny" / "We Can Hang" / "Curious Blue" / "Girls Will Be Girls" / "Good Body Every Evening." In early 1990, several record label representatives were invited to Paisley Park to listen to the tracks, but the music failed to elicit much enthusiasm and didn't result in a record deal. Flash opened two Nude tour previews for Prince in April and May 1990 (at Rupert's and St. Paul Civic Center), but Prince chose Mavis Staples to be his opening act on a portion of the Nude tour. The Flash project was put on hold until the summer of 1991.

Another 1989 project was a second Paisley Park album with Jill Jones. Prince taped a new track, "Flesh And Blood," and revamped two songs from 1982, "My Baby Knows How To Love Me" and "Boom Boom, Can't U Feel The Beat Of My Heart" (of which a video was shot). However, Jill's album was never finished because Jill and Prince were no longer seeing eye to eye as regards her artistic direction; she wanted to sing songs that portrayed her as a mature, independent woman and she felt Prince's songs were too juvenile.

In mid-September 1989, Prince was finally able to focus all his attention on the *Graffiti Bridge* project, which had been long in the planning. He already had many songs in the can and the album was largely created by re-recording or overhauling existing songs. The only newly written songs Prince recorded for the project in the autumn/winter of 1989-90 were

"New Power Generation," "Round And Round," and "Thieves In The Temple."

A Graffiti Bridge configuration from late 1989, after Corporate World had been shelved, included 14 tracks: "Can't Stop This Feeling I Got" / "New Power Generation" / "Release It" / "Elephants And Flowers" / "The Question Of U" / "We Can Funk" / "Joy In Repetition" / "Love Machine" / "Tick, Tick, Bang" / "Shake!" / "Melody Cool" / "The Grand Progression" / "Graffiti Bridge" / "New Power Generation (Reprise)." Missing from this version of the album were "The Latest Fashion" and "Still Would Stand All Time," as well as two songs that didn't exist yet, "Round And Round" and "Thieves In The Temple."

Simultaneously with *Graffiti Bridge*, Prince got involved in Elisa Fiorillo's *I Am* album. She was working with David Z. Rivkin and Levi Seacer Jr., and Prince's involvement happened simply because he couldn't get into any of the studios one week when everything was booked at Paisley Park. Instead of taking some time off, he decided to help out on Fiorillo's album; he ended up contributing to two of the existing songs, "On The Way Up" and "I Am," and recording three new tracks for the album: "Playgirl," "Love's No Fun," and "Oooh This I Need."

Prince recorded "Thieves In The Temple" on February 11th 1990, the day before shooting of *Graffiti Bridge* began. He decided to add the new track to the project. At the same time, he decided to drop "The Grand Progression" in favour of "Still Would Stand All Time." The final version of the album was assembled two weeks into the shooting, February 25th. Shooting on the film continued until March 23rd.

Despite all the work on *Graffiti Bridge* in 1989-90, Prince also found the time to record some songs for Robin Power, Ingrid Chavez, George Clinton, and T.C. Ellis, all of whom were associated with the *Graffiti Bridge* film and/or Paisley Park Records. He also co-penned two songs with Levi Seacer Jr. for Japanese artist Kahoru Kohiruimaki.

1990 (II) – 1991 (I) sessions

RELEASED:

- 2 The Wire (Creamy Instrumental) maxi-single track
- 5 Women The Vault... Old Friends 4 Sale
- All That Carmen Electra: Carmen Electra
- Allegiance Howard Hewett: Allegiance
- Blue Light 4
- Brother With A Purpose (Featuring Tony Mosley) maxisingle track (originally titled "Tony's Iggnant Mix")
- Call The Law single track (later also on The NPG: Goldnigga)
- Candle Dance Ingrid Chavez: May 19 1992
- Clockin' The Jizz maxi-single track
- Cream Diamonds And Pearls
- Daddy Pop Diamonds And Pearls
- Dance Unto The Rhythm Louie Louie: Let's Get Started
- Do Your Dance (K.C.'s Remix) maxi-single track
- Don't Say U Love Me Martika: Martika's Kitchen
- Elephant Box Ingrid Chavez: May 19 1992
- Ethereal Mix maxi-single track
- Extraordinary The Vault... Old Friends 4 Sale
- Gangster Glam maxi-single track
- Get Blue Louie Louie: Let's Get Started
- Get Off maxi-single track
- Get Some Solo maxi-single track

- · Gett Off Diamonds And Pearls
- Go On (Witcha Bad Self) Carmen Electra: Carmen Electra
- Go Go Dancer Carmen Electra: Carmen Electra
- Hit U In The Socket Rosie Gaines: NPG Music Club website
- Hold Me Jevetta Steele: Here It Is
- Horny Pony single track
- Housebangers maxi-single track
- I Hear Your Voice Patti LaBelle: Burnin'
- Insatiable Diamonds And Pearls
- Jadestone Ingrid Chavez: May 19 1992
- Jughead Diamonds And Pearls
- Just A Little Lovin' Carmen Electra: Carmen Electra
- Love... Thy Will Be Done Martika: Martika's Kitchen
- Loveleft, Loveright maxi-single track
- The Lubricated Lady maxi-single track
- Martika's Kitchen Martika: Martika's Kitchen
- Money Don't Matter 2 Night Diamonds And Pearls
- MPLS various artists: 1-800-NEW-FUNK performed by Minneapolis
- My Name Is Prince
- My Tender Heart Rosie Gaines: Closer Than Close
- N.P.G. (Funky Weapon Remix) maxi-single track
- Open Book Jevetta Steele: Here It Is
- Pain various artists: Living Single performed by Chaka Khan
- Push Diamonds And Pearls
- Q In Doubt (Instrumental) maxi-single track
- Race Come
- S.T. Carmen Electra: Carmen Electra
- She Spoke 2 Me various artists: Girl 6 (later also on The Vault... Old Friends 4 Sale)
- Skip 2 My U My Darlin' Jevetta Steele: Here It Is (French edition)
- Slappy Dappy Ingrid Chavez: May 19 1992
- Spirit Martika: Martika's Kitchen
- Standing At The Altar various artists: 1-800-NEW-FUNK
 performed by Margie Cox
- Strollin' Diamonds And Pearls
- Sweet Baby T
- T.C.'s Rap (Featuring T.C. Ellis) maxi-single track
- Things Have Gotta Change (Tony M. Rap) maxi-single track
- This Is My House Carmen Electra: Carmen Electra
- Thunder Diamonds And Pearls
- Thunder Ballet The Joffrey Ballet: Billboards video (listed as "Thunder," but documented in the Paisley Park vault as "Thunder Ballet")
- Tip O' My Tongue El DeBarge: In The Storm
- Violet The Organ Grinder maxi-single track
- The Voice Mavis Staples: The Voice
- Walk Don't Walk Diamonds And Pearls
- Whispering Dandelions Ingrid Chavez: May 19 1992
- Willing And Able Diamonds And Pearls

RELEASED IN RE-RECORDED VERSION:

 Five Women Joe Cocker: Night Calls (Prince's own version later released by Prince, retitled "5 Women," listed above)

UNRELEASED:

- A Positive Place (also known as "Eliminate The Negative")
- Alice

- Boom Box
- · Carmen On Top
- Crystal City Cry
- Do U Wanna Rock?
- The Flow (different version from T track)
- Gett Off's Cousin
- Glam Slam '91
- Go Carmen Go
- Heaven Is Keeping Score
- Hey, Louie Louie
- Hey, U
- I Wonder
- In The Name Of Love
- The Juice
- Last Dance
- Letter 4 Miles
- My Tree
- Oobey Doop
- Play (also known as "Come Outside And Play" or "U Want Me 2 What?")
- Player
- Power From Above
- Powerline
- · Simp The Pimp
- Schoolyard
- Small Bright Light
- Something Funky (This House Comes)
- Streetwalker
- Stroke
- Uh-Huh!
- Waiting 4 Your Love
- We Can Hang (funk version)
- · Work That Fat

UNRELEASED COVER VERSION:

- Fancy Dancer (written by Ronald LaPread/Lionel Richie and performed by The Commodores)
- Turn Your Lights Down Low (written and performed by Bob Marley)

These tracks were recorded from June 1990, when the *Nude* tour commenced, until the start of the Talbum sessions, December 1st 1991. After completing the *Graffiti Bridge* album and shooting the film, Prince spent three and a half months on the road, touring Europe and Japan with the *Nude* show. That did not stop him from recording, though, and his next album, *Diamonds And Pearls*, began to develop during the tour, with songs being recorded in London and Tokyo. As always, Prince taped many tracks on his own, but this period saw an increased amount of studio time with his band.

Work also began in 1990 on a proposed Paisley Park solo album by Rosie Gaines. This project continued on and off until September 1991 when Prince and Gaines had a falling-out, as she wanted to pursue a solo career independently of Prince. However, she was contracted to Paisley Park Records and continued work without Prince on the planned album, Concrete Jungle, until 1994 when Paisley Park Records folded. Her album evolved into Closer Than Close, released in 1995 (on Motown Records). Two of the songs that Prince recorded with Gaines on the Nude tour stop in London were later released: "My Tender Heart" was included on Closer Than Close album and "Pain," which was initially intended for Gaines (and

planned as a single B-side), ended up being released by Chaka Khan in 1997 on the soundtrack album to the American TV comedy Living Single (Music From And Inspired By The Hit TV Show Living Single). Three of the songs cut with Gaines in London remain unreleased: "Streetwalker," "In The Name Of Love," and Bob Marley's "Turn Your Lights Down Low" (from Exodus, 1977) (the three tracks are included in the survey since Gaines was a Paisley Park artist at the time of recording the songs). "Turn Your Lights Down Low" was later re-recorded from scratch for inclusion on Gaines' album.

Returning from the Nude tour, Prince spent most of September and October in Los Angeles, completing work on the Graffiti Bridge film and recording at Larrabee Sound. He also laid down a song for Diamonds And Pearls, "Insatiable," and assembled tracks for a maxi-single release of "New Power Generation" by recording a few new songs and adding the existing "Oobey Doop," recorded in London on the Nude tour. A 10-track "New Power Generation" maxi-single was assembled, containing on side one: "New Power Generation Pt. I and II" / "T.C.'s Rap" / "Tony's Iggnant Mix" / "Get Off" / "The Lubricated Lady." Side two was going to include: "Loveleft, Loveright" / "Ooh Bee Shoo Bee Doo Koo Shoo Ooh" / "My Tree" / "A Positive Place" / "Play." Both "T.C.'s Rap" and "Tony Iggnant Mix" are based on "New Power Generation." The title of "Tony's Iggnant Mix" was later changed to "Brother With A Purpose." Elisa Fiorillo sings on "Ooh Bee Shoo Bee Doo Koo Shoo Ooh" and Robin Power raps on "My Tree" and its continuation, "A Positive Place."

A second configuration of the planned maxi-single contained on side one: "New Power Generation Pt. I (Funky Weapon Remix)" / "T.C.'s Rap" / "Tony's Iggnant Mix" / "Get Off" / "The Lubricated Lady." Side two: "Loveleft, Loveright" / "U Want Me 2 What?" / "Oobey Doop" / "Oobey Doop Be Shoo Doo Loo Fly Me Doo Koo Shoo Ooh" / "New Power Generation Pt. II." "U Want Me 2 What?" is an alternative title for "Play," while it seems likely that "Ooh Bee Shoo Bee Doo Koo Shoo Ooh" is identical to "Oobey Doop Be Shoo Doo Loo Fly Me Doo Koo Shoo Ooh." Several of the tracks from the two configurations of the maxi-single didn't make the final release as Prince chose to withhold many of the songs. The maxi-single was completed in mid-October 1990.

More work on Diamonds And Pearls followed in November before the first configuration of the album was assembled. It included 13 tracks: "Daddy Pop" / "Walk, Don't Walk" / "Schoolyard" / "Strollin" / "Willing And Able" / "Diamonds And Pearls" / "Insatiable" / "Money Don't Matter 2 Night" / "Horny Pony" / "Live 4 Love" / "Something Funky (This House Comes)" / "Call The Law" / "The Flow." Five of the tracks were removed when Prince continued recording songs for the album: "Horny Pony," "Schoolyard," "Something Funky (This House Comes)," "Call The Law," and "The Flow." At this early stage, the album was very hip-hop-infused, with rapper Tony Mosley playing a crucial role. "Horny Pony" and "Call The Law" later became B-sides (of "Gett Off" and "Money Don't Matter 2 Night," respectively), while "The Flow" was later re-recorded and released on the T album. "Schoolyard" and "Something Funky (This House Comes)" have never been released.

Sessions for *Diamonds And Pearls* continued throughout the winter of 1990-91. Prince also worked with Martika,

contributing four tracks to her *Martika's Kitchen* album: "Don't Say U Love Me," "Love... Thy Will Be Done," "Spirit," and "Martika's Kitchen." A fifth song from the sessions, "Open Book," was left off Martika's album; it surfaced in 1993 on Jevetta Steele's *Here It Is*.

A new sequence of *Diamonds And Pearls* was compiled in February 1991, containing the songs that ended up on the album, but with "Horny Pony" instead of "Gett Off" (which did not yet exist). By now, Prince considered *Diamonds And Pearls* finished although he would change his mind a few months later.

In early March 1991, Prince embarked on two new side projects: albums with Carmen Electra and Ingrid Chavez, both of whom had been signed to Paisley Park Records. The sessions were held at Larrabee Sound, lasting until early April. Work on Chavez's album had begun in 1989 with the recording of "Heaven Must Be Near." Her record was largely constructed by fusing new music with her poetry readings pulled from tapes recorded with Prince at Paisley Park in late 1987. Prince recorded the music for four tracks: "Elephant Box," "Slappy Dappy," "Jadestone," and "Whispering Dandelions." He also completed a fifth track, "Crystal City Cry," but it was left off the record. However, his involvement in the album ended when Chavez wanted to gain more control and feature her singing voice on more songs; Prince's concept for the album had been that there would be no singing. Prince withdrew from the project, leaving it to Levi Seacer Jr.

Meanwhile, Carmen's album took shape during 1991, with Prince recording songs on and off throughout the year. The starting point for her album was "Carmen On Top," recorded at Larrabee Sound in March 1991, and three existing tracks pulled from the vault: "Fun," "Fantasia Erotica," and "Good Judy Girlfriend." "Fun" was initially planned as a preview single in 1991. The album was originally titled *On Top*, but it was later changed to *Carmen Electra*. It was in all essentials finished in early 1992, but it underwent several changes before it was eventually released in February 1993.

Prince recorded "Gett Off" on May 10th 1991. Subsequently, he assembled a four-track EP, containing "Cream, "Horny Pony," "Money Don't Matter 2 Night," and a 9:16-minute version of "Gett Off." However, the EP was scrapped at the last moment and Prince decided instead to release a limited edition 12-inch single of "Gett Off" to commemorate his 33rd birthday. It was dispatched to DJs and radio stations in the US on June 7th. Encouraged by the positive response to the song, Prince decided to edit the track and include it on *Diamonds And Pearls* (it replaced "Horny Pony").

Prince resumed work on the Flash project with Margie Cox in late June 1991, recording two further songs, "Hey, U" and "Standing At The Altar." The latter was recorded by a new line-up of Flash, tentatively called The New MC Flash Band, which included Morris Hayes, who would later join The NPG. The band became Carmen Electra's backing group when she opened concerts on the 1992 *Diamonds And Pearls* tour.

Having failed to attract much interest in the Flash album from record labels, Prince and Cox decided to discard the "group project" idea in favour of a Cox solo project. In November 1991, they re-recorded "We Can Hang" and did more work on some of the existing songs but the Cox solo album was never finished. The only Flash/Cox tracks to see the light of

day is "Standing At The Altar," released in 1994 on the *1-800-NEW-FUNK* compilation, and "Whistlin' Kenny," released as a single B-side.

In addition to his work in 1990-91 with Margie Cox, Martika, Carmen Electra, and Ingrid Chavez, Prince recorded new songs or revamped existing tracks for Jevetta Steele, The Steeles, El DeBarge, Paula Abdul, Joe Cocker, Patti LaBelle, Mavis Staples, Howard Hewett, and Louie Louie. He also began work on an NPG album during 1991. "Do U Wanna Rock?" was at one point intended as the opening track of the album, which would evolve into *Goldnigga*. More work followed on the album in 1992-93.

1991 (II) - 1992 sessions

RELEASED:

- 2 Whom It May Concern single track
- 3 Chains O' Gold T
- 7年
- Aguadilla Eric Leeds: Things Left Unsaid
- And God Created Woman
- Arrogance
- Baby Don't Care Mayte: Child Of The Sun (originally titled "Holly Don't Care")
- Black MF In The House The NPG: Goldnigga
- Blood Is Thicker Than Time Mavis Staples: The Voice
- Born 2 B.R.E.E.D. Monie Love: In A Word Or 2
- Color various artists: 1-800-NEW-FUNK performed by The Steeles
- The Continental
- Deuce And A Quarter The NPG: Goldnigga
- Don't Talk 2 Strangers various artists: Girl 6 performed by Prince
- Eye Wanna Melt With U 🕆
- Everybody Get On Up Carmen Electra: Carmen Electra
- The Flow T
- Goodbye Crystal Ball
- Goldie's Parade The NPG: Goldnigga
- Goldnigga The NPG: Goldnigga (later cut into three parts)
- · Guess Who's Knockin' The NPG: Goldnigga
- The Halls Of Desire Tevin Campbell: I'm Ready
- House In Order Mavis Staples: The Voice
- However Much U Want Mayte: Child Of The Sun
- In A Word Or 2 Monie Love: In A Word Or 2
- Johnny The NPG: Goldnigga
- Just A Little Lovin' Carmen Electra: Carmen Electra
- Love 2 The 9's T
- The Max 🕆
- The Morning Papers
- My Little Pill The Vault... Old Friends 4 Sale
- Oil Can The NPG: Goldnigga
- Paris 1798430 Tevin Campbell: I'm Ready
- Peach The Hits/The B-Sides
- Qualified Lois Lane: Lois Lane
- The Rest Of My Life The Vault... Old Friends 4 Sale
- The Sacrifice Of Victor
- · Sexy Mutha single track
- Sexy MF 中
- Shhh Tevin Campbell: I'm Ready
- Step 2 The Mic Carmen Electra: Carmen Electra

- Super Hero Earth, Wind & Fire: Millennium
- There Is Lonely The Vault... Old Friends 4 Sale
- Uncle Sam Tevin Campbell: I'm Ready
- The Undertaker Mavis Staples: The Voice
- When The Lights Go Down The Vault... Old Friends 4
 Sale
- With This Tear Celine Dion: Celine Dion
- You Will Be Moved Mavis Staples: The Voice RELEASED IN RE-RECORDED VERSION:
- Sunday Afternoon Candy Dulfer: Sax-A-Go-Go UNRELEASED:
- 51 Hours
- A 1,000 Hugs And Kisses
- Baby Doll
- Be My Mirror
- Coca-Cola
- Down
- Empty Room
- Exploding All Over Europe
- I Can't Love U Anymore
- I'll Do Anything (Melbourne version)
- I'll Do Anything (Paisley Park version)
- Make Believe (Melbourne version)
- Make Believe (Paisley Park version)
- The P
- Poor Little Bastard
- The Rest Of My Life (Paisley Park version, different recording from The Vault track)
- The Ryde Dyvine
- There Is Lonely (Paisley Park version, different recording from The Vault track)
- Wox

These songs were recorded between December 1st 1991, when Prince embarked on the A album, and December 31st 1992. During this period Prince recorded (and released) the A album, completed Carmen Electra, and wrote songs for Tevin Campbell, Mavis Staples, and the I'll Do Anything project. He also worked on two side projects, The NPG's Goldnigga and MPLS.

The 4 album was newly recorded material with the exception of three tracks: "Blue Light" (May 1991), "My Name Is Prince" (September 1991), and "Sweet Baby" (October 1991). Sessions for 4 continued until March 1992 and the album was delivered to Warner Bros. on April 17th 1992. 4 was originally conceived as a "rock soap opera," with segues between most songs serving to advance the plot. However, Prince changed his mind and edited or omitted most of the segues to make room for an additional track, "Eye Wanna Melt With U," which he recorded after the *Diamonds And Pearls* tour. Unfortunately, this made the storyline fairly difficult to understand.

In March 1992, Prince got involved with the *I'll Do Anything* film project. He was enthusiastic about the script and wanted to write all the music for the film. After a meeting in Los Angeles with director James L. Brooks and the key people behind the film, he began recording songs for the film at Paisley Park shortly before leaving for the *Diamonds And Pearls* tour. Work on the project continued on tour, as Prince recorded many tracks with The NPG at Platinum Studios in Melbourne, Australia. Prince recorded or demoed a total of 11 songs for *I'll Do Anything*: "Don't Talk 2 Strangers," "I'll Do Anything," "Empty Room" (a re-recording of the 1985 song),

"Poor Little Bastard," "Make Believe," "The Rest Of My Life,"
"There Is Lonely," "My Little Pill," "Be My Mirror," "Wow,"
and "I Can't Love U Anymore" (exists only as a demo, with
Prince accompanying himself on piano). Some of the songs
were recorded both at Paisley Park and at Platinum Studios.

Eight of Prince's songs were included on the I'll Do Anything soundtrack album that was being prepared in late 1992: "Wow" / "Make Believe" / "My Little Pill" / "There Is Lonely" / "Be My Mirror", "I Can't Love U Anymore" / "Don't Talk 2 Strangers" / "I'll Do Anything." The songs were going to be performed by the actors on the soundtrack album and in the film. The record was slated for release by Warner Bros., but it was shelved when the film was dramatically revised after miserable test screening results; the film was transformed from being a musical about life in Hollywood to a sentimental comedy, without music, about an unemployed actor raising his young daughter. The film eventually premiered on February 3rd 1994. Four of the songs Prince tailored for the project have since been released: "Don't Talk 2 Strangers" was released in 1996 on the Girl 6 soundtrack album and three tracks, "There Is Lonely," "The Rest Of My Life," and "My Little Pill," surfaced in 1999 on The Vault... Old Friends 4 Sale.

The first configuration of Carmen Electra was finished before Prince left for the Diamonds And Pearls tour. This version of the album, dated June 15th 1992, contained four tracks that were not included on the eventual release: "Power From Above," "Carmen On Top," "Go Carmen Go," and "Powerline." In addition, "The Juice," originally planned as a CD-only bonus track, was also left off the final album. They were replaced by a track recorded shortly prior to the Diamonds And Pearls tour, "Step To The Mic," and a track recorded in Sydney while on the tour, "Everybody Get On Up."

Prince continued work on The NPG's Goldnigga on the Diamonds And Pearls tour. They recorded several tracks at Studios 301 in Sydney, continuing at Paisley Park after the conclusion of the tour. The majority of the album was completed in late 1992, but additional work followed in 1993, when "2gether" was recorded.

In May 1992, during a break after the Australian leg of the *Diamonds And Pearls* tour before the European leg started, Prince got together with Mavis Staples to work on her second Paisley Park album, which had been started the previous year with the recording of "The Voice." Prince contributed three songs from his back catalogue ("Positivity," "Melody Cool," and "A Man Called Jesus") and wrote or co-wrote four new tracks: "House In Order," "You Will Be Moved," "Blood Is Thicker Than Time," and "The Undertaker." Prince didn't play on the four newly written tracks and he let Ricky Peterson handle the production of the album.

In September 1992, after the conclusion of the *Diamonds And Pearls* tour, Prince became involved in Tevin Campbell's second album, *Im Ready*. There were actually plans for him to produce the entire album, but Campbell and his executive producer Quincy Jones decided to work with Babyface and Narada Michael Walden as well. Nevertheless, Prince laid down six new songs for Campbell: "Down," "Holly Don't Care," "The P," "The Halls Of Desire," "Paris 1798430," and "Uncle Sam." In addition, "Shhh," recorded shortly prior to the *Diamonds And Pearls* tour, was also revamped for Campbell. Three of the songs, "Down," "The P," and "Holly Don't Care," didn't make

the album; "Down" and "The P" remain unreleased, while "Holly Don't Care" was later reworked to become "Baby Don't Care" on Mayte's *Child Of The Sun* album.

Another 1992-93 project was MPLS, which was intended to showcase a variety of talented Minneapolis musicians. Prince recorded a song called "Colors" for The Steeles and tracked "The Ryde Dyvine" with Sonny Thompson. He also updated the existing "MPLS" (from 1990). Another track shortlisted for the MPLS project was "A 1,000 Hugs And Kisses," taped in Sydney on the *Diamonds And Pearls* tour. Originally recorded with Rosie Gaines singing lead, it was later tried out by Nona Gaye. "Colors" and "MPLS" were released in 1994 on the 1-800-NEW-FUNK compilation album. "The Ryde Dyvine" was performed on *The Ryde Dyvine* TV special later in 1992, but the song remains in the can, as does "A 1,000 Hugs And Kisses."

Much like in the preceding years, Prince was active in recording songs for other artists. He worked on some sessions with Canadian rap artist Monie Love, who was invited to Paisley Park, and submitted songs to Lois Lane, Celine Dion, Earth, Wind & Fire, and Candy Dulfer. Prince's co-credit on Eric Leeds' "Aguadilla" was due to the fact that it included a saxophone line that resembles the melody of The Family's "Desire."

1993 - 1994 sessions

RELEASED:

- 2gether The NPG: Goldnigga (later also on various artists: 1-800-NEW-FUNK)
- 17 various artists: I-800-NEW-FUNK performed by Madhouse (originally titled "Carnac")
- 18 And Over Crystal Ball
- 319 The Gold Experience
- Acknowledge Me Crystal Ball
- Ain't No Place Like U Mayte: Child Of The Sun
- At Last... The Lost Is Found The NPG Orchestra: Kamasutra
- Barcelona The NPG Orchestra: Kamasutra
- Big Fun The NPG: Exodus
- Billy Jack Bitch The Gold Experience
- The Call 3 Chains O' Gold video
- Calhoun Square Crystal Ball
- Chaos And Disorder Chaos And Disorder
- Cherry, Cherry The NPG: Exodus
- Children Of The Sun Mayte: Child Of The Sun
- Coincidence Or Fate The NPG Orchestra: Kamasutra
- Come Come
- Count The Days The NPG: Exodus
- Cutz The NPG Orchestra: Kamasutra
- · Dark Come
- Dolphin The Gold Experience
- Endorphinmachine The Gold Experience
- The Exodus Has Begun The NPG: Exodus
- The Ever Changing Light The NPG Orchestra: Kamasutra
- Eye Hate U The Gold Experience
- Free The Music The NPG: single track
- The Funky Design NPG Online LTD website (later also NPG Music Club website)
- Get Wild various artists: Ready To Wear performed by The NPG

- Get Wild The NPG: Exodus
- Gold The Gold Experience
- The Good Life The NPG: Exodus
- Hallucination Rain The NPG: Exodus
- Hide The Bone Crystal Ball
- If Eye Love U 2night Mayte: Child Of The Sun
- In Your Gracious Name Mayte: Child Of The Sun
- Interactive Crystal Ball
- It's About That Walk The Vault... Old Friends 4 Sale
- Kamasutra The NPG Orchestra: Kamasutra
- Kamasutra/Eternal Embrace The NPG Orchestra: Kamasutra
- Kamasutra/Overture #8 The NPG Orchestra: Kamasutra
- Kirk J.'s B Sides Remix single track
- Letitgo Come
- Loose! Come
- Love Sign various artists: 1-800-NEW-FUNK performed by T and Nona Gaye
- Love's No Fun Mayte: Child Of The Sun
- Mad NPG Online LTD website (later also NPG Music Club website)
- Mo' Better Mayte: Child Of The Sun
- The Most Beautiful Boy In The World Mayte: Child Of The Sun
- The Most Beautiful Girl In The World The Gold Experience
- New Power Soul The NPG: Exodus
- Now The Gold Experience
- P. Control The Gold Experience
- · Papa Come
- Pheromone Come
- The Plan Emancipation (later also on The NPG Orchestra: Kamasutra)
- Poem promo-only single track (a portion became "Orgasm" on Come)
- Poorgoo The Undertaker video (Paisley Park, June 14th 1993 live recording)
- Pope The Hits/The B-sides
- Promise/Broken The NPG Orchestra: Kamasutra
- Purple Medley single track
- Return Of The Bump Squad The NPG: Exodus
- The Ride The Undertaker video (Paisley Park, June 14th 1993 live recording)
- Right The Wrong Chaos And Disorder
- Ripopgodazippa Crystal Ball
- The Same December Chaos And Disorder
- Serotonin The NPG Orchestra: Kamasutra
- Shhh The Gold Experience
- Shy The Gold Experience
- · Solo Come
- Somebody's Somebody Emancipation
- Space Come
- Strays Of The World Crystal Ball
- Super Hero various artists: Blankman performed by The NPG featuring The Steeles
- We March The Gold Experience
- What's My Name Crystal Ball
- Zannalee Chaos And Disorder

RELEASED COVER VERSIONS:

- A Woman's Gotta Have It various artists: 1-800-NEW-FUNK performed by Nona Gaye (originally titled "Woman's Gotta Have It," written by Bobby Womack, Linda Womack, D. Carter, performed by Bobby Womack)
- Honky Tonk Women The Undertaker video (Paisley Park, June 14th 1993 live recording) (written by Mick Jagger/ Keith Richards, performed by The Rolling Stones)
- House Of Brick Mayte: Child Of The Sun (originally titled "Brick House," written by William King, Thomas McCleary, Walter Orange, Lionel Richie, Milan Williams, Ronald LaPread, performed by The Commodores)

UNRELEASED:

- Acknowledge Me (The NPG version)
- Asswoop (originally titled "Edward")
- Dance Of Desperation
- Days Of Wild (studio version)
- Dream
- Emotional Crucifixion
- Fuck D Press
- Good Pussy
- I Wanna Be Held Tonight
- It Takes 3
- Laurianne
- Love... Thy Will Be Done (The NPG version)
- The Mad Pope
- Maybe
- No Cones Allowed
- On Your Own
- Parlor Games
- Pheromone (Video LP)
- Realize
- Rootie Kazootie
- Slave 2 The Funk
- Slave 2 The System (The NPG version)
- Snow Man
- Space (Madhouse version)
- Strawberries
- Then
- We Can (Get It On)

UNRELEASED COVER VERSIONS:

- Funky (written by Chambers, performed by The Chamber Brothers)
- (Got 2) Give It Up (originally titled "Got To Give It Up," written and performed by Marvin Gaye)
- Outa-Space (written by Billy Preston/Greene, performed by Billy Preston)
- Proud Mary (written by John Fogerty, performed by Creedence Clearwater Revival)

Prince's relationship with Warner Bros. turned sour after the release of T in 1992 and their disagreements soon developed into a public feud. Prince continued recording songs on an on-going basis, but he was increasingly thinking of finding new means of getting his music to the public. Hence, the 1993-94 period saw him involved in a number of projects that had little to do with his record label, including a proposed musical, the Glam Slam Ulysses dance/video project, and The Undertaker and The Beautiful Experience films. He also worked on the classical-inspired Kamasutra project and albums with Mayte (Child Of The Sun), The NPG (Exodus), and Madhouse (24).

As Prince seemed unwilling to give Warner Bros. an album of new music in 1993, the label decided that it was time for a greatest hits set, something they had attempted to release in the past, always to have Prince reject the idea. Prince contributed six previously unavailable songs but otherwise had very little involvement in *The Hits/The B-Sides* compilation.

In late March 1993, Prince met with playwright David Henry Hwang, most known for his Tony Award-winning Broadway play M. Butterfly, to discuss a musical about the relationship between a rock star and a fan, an erotic affair conducted through letters. From Prince's premise, Hwang wrote the libretto for a musical titled Come, incorporating songs given to him by Prince. However, nothing came of the plans, although one result of the collaboration was "Solo," a song later released on Come which combined Prince's music with lyrics by Hwang. "Strays Of The World," released in 1998 on the Crystal Ball three-CD set, was also originally written for the proposed musical.

Another project was Glam Slam Ulysses, a show conceived by Prince and Kenneth Robbins that would combine dancing and videos of new Prince songs. Prince spent most of May 1993 working on the music for the show, recording new material and updating recordings made since early January 1993. He also revamped a track from 1991, "Race." Work on the Glam Slam Ulysses music was wrapped up in late May. The show premiered on August 21st 1993 at Glam Slam in Los Angeles. The 65-minute show was described as an "interactive musical theatrical production" inspired by Homer's classic Odyssey. Combining dance performances with videos, the show included 13 previously unreleased songs by Prince: "Strays Of The World" / "Dolphin" / "Interactive" / "Pheromone" / "Dark" / "Loose!" / "Space" / "What's My Name" / "Poem" (as an untitled segue) / "Endorphinmachine" / "Race" / "Come" / "Pope."

All the Glam Slam Ulysses songs have since been released, most of them ending up on Come in 1994. "Pope" was included on The Hitsl The B-Sides, released in 1993, and "Dolphin" was withheld for The Gold Experience in 1995. "Interactive" was included on the † Interactive CD-ROM in 1994 (and later on the Crystal Ball set) while "Strays Of The World" and "What's My Name" surfaced in 1998 on the Crystal Ball three-CD set. The spoken piece "Poem" was included as a track on the first configuration of Come before being cut up and made into segues on the final version of the album. The closing portion of "Poem" became "Orgasm" on Come.

Still another project was *The Undertaker*, a film developed in collaboration with video director Parris Patton. On June 14th 1993, a camera team filmed a Paisley Park live session for the project. It was a performance by the so-called Paisley Park Power Trio: Prince on guitar, Sonny Thompson on bass, and Michael Bland on drums. The film was going to feature *General Hospital* star Vanessa Marcil and Nona Gaye, daughter of Marvin Gaye, in the leading roles. Prince also worked on some songs with Gaye, including "Snow Man" and the existing "A 1,000 Hugs And Kisses," for a proposed album project. Dramatic scenes for *The Undertaker* were shot at Paisley Park in June and July 1993, but the film project was never completed. Instead, Prince produced a 40-minute film focusing on the Paisley Park Power Trio's performance and featuring limited acting by Marcil.

In late June 1993, Prince completed the *Goldnigga* album by recording a final track, "2gether," which was added to give the album more chart potential. Prince printed up copies and sold the record on the *Act II* tour in Europe, before making it available later in the year at the NPG store in Minneapolis. However, the album was rejected for release by Warner Bros. and never received large-scale distribution; it remains very much of a collector's item for Prince completists.

Shortly after finishing Goldnigga, Prince decided to make a second attempt at a third Madhouse album. On July 7th 1993, he gathered Levi Seacer Jr. (guitar), Sonny Thompson (bass), Eric Leeds (saxophone), and Michael Bland (drums) to record tracks for the album. Six tracks were committed to tape during a five-hour session. Ricky Peterson did post-production work on the tracks in late August and September 1993. Subsequently, Prince did more production on the tracks and recorded segues bridging some of the numbers with his musicians. The album, entitled 24, was completed by mid-1994, with the following track listing: "17" / "Rootie Kazootie" / "Space" / "Guitar Segue" / "Asswoop" / "Ethereal" / "Parlor Games" / "Michael B." / "Got 2 Give It Up" / "Sonny T." The album contains six longer pieces ("17," "Rootie Kazootie," "Space," "Asswoop," "Parlor Games," and "(Got 2) Give It Up") and four brief instrumental segues. The album was never released, as Warner Bros. showed very little interest in the project. Only "17" received an official release when it was included on the 1-800-NEW-FUNK album in 1994.

After returning from the Act II tour of Europe, on September 13th 1993, Prince set to work on an album with Mayte. They pulled out a number of tracks from the vault written from a female perspective to see how they suited Mayte's voice: "Latino Barbie Doll" (from 1987 sessions for Sheila E.'s discarded fourth album with Prince), "If I Could Get Your Attention" (released by Taja Sevelle), "The Juice," "Carmen On Top," and "Go Carmen Go" (outtakes from Carmen Electra's album), and "This Is My House" (released by Carmen). Work on Mayte's album, Child Of The Sun, continued on and off until the spring of 1995.

Not long after work began on Mayte's album, on October 10th 1993, Prince embarked on his own album, *The Gold Experience*. Sessions for the album continued throughout the autumn and winter of 1993-94. Some of the new songs were premiered on Dutch radio on March 6th 1994, when the Radio Veronica network began airing a tape they had purchased from Prince, containing eight tracks: a 10-minute version of "The Most Beautiful Girl In The World" / "Interactive" / "Days Of Wild" / "Now" / "Poem" / "Acknowledge Me" / "319" / "Pheromone."

In March 1994, Prince commenced sessions for Kamasutra, a suite of classical-inspired instrumental music. All Kamasutra tracks are listed amongst the 1993-94 tracks. Quite possibly, some of the tracks were laid down in 1995. However, since it is not known when the individual tracks were recorded, all have been assumed to date from 1994. Horns were added in late July 1994, but Prince returned to the project many times in subsequent years. Some of the music debuted at his wedding in February 1996. One track, "The Plan," was included on Emancipation in 1996, before the complete suite was released on NPG Records in February 1997.

Prince delivered his next album, Come, to Warner Bros.

on March 11th 1994. The track listing was: "Poem" / "Interactive" / "Endorphinmachine" / "Space" / "Pheromone" / "Loose!" / "Papa" / "Race" / "Dark" / "Solo" / "Strays Of The World." All the tracks with the exception of "Papa" and "Solo" came from Glam Slam Ulysses. Warner Bros.' top-level executives weren't completely satisfied, however. They asked for "Come" and "The Most Beautiful Girl In The World," as well as two or three other strong songs.

April 3rd 1994 saw the debut of a film by Prince entitled The Beautiful Experience on the British Sky One TV channel (it was followed by broadcasts in many other countries). The 70-minute film consists of music videos, live performance footage (Paisley Park, February 13th 1994), and a dream-like storyline about Jan (Nona Gaye) and her endorphinmachine, an interactive computer of the future. Aside from the live footage, The Beautiful Experience included eight songs: "Come," "Race," "Acknowledge Me," "Pheromone," "Papa," "Loose!", "The Most Beautiful Girl In The World," and "Beautiful." All were unreleased at the time except for "The Most Beautiful Girl In The World," which was released on February 14th 1994 as the first single by "T."

Yet another new project was launched on May 15th 1994, when Prince began sessions for *Exodus*, a new album with The NPG. An early version of the record was compiled on June 19th. At this stage, the record included six songs and a number of segues: "NPG Bum Rush The Ship" (segue) / "The Exodus Has Begun" / "NPG Operator" (segue) / "Get Wild" / "Count" (segue) / "Count The Days" / "DJ Gets Jumped" (segue) / "New Power Soul" / "DJ Seduces Sonny" (segue) / "It Takes 3" / "Rain" (segue) / "Hallucination Rain" / "Spooky Soup" (segue).

Further songs for Exodus were recorded in the second half of 1994 and a new sequence was assembled on December 2nd 1994. The record now featured 12 tracks (two of which were joined together) and a number of segues: "NPG Operator" (segue) / "Get Wild" / "Slave 2 The System" - "Acknowledge Me" / "Super Hero" / "Count" (segue) / "Count The Days" / "Sonny" (segue) / "DJ Gets Jumped" (segue) / "New Power Soul" / "Mad" / "Love... Thy Will Be Done" / "Funky" / "Proud Mary" / "NPG Bum Rush The Ship" (segue) / "Exodus" / "The Funky Design." The track "Super Hero" continued into a version of Billy Preston's "Outa-Space," which was uncredited on this configuration. Only four of the tracks from this configuration made the final album: "Get Wild," "Count The Days," "New Power Soul," and "Exodus." Three further tracks were recorded in December 1994: "Big Fun," "Return Of The Bump Squad," and "Cherry Cherry." Prince also added "Hallucination Rain" and "The Good Life" from the initial Exodus sessions in May 1994 before the album was completed in early 1995.

Meanwhile, on May 19th 1994, Warner Bros. received the revamped Come album. By now, Prince had added a new, longer version of "Come" and the newly written "Letitgo," but had removed "Endorphinmachine" and "Interactive." He reasoned that those songs were written and sung by T, making them inappropriate for Come, which was going to be a "Prince" release. He refused to include "The Most Beautiful Girl In The World" on the same grounds. Still not completely satisfied with the material that he had submitted, Warner Bros. asked for "Shhh," as several radio programmers were aware of it from The Beautiful Experience video and there was a great deal of inter-

est in the song. Prince said no, leaving Warner Bros. no other option than to accept the album as it was.

Around the time of the delivery of *Come* to Warner Bros., Prince submitted *The Gold Experience* to the label. He proposed that they should release *Come* by "Prince" and, a few weeks later, *The Gold Experience* by "\footnote "." The idea didn't meet with much enthusiasm, however. The record label's response was that they would be happy to release *The Gold Experience* but at the appropriate time. The first version of *The Gold Experience* included 11 tracks: "Interactive" / "Days Of Wild" / "The Most Beautiful Girl In The World" / "Now" / "Acknowledge Me" / "Ripopgodazippa" / "319" / "Shy" / "Billy Jack Bitch" / "Eye Hate U" / "Gold."

Prince made some changes to the track listing of *The Gold Experience*, but he didn't spend much more time working on the album despite the fact that it wasn't released until September 26th 1995. A new 13-track version was compiled in August 1994. The track listing was: "P. Control" / "Endorphinmachine" / "Acknowledge Me" / "We March" / "Days Of Wild" / "The Most Beautiful Girl In The World" / "Dolphin" / "Now" / "319" / "Shy" / "Billy Jack Bitch" / "Eye Hate U" / "Gold."

This configuration lacked "Interactive" and "Ripopgodazippa," instead including two recently recorded tracks, "We March" and "P. Control," and two previously existing tracks, "Endorphinmachine" and "Dolphin." The two *The Gold Experience* outtakes were later released: "Interactive" first appeared in 1994 on the "Interactive CD-ROM and it was also included (in a full-length version) on the Crystal Ball three-CD set in 1998, along with "Ripopgodazippa."

Yet another *The Gold Experience* configuration was assembled on October 13th 1994, containing the same tracks as the August version with the exception of "Shhh" replacing "Acknowledge Me." The latter track was later released on the *Crystal Ball* three-CD set. The only further change Prince made to *The Gold Experience* was to remove "Days Of Wild." A live version of "Days Of Wild" surfaced on *Crystal Ball* three-CD set in 1998, but the original *The Gold Experience* studio version has never seen the light of day.

In late 1994, Prince filmed videos of five songs: "18 And Over" / "Same December" / "I Like It There" (which has never been shown) / "Zannalee" / "Empty Room." The shooting was completed on December 22nd 1994. A single, loosely-knit story takes place in "18 And Over," "Zannalee," and "Empty Room." The purpose of the project is unclear, but it is quite possible that the videos were for songs slated for an early version of *Chaos And Disorder*, which Prince was already planning despite the fact that it would not be released until 1996. Three of the songs, "Same December," "I Like It There" and "Zannalee," did end up on *Chaos And Disorder*. "18 And Over" was released on *Crystal Ball* in 1998, while "Empty Room" remains in the vault.

1995 - 1996 sessions

RELEASED:

- 2morrow Crystal Ball
- 3rd Eye The Truth
- Animal Kingdom The Truth
- Circle Of Amour The Truth
- Comeback The Truth

- Courtin' Time Emancipation
- Curious Child Emancipation
- Da Bang Crystal Ball
- Da, Da, Da Emancipation
- Days Of Wild Crystal Ball (Paisley Park, December 9th 1995 live recording)
- Damned If Eye Do Emancipation
- Dig U Better Dead Chaos And Disorder
- Dinner With Delores Chaos And Disorder
- Dionne The Truth
- Don't Play Me The Truth
- Dreamin' About U Emancipation
- Emale Emancipation
- Emancipation Emancipation
- Eye'll Never B Another Fool Chaka Khan: Come 2 My House
- Face Down Emancipation
- Fascination The Truth
- Friend, Lover, Sister, Mother/Wife Emancipation
- Get Yo Groove On Emancipation
- Girl 6 various artists: Girl 6 performed by The NPG
- Had U Chaos And Disorder
- The Holy River Emancipation
- The Human Body Emancipation
- Hypnoparadise NPG Music Club website
- I Like It There Chaos And Disorder
- I Rock, Therefore I Am Chaos And Disorder
- . I Will Chaos And Disorder
- In This Bed Eye Scream Emancipation
- Instrumental NPG Music Club website (resembles "The Holy River")
- Into The Light Chaos And Disorder
- Jam Of The Year Emancipation
- Joint 2 Joint Emancipation
- Journey 2 The Center Of Your Heart Chaka Khan: Come 2 My House
- Let's Have A Baby Emancipation
- The Love We Make Emancipation
- Man In A Uniform The Truth
- Mr. Happy Emancipation
- My Computer Emancipation
- New World Emancipation
- One Kiss At A Time Emancipation
- One Of Your Tears The Truth
- The Other Side Of The Pillow The Truth
- Poom Poom Crystal Ball
- The Ride Crystal Ball (Paisley Park, October 28th 1995 live recording)
- Right Back Here In My Arms Emancipation
- Rock 'N' Roll Is Alive (And It Lives In Minneapolis) single track
- Sarah The Vault... Old Friends 4 Sale
- Saviour Emancipation
- Sex In The Summer Emancipation
- She Gave Her Angels Crystal Ball
- Slave Emancipation
- Sleep Around Emancipation
- Soul Sanctuary Emancipation
- Style Emancipation
- The Truth The Truth

- Van Gogh made NPG Music Club website
- We Gets Up Emancipation
- Welcome 2 The Dawn The Truth
- White Mansion Emancipation

RELEASED IN RE-RECORDED VERSION:

 Van Gogh Van Gogh: Van Gogh (Prince's own version later released by Prince, see above)

RELEASED COVER VERSIONS:

- Betcha By Golly Wow! Emancipation (originally titled "Betcha By Golly Wow," written by Thom Bell/Linda Creed, performed by The Stylistics)
- Eye Can't Make U Love Me Emancipation (originally titled "I Can't Make You Love Me," written by Mike Read/James Shamblin, performed by Bonnie Raitt)
- La, La, La Means Eye Love U Emancipation (originally titled "La La Means I Love You," written by Thom Bell/Bill Hart, performed by The Delfonics)
- One Of Us *Emancipation* (written by Eric Brazilian, performed by Joan Osborne)

UNRELEASED:

- 18 And Over (Madhouse version)
- 2020
- Chaos And Disorder (different version from Chaos And Disorder track)
- The Dance (released in 2004 from NPG Music Club website)
- The Divine
- · Die
- Emale (New York version with Me'Shell NdegeOcello)
- Eye Am The DJ
- Feel Good
- Good Dick And A Job
- How We Livin'
- Kamasutra instrumental (Madhouse version)
- Kamasutra/Overture #8 (Madhouse version)
- Moneyappolis
- Muhammad Ali
- Nothing Left To Give
- Right The Wrong (different version from Chaos And Disorder track)
- Slave 2 The System
- Starfish And Coffee (The NPG version)
- Untitled track (recorded in New York with Me'Shell NdegeOcello)

UNRELEASED COVER VERSION:

 Over The Rainbow (Harold Arlen/Yip Harburg, performed by Judy Garland)

The concept of Prince's next album, *Emancipation*, evolved in the early months of 1995. It was going to be his first album after his Warner Bros. contract had expired and Prince was determined to strike back with a remarkable amount of music, showing that he had lost none of his skills or power. In an interview he gave in early June 1995, Prince speculated that *Emancipation* was going to be a 50-song collection. In contrast to the preceding years, Prince engaged in few extracurricular activities in 1995-96, channelling all his energies into the *Emancipation* project.

An early configuration of *Fmancipation* was assembled in early summer of 1995. At this stage, the album included only nine tracks: "Right Back Here In My Arms" / "Slave 2

The System" / "Slave" / "New World" / "2020" / "Feel Good" / "Journey 2 The Center Of Your Heart" / "Eye Am The DJ" / "Emancipation." Four of the songs, "Slave 2 The System," "2020," "Feel Good," and "Eye Am The DJ," were jettisoned as work progressed on the project, while "Journey 2 The Center Of Your Heart" was later used for Chaka Khan's 1998 Come 2 My House album. Emancipation would undergo many changes before it was released as a 36-track three-CD set on November 19th 1996.

Prince worked briefly with Stacy Francis at Paisley Park in June 1995. He had befriended her on the European tour earlier in the year. She recorded her voice on "Journey 2 The Center Of Your Heart" and a version of the Judy Garland classic "Over The Rainbow" (from *The Wizard Of Oz* film, 1939), but the project never developed into anything more substantial.

Also in the summer of 1995, Prince met with Sandra St. Victor, formerly of The Family Stand, to discuss a collaboration. She had left The Family Stand and had recorded a solo album for Elektra Records, which was shelved (after over \$700,000 had been spent on the recording sessions) when her deal with the label was cancelled. A very loose agreement was made for a collaboration between Prince and St. Victor. Subsequently, St. Victor sent five of the songs from the aborted Elektra album: "Sanctuary" / "Nothing Left To Give" / "How We Livin'" / "I'll Never Open My Legs Again" / "Love Is." However, instead of working together with St. Victor on new music, Prince reworked her existing songs, changing some of the music and lyrics. Without informing her, Prince used "Sanctuary," which he reworked as "Soul Sanctuary," on Emancipation. "I'll Never Open My Legs Again" became "Eye'll Never B Another Fool" in Prince's version, surfacing on Chaka Khan's Come 2 My House. "Love Is" was turned into "Van Gogh" by Prince, who submitted it to the group Van Gogh; they re-recorded the song and released it in 1998 on their self-titled fourth album. Prince's versions of "How We Livin" and "Nothing Left To Give" remain unreleased.

The Emancipation sessions were interrupted in January and February 1996 when Prince undertook a tour of Japan and married Mayte, followed by a combined honeymoon and mini-tour of Hawaii. He also began assembling Chaos And Disorder and The Vault... Old Friends 4 Sale, which would become his last albums for Warner Bros. A termination agreement had been worked out whereby Prince would be free to leave the label after delivering the two albums. He pulled out tracks from the vault and, in late February 1996, taped a few new songs, including "Sarah," "Into The Light," and "I Will," which became the last recordings with the four-piece NPG lineup (Morris Hayes, Tommy Barbarella, Sonny Thompson, and Michael Bland). In late March and early April 1986, Prince spent several days at South Beach Studios in Miami wrapping up work on Chaos And Disorder. He was joined by Sonny Thompson and Michael Bland for one session. They recorded "I Like It There" and new versions of the existing "Chaos And Disorder" and "Right The Wrong"; only "I Like It There" was used on Chaos And Disorder, as Prince chose to include the original versions of the latter two songs.

The Vault... Old Friends 4 Sale included only one recent song, "Sarah"; the rest of the tracks were vault items, dating from 1992 and 1993, with the exception of "Old Friends 4 Sale," originally recorded in 1985 but updated with new lyrics

in 1991. Chaos And Disorder, meanwhile, combined archival material with a few more recent recordings, including "I Like It There," "Into The Light," "I Will," "I Rock, Therefore I Am," "Had U," and "Dinner With Delores." Prince presented Warner Bros. with the albums in a meeting on April 26th 1996.

Work on *Emancipation* intensified during the spring and summer of 1996. The album was finished in early October 1996 and released on November 19th. Having completed *Emancipation*, Prince set about recording songs for *The Truth*, a semi-acoustic album. The album was finished before the end of the year and copies of a CD-single, containing two of the tracks, "The Truth" and "Don't Play Me," were sent to some journalists in early January 1997. Initially planned for distribution by EMI, a large-scale release of the album was cancelled due to the demise of the label. The album didn't receive a public release until January 1998 when it was included as a fourth disc in the *Crystal Ball* set.

1997 - 1998 (I) sessions

RELEASED:

- Betcha Eye Chaka Khan: Come 2 My House
- Come On The NPG: Newpower Soul
- · Come 2 My House Chaka Khan: Come 2 My House
- Democrazy Chaka Khan: Come 2 My House
- Don't Let 'Em Change U Graham Central Station: GCS2000
- The Drama Chaka Khan: Come 2 My House
- Eye Just Found Somebody 2 Love Graham Central Station: GCS2000
- (Eye Like) Funky Music The NPG: Newpower Soul
- Eye Remember U Chaka Khan: Come 2 My House
- Eye'magettin' Graham Central Station: GCS2000
- Freaks On This Side The NPG: Newpower Soul
- Free Graham Central Station: GCS2000
- Funk Radio Love 4 One Another website
- GCS2000 Graham Central Station: GCS2000
- Groove On Graham Central Station: GCS2000
 Love 4 1 Another Graham Central Station: GCS2000
- Love 4 1 Another Granam Central Station: GC520
- Mad Sex The NPG: Newpower Soul
- Newpower Soul The NPG: Newpower Soul
- The One The NPG: Newpower Soul
- Pop My Clutch Chaka Khan: Come 2 My House
- Push It Up The NPG: Newpower Soul
- Reconsider (U Betta) Chaka Khan: Come 2 My House
- S & M Groove Love 4 One Another website (later also NPG Music Club website)
- Shoo-Bed-Ooh The NPG: Newpower Soul
- Spoon Chaka Khan: Come 2 My House
- This Crazy Life Of Mine Chaka Khan: Come 2 My House
- U Move Me Graham Central Station: GCS2000
- Until U're In My Arms Again The NPG: Newpower Soul
- Utopia Graham Central Station: GCS2000
- The War The NPG: cassette release (Paisley Park, June 20th 1998 live recording)
- Wasted Kisses The NPG: Newpower Soul
- When U Love Somebody The NPG: Newpower Soul RELEASED COVER VERSIONS:
- Hair Chaka Khan: Come 2 My House (written by Larry Graham, performed by Graham Central Station)
- Just B My Lady Graham Central Station: GCS2000 (origi-

- nally titled "Just Be My Lady," written by Larry Graham, performed by Graham Central Station)
- U're Still The One Love 4 One Another website (originally titled "You're Still The One," written by Mutt Lange/Shania Twain, performed by Shania Twain)

UNRELEASED:

Jump And Shout

Prince spent a large portion of 1997 on the road, playing over 100 concerts and aftershows on the Love 4 One Another Charities and Jam Of The Year tours across North America. Commencing in the spring of 1997, he recorded his next album, Newpower Soul, in between concerts and during breaks in the tour schedules. Despite attributing the album to The NPG, it was very much a regular solo performance by Prince. Several new songs were previewed during aftershow parties on the tour and a few made their way into his live repertoire. The Hornheads' horn sessions for Newpower Soul were held during a tour pause in early December 1997 and in late January/early February 1998, after the conclusion of the Jam Of The Year tour. The album was completed in February 1998 and released on June 30th.

While on the tour in Nashville, August 23rd 1997, Prince met with Larry Graham, one of his musical heroes. This led to Graham opening concerts on the second and third leg of the *Jam Of The Year* tour (September 13th 1997 to January 22nd 1998). A close friendship soon developed and Prince offered his help in the recording of a new Graham Central Station album, which became *GCS2000*. Prince played on the album and co-produced it with Graham, who wrote all songs except for "Utopia," which was a Prince/Graham collaboration. *GCS2000* was essentially completed in February 1998, but it wasn't released until a year later, on February 2nd 1999.

In November 1997, Prince also began work on Come 2 My House, an album with Chaka Khan, another of his musical idols. She opened some concerts on the Jam Of The Year tour and she accepted Prince's invitation to record an album with him. Further sessions followed after the conclusion of the tour, in the spring of 1998, before work was wrapped up in June 1998. Prince played on the album and co-produced it with Kirk Johnson. He was also involved in the writing of 10 of the 13 tracks, three of which were archive items: "Don't Talk 2 Strangers," an I'll Do Anything reject from 1992, "Journey 2 The Center Of Your Heart," first recorded with Stacy Francis in 1995, and "Eye'll Never B Another Fool," which was originally recorded by Sandra St. Victor as "I'll Never Open My Legs Again." The album was released on September 29th 1998 (several months earlier than GCS2000 despite the fact that work on Come 2 My House began quite some time after GCS2000).

1998 (II) – 1999 sessions

RELEASED:

- Baby Knows Rave Un2 The Joy Fantastic
- Beautiful Strange Rave In2 The Joy Fantastic
- Breathe NPG Music Club website
- Eye Love U, But Eye Don't Trust U Anymore Rave Un2
 The Joy Fantastic
- The Greatest Romance Ever Sold Rave Un2 The Joy Fantastic
- · Hot Wit U Rave Un2 The Joy Fantastic

- Madrid 2 Chicago NPG Online LTD website (later also NPG Music Club website)
- · Man 'O' War Rave Un2 The Joy Fantastic
- New Funk Sampling Series NPG Online LTD website (commercial)
- One Song Love 4 One Another website (later also NPG Music Club website)
- Prettyman Rave Un2 The Joy Fantastic
- Silicon NPG Music Club website
- Silly Game Rave Un2 The Joy Fantastic
- So Far, So Pleased Rave Un2 The Joy Fantastic
- Strange But True Rave Un2 The Joy Fantastic
- The Sun, The Moon And Stars Rave Un2 The Joy Fantastic
- Tangerine Rave Un2 The Joy Fantastic
- Undisputed Rave Un2 The Joy Fantastic
- Waiting Room No Doubt: Rock Steady
- Wherever U Go, Whatever U Do Rave Un2 The Joy Fantastic
- Y Should Eye Do That, When Eye Can Do This? NPG
 Online LTD website (later also NPG Music Club website)
 RELEASED COVER VERSIONS:

Everyday Is A Winding Road Rave Un2 The Joy Fantastic (written by Sheryl Crow, Brian McLeod, Jeff Trott, performed by Sheryl Crow)

 Habibi (based on "Machine Gun," written and performed by Jimi Hendrix) NPG Music Club website

UNRELEASED:

- · Don't Say No
- · I Ain't Gonna Run
- R U Ready?
- · This Is Your Life
- What Should B Souled?

UNRELEASED COVER VERSIONS:

- Fight The Power (written by Ridenhour/Sadler/Shocklee, performed by Public Enemy)
- Twisted (written and performed by Joni Mitchell) Around the time of the release of The NPG's Newpower Soul (June 30th 1998), Prince had already embarked on what would become his next solo album, Rave Un2 The Joy Fantastic. When interviewed in late June 1998, Prince said it was going to be "in the style of Sign O' The Times." A few new tracks were premiered during an invitation-only party on December 28th 1998, but Prince kept the project under wraps until April 12th 1999, when it was revealed on his Love4OneAnother website that the new album was going to be called Rave Un2 The Joy Fantastic. The title track was pulled from the vault and was previously considered for the title track of the album project that he was working on in 1988 (between Lovesexy and Batman). A week later, April 19th, it was announced that 10 tracks were completed for the album. Still, work continued throughout the spring and summer of 1999. On May 17th, The Hornheads added horns to two of the tracks. Finally, on September 15th, Love4OneAnother announced that the album was complete. It was released on November 9th 1999.

As is often the case with Prince's albums, the track listing of *Rave Un2 The Joy Fantastic* underwent several changes along the way. Prince wrote some new tracks and revised the track listing after some people close to the project, including Prince's lawyer, L. Londell McMillan, expressed concern that the record contained too few R&B-oriented tracks and was

not going to appeal to R&B radio and Prince's black audience. The album initially was more rock-oriented and challenging, perhaps closer to Prince's first description of the album as being in the vein of *Sign O' The Times*. Certainly, leftovers such as "Y Should Eye Do That, When Eye Can Do This?", "This Is Your Life," and "Don't Say No" indicate that this may have been the case.

Also in 1998, Prince began work on an album entitled *Madrid 2 Chicago*, described by Prince as a "smooth jazz album." Two of the songs slated for the album were released via Prince's websites, "Madrid 2 Chicago" and "Breathe." It is not known whether *Madrid 2 Chicago* was ever completed or if there were "overlapping" songs with *Rave Un2 The Joy Fantastic*. However, *Madrid 2 Chicago* was one of the eight albums that fans at the "Rainbow Children" celebration in June 2001 were able to vote for, indicating that it in fact was a finished album that Prince at one point was considering for release.

Another recording project dating to circa 1998 was a planned album entitled *Beautiful Strange*. The title track was later released on *Rave In2 The Joy Fantastic*. A second song slated for the album was Joni Mitchell's "Twisted" (from *Court And Spark*, 1974). Prince had a lyric book titled *Beautiful Strange* on some early dates on the 2002 *One Nite Alone...* tour and "Twisted" was one of the songs featured in the book. The song was played only once on the tour. Although the track "Beautiful Strange" existed in mid-1998 (it was included in the *Beautiful Strange* TV production broadcast in October 1998), it may not necessarily mean that an entire album was completed by that time. Much like the case with *Madrid 2 Chicago*, the whereabouts of *Beautiful Strange* are largely unknown.

2000 - 2001 sessions

RELEASED:

- 1+1+1 Is 3 The Rainbow Children
- 2045: Radical Man single track (also on various artists: Bamboozled – performed by (4))
- Arboretum One Nite Alone...
- Avalanche One Nite Alone...
- Contest Song NPG Music Club website
- Cybersingle NPG Online LTD website (later also NPG Music Club website)
- The Daisy Chain single track
- Deconstruction The Rainbow Children
- Digital Garden The Rainbow Children
- The Everlasting Now The Rainbow Children
- Everywhere The Rainbow Children
- Family Name The Rainbow Children
- Gamillah single track
- Golden Parachute NPG Music Club website
- Good Life NPG Online LTD website (Paisley Park, July 15th (am) 2000 live recording)
- Have A Heart One Nite Alone...
- Here On Earth One Nite Alone...
- High NPG Music Club website
- Judas Smile NPG Music Club website
- Jukebox With A Heartbeat NPG Music Club website
- Last December The Rainbow Children
- Mellow The Rainbow Children
- Muse 2 The Pharaoh The Rainbow Children
- My Medallion NPG Music Club website

- Northside The NPG: NPG Music Club website
- Objects In The Mirror One Nite Alone...
- One Nite Alone... One Nite Alone...
- · Peace single track
- Pearls B4 The Swine One Nite Alone...
- · Props N' Pounds NPG Music Club website
- Rainbow Children The Rainbow Children
- Rowdy Mac Fonky Baldheads: The Self Titled Album
- The Sensual Everafter The Rainbow Children
- Sexme? Sexmenot NPG Music Club website
- She Loves Me 4 Me The Rainbow Children
- Supercute single track
- U Make My Sun Shine single track
- Underneath The Cream single track (also on The Remix Experience maxi-single)
- U're Gonna C Me One Nite Alone...
- Vavoom NPG Music Club website
- Wedding Feast The Rainbow Children
- When Eye Lay My Hands On U NPG Music Club website
- · The Work, Pt. 1 The Rainbow Children
- Xcogitate NPG Music Club website
- Xemplify NPG Music Club website
- Xhalation NPG Music Club website
- Xogenous NPG Music Club website
- Xosphere NPG Music Club website
- Xotica NPG Music Club website
- Xpand NPG Music Club website
- Xpectation NPG Music Club website
- Xpedition NPG Music Club website
- Young And Beautiful One Nite Alone...

RELEASED COVER VERSIONS:

- A Case Of U One Nite Alone... (originally titled "A Case Of You," written and performed by Joni Mitchell)
- When Will We B Paid? single track (originally titled "When Will We Be Paid?", written by Randall Stewart, performed by The Staple Singers)

UNRELEASED:

- Thank U Just The Same
- Xenophobia (studio version)

Information about Prince's post-Rave Un2 The Joy Fantastic material is still scarce. Nearly all known songs from the 2000-2001 period have been released, which is a testament to improved security around Paisley Park, as very few outtakes leak out these days. "Thank U Just The Same" is (a tentative title for) Prince's "thank-you" song aired during the Yahoo! Internet Life Awards, on July 24th 2000; the backing track is from "My Medallion." Assumedly, "Cybersingle," "2045: Radical Man," "Judas Smile," "Contest Song," "Northside," "Peace" and some other songs were tracked in 2000, although it has not been possible to verify this.

Recording engineer Femi Jiya, who had been employed at Paisley Park in 1988-89, returned in early 2000 to work on sessions with Prince. The first project he became involved with was the *High* album. The album was finished in early August 2000 (announced on NPG Online LTD on August 8th). *High* was comprised of 10 tracks (in this sequence): "Supercute" / "Underneath The Cream" / "Golden Parachute" / When Will We B Paid?" / "The Daisy Chain" / "Gamillah" / "High" / "My Medallion" / "U Make My Sun Shine" / "When Eye Lay My

Hands On U."

Instead of releasing the *High* songs on a conventional album, however, Prince chose to make most of the songs available as limited edition singles and through NPG Online LTD and the new NPG Music Club, which was launched in February 2001.

Prince began work on a new album entitled *The Rainbow Children* in late 2000. The Hornheads added horns to five tracks slated for the album on February 8th 2001, indicating that work was wrapped up before the *Hit N Run* tour, which began on April 14th 2001. The album was previewed for fans during the "The Rainbow Children" celebration days in June 2001, before being released later in the year.

Another recording project was the piano-based *One Nite Alone...* album, which Prince recorded in the spring of 2001 after finishing *The Rainbow Children*. The album was made available to members of the NPG Music Club.

The next project, the instrumental jazz/funk-oriented *Xpectation*, was most likely recorded in the latter part of 2001, with Candy Dulfer adding her saxophone parts in early December 2001. The album was initially titled *Xenophobia*, but Prince omitted the title track. The remaining nine tracks were made available as downloads for NPG Music Club members.

2002 - 2003 sessions

RELEASED:

- Chocolate Invasion Teaser NPG Music Club website
- Copenhagen NPG Music Club website (Copenhagen, October 25th 2002 live recording)
- Days Of Wild single track (Montreal, June 18th 2002 live recording)
- East N.E.W.S
- Empty Room NPG Music Club website (Copenhagen, October 25th 2002 live recording)
- Nagoya NPG Music Club website (Nagoya, November 29th 2002 live recording)
- North N.E. W.S
- NPGMC Join Now NPG Music Club website
- Osaka NPG Music Club website (Osaka, November 28th 2002 live recording)
- Reflection NPG Music Club website
- The Ride Live At The Aladdin Las Vegas DVD (Las Vegas, December 15th 2002 live recording)
- · South N.E.W.S
- Tokyo NPG Music Club website (Tokyo, November 18th 2002 live recording)
- U Want Me Live At The Aladdin Las Vegas DVD (Las Vegas, December 15th 2002 live recording)
- West N.E. W.S
- What Do U Want Me 2 Do? NPG Music Club website
- Xenophobia One Nite Alone... Live! (Portland, April 30th 2002 live recording)

UNRELEASED:

- A Million Days (released in 2004 on Musicology)
- · All The King's Horses
- Call My Name (released in 2004 on Musicology)
- Cinnamon Girl (released in 2004 on Musicology)
- Dear Mr. Man (released in 2004 on Musicology)
- If Eye Was The Man In Ur Life (released in 2004 on Musicology)

- Illusion, Coma, Pimp And Circumstance (released in 2004 on Musicology)
- Life O' The Party (released in 2004 on Musicology)
- Magnificent (released in 2004 from NPG Music Club website)
- The Marrying Kind (released in 2004 on Musicology)
- Musicology (released in 2004 on Musicology)
- On The Couch (released in 2004 on Musicology)
- U Want Me (studio version)

Prince spent the most of 2002 on the road with the *One Nite Alone...* show, probably resulting in less studio hours than the previous years. The titles "Copenhagen," "Tokyo," "Osaka," and "Nagoya" are not proper song titles, instead being references to the cities where the four untitled instrumentals were recorded (at soundchecks on the *One Nite Alone...* tour). The four tracks along with a rehearsal recording of "Empty Room" have officially been referred to as "C-NOTE," which the initials of "Copenhagen," "Nagoya," "Osaka," "Tokyo," and "Empty Room" make up. Initial tracking for the *N.E. W.S* album took place on February 6th 2003. Recording sessions for *Musicology* were held throughout 2003.

A studio version of "U Want Me" is assumed to exist. "All The King's Horses" is the title of a song for which Clare Fischer recorded an orchestral arrangement in September 2002.

Albums

This listing includes all officially released albums attributed to Prince or T (with or without The Revolution or The NPG). All albums have been made available to the general public with the exception of *Rave In2 The Joy Fantastic* and *One Nite Alone...*, which were released exclusively to members of the NPG Music Club.

Multi-artist and soundtrack albums containing Prince tracks are excluded. Two compilation albums made up mostly of previously available tracks are included, *The Hits/The B-Sides* and *The Very Best Of Prince*. In addition, the *Crystal Ball* three-CD set compilation is included.

Each album includes information about the artist credit, record label, US release date, and tracks, which are listed in the sequence of each album. Untitled segues are not listed. All songs were written by Prince unless otherwise is noted.

Prince: For You

RECORD LABEL: WARNER BROS.

RELEASE DATE: 7 APRIL 1978

- "For You"
- · "In Love"
- "Soft And Wet" [Prince/Chris Moon]
- "Crazy You"
- "Just As Long As We're Together"
- · "Baby"
- "My Love Is Forever"
- "So Blue"
- "I'm Yours"

Prince's debut album took five months to complete, being recorded in three months at the Record Plant, Sausalito, from early October to late December 1977, and mixed during January and February 1978 at Sound Labs, Los Angeles. "I was a physical wreck when I finished the record," Prince would later remark. The album sessions accumulated a studio bill of \$170,000, nearly exceeding the \$180,000 budget Prince had received for *three* albums.

For You was billed as a true one-man show, with Prince taking credit for the production, arrangements, performances, and songwriting, with the exception of "Soft And Wet," which was listed as a collaboration with Chris Moon. Tommy Vicari was titled executive producer. Despite the credits, there were a few outside contributions. David Rivkin helped Prince with the recording of his vocals, while Patrice Rushen aided with the programming of synths and actually played on a few songs, including "Baby." Rushen's boyfriend, Charles Veal, also contributed by arranging the strings on "Baby." André Anderson, renamed André Cymone (after his middle name Simon), has said that he assisted in the recording of the album, but Owen Husney and the other people involved in the sessions tend to contradict him.

Prince also failed to credit Moon for his contribution to "My Love Is Forever," the lyrics of which were very close to a piece Moon had written during his collaboration with Prince, "Love Is Forever." Prince agreed to put music to Moon's lyric but never got around to doing so at the time. After discovering that Prince had used over 50 per cent of the lyrics from "Love Is Forever" for "My Love Is Forever" on For You, Moon wrote to Prince and Husney, appealing to their sense of fairness in adhering to their original agreement which said that they would share the credit for all the songs they wrote jointly. A financial settlement was later reached.

Most of the music on For You is R&B-oriented, but Prince manages to create an unmistakably original style despite influences from artists such as Stevie Wonder, Sly and The Family Stone, Michael Jackson, Earth, Wind & Fire, Santana, George Benson, The Stylistics, Smokey Robinson, and The Bee Gees. The album covers quite a wide musical terrain that includes a hard rocker with screaming guitar passages, a smooth ballad, and two calm, primarily acoustic numbers. Four of the tracks are uptempo dance offerings. By showcasing such a musical diversity, Prince clearly wanted to set himself apart from being just another soul/funk artist, playing only the type of music that was expected of him.

The arrangements are sparse and predominantly synthbased. Prince uses the synth as the main instrument, playing chords, fills, and lead lines, showing that synths were for more than making weird sound effects or playing solos. His technique of layering synths and incorporating fluid synth lines, often replacing traditional horn lines, became known as the "Minneapolis sound." Prince sings exclusively in a falsetto voice. While his high, airy voice is a distinguishing feature, it also places him firmly in the soul music tradition. Sounding timid and unaffected, rather than heated or passionate, his voice gives many of the songs a sound-alike and somewhat antiseptic quality.

For You shows Prince to be a highly proficient musician, an imaginative arranger and producer, but also a rather modest songwriter. Indeed, the overall sound of the album is much more remarkable than the songs themselves. The songwriting is unadventurous and most songs lack character. Perhaps most notable is the dearth of original or memorable melodies. Many songs follow the same basic blueprint, being created around a single musical figure or phrase, which functions as the foundation for both verses and chorus.

"Soft And Wet" is a tight and quite infectious funk number that makes for one of the most effective tracks on the album because of its sheer simplicity. The song has a jerky, strutting beat and is based on a six-note bass and synth riff. A second segment is quite different and has an almost boogielike groove. The funky "My Love Is Forever" has a breezy, flowing feel and is one of the most memorable cuts. With its catchy "do-do-do" chorus and sprightly synth fills, the song has a relaxed playfulness lacking in most other songs on the album. Also in the uptempo dance vein, "Just As Long As We're Together" is closer to the then-contemporary disco style than any of the other tracks on the album. Prince follows each chorus with a rapid descending guitar figure (quite similar to what he did years later on "Alphabet St." on Lovesexy). The song goes into a long funky instrumental vamp, where Prince jams convincingly with himself. Similarly, "In Love" is a fairly enjoyable uptempo number with a lilting, reggae-flavoured rhythmic feel.

"Baby" is a tender string-laden ballad. Prince's multitracked vocal arrangement is decorative, but the music is far too sugary and uneventful, containing none of the drama inherent in the lyrics. A smooth, attractive guitar phrase provides the focus for "Crazy You," a gentle, soothing acoustic number. "So Blue" is also languid and intimate, focusing on acoustic guitar and bass. In great contrast, "I'm Yours" is the album's most dense and turbulent track, giving Prince plenty of room to flex his musical muscles with repeated bass and guitar solos. The song is Prince's first attempt at a heavy, rockier number, but the overall feel is strained, as if he is trying to prove the point that he can really rock out. Interestingly, it is the only song on the album with a musically distinct chorus, although it sounds at odds with the rest of the track. The most unorthodox song is the 1:06-minute title track: an "artificially" constructed a cappella, comprising layer upon layer of Prince's exquisite falsetto. The song has a dreamy, floating sort of melody and although it has lyrics, they don't dominate the song, instead being subsumed into the overall sound patterns Prince has created with his voice.

Preoccupied with different aspects of love, most of the songs on *For You* are sweet and romantic. The emotions expressed aren't very deep, however, and there isn't much soul-searching going on. "For You," "Crazy You," "In I ove," "So Blue," "Just As Long As We're Together," and "My Love Is Forever" are all declarations of love and desire, but most of the songs are very egocentric, with few references to the people who populate them, what they are like, what they are doing or thinking. In "In Love," Prince never explains why he is falling in love. Instead, like a frantic and lovesick adolescent, all he does is just repeat the phrase that he is falling in love and that "I just can't live without you." Similarly, in "Just As Long As We're Together," he never explains why things are alright when they are together. In "Crazy You," he at least mentions that the woman has a "strange way" about her.

"Baby" has the most emotionally mature theme of all the songs on the album. Two parents-to-be ponder their present situation, "Should we go on living together? Should we get married right away? Whatever you decide, I'll still love you." Perhaps most unusual is "I'm Yours," in which Prince expresses the idea that a man can learn from his lover. He tells his lover that he never has made love before, but he is willing to do anything she wants. While the song still has something of a frantic teenage quality to it, his willingness to submit to the more experienced woman shows Prince's ability to explore avenues that a lesser talent might not be willing to go into.

A few songs indicate that Prince was developing his own style of writing sexually suggestive lyrics. Deviating from the album's predominantly romantic spirit, "Soft And Wet" is an upfront declaration of lust, with Prince telling his lover that her "love is soft and wet." The use of sexual innuendo and metaphors are devices Prince has employed throughout his entire career.

The reviews of For You were mostly favourable. However, it was evident that most critics seemed more taken with Prince's age, and the fact that he played and sang everything on the album, than with the music itself. The album sold about 150,000 copies in the US (it has since then reached sales of 430,000). It reached number 21 on Billboard's Soul Chart (re-titled the Black chart in 1982 and the R&B Chart in 1990). Despite Prince's efforts to avoid musical categorisation, though, the album had minimal crossover success, only reaching number 163 on the Pop Chart.

Prince: Prince

RECORD LABEL: WARNER BROS. RELEASE DATE: 19 OCTOBER 1979

- "I Wanna Be Your Lover"
- "Why You Wanna Treat Me So Bad?"
- "Sexy Dancer"
- "When We're Dancing Close And Slow"
- "With You"
- "Bambi"
- "Still Waiting"
- "I Feel For You"
- "It's Gonna Be Lonely"

Prince has admitted that his second album was an unabashed attempt to produce a commercial hit. Although he would later describe the album as "pretty contrived," it achieved what he set out to do, selling platinum (one million copies) and demonstrating once and for all to Warner Bros. that he was a bankable entity.

The album was recorded in four weeks at Alpha Studio, Los Angeles, followed by two weeks of additional sessions, overdubbing, and mixing at Hollywood Sound Recorders. The sessions began in late April 1979 and finished in mid-June. Dispensing with the "executive producer," Prince produced, arranged, wrote, and performed the entire album himself. Bobby Z. and André Cymone were referred to as "heaven-sent helpers" in the credits, and Prince has later said that the only outside help was a small harmony part by Cymone on "Why You Wanna Treat Me So Bad?". In spite of this, none of the engineers who worked on the album remember any guests in the studio.

The album possesses a sparse, lean sound. Prince uses the synth extensively but the instrument isn't as predominant as on *For You*. Several tracks feature the piano as the main accompanying instrument, while the guitar is brought to the fore on "Bambi" and "Why You Wanna Treat Me So Bad?". Prince continues singing exclusively in his choirboy falsetto voice, reinforcing the innocent and non-threatening feel of the music.

Much like For You, Prince attempts to blend elements of "white" pop and rock with "black" funk and soul. Most songs are more focused and assertive than previously, often including a highly recognisable chorus, and the melodies are more distinctive. The music nonetheless lacks the intensity and unpredictable quality of much of Prince's later work.

Continuing in the pop/funk tradition of "Soft And Wet," "I Wanna Be Your Lover" is a spirited and appealing poppy funk (or funky pop) number, revolving around a rhythmic synth and bass phrase. The song goes into a funky instrumental vamp centred around a synth hook line and a repeated bass figure. "I Feel For You" also combines a simple but quite catchy melody with a tight groove. The track shifts into a boogie mode for its mostly instrumental coda where the focus is on an almost percussive bass line and handclaps. Prince's more melodic side is also showcased in "With You," a placid, slightly sentimental ballad. The arrangement, focusing on piano and synth strings, isn't very far removed from that of "Baby" on For You. The melody is pleasant enough, but the song is too safe and predictable in construction and execution.

Based around a high-powered, grinding guitar riff, "Bambi" improves on the heavy-rock attempt on For You, "I'm Yours." The album's second rocker, "Why You Wanna Treat Me So Bad?" is a somewhat strained, turgid exercise. The synth is the primary instrument but the song also gives Prince a chance to excel on guitar, playing harmonised lead lines à la The Eagles and The Allman Brothers Band. However, both Bambi" and "Why You Wanna Treat Me So Bad?" show that Prince's falsetto voice isn't really suited for guitar-heavy rock music. Radically different, "Sexy Dancer" is Prince's first all-out funk attempt. He locks in a scratchy rhythm guitar lick with a bass part, creating a tense, funky groove. Sounding spiritless and downbeat, "When We're Dancing Close And Slow" moves slowly back and forth between two chords and repeats the same melodic theme from beginning to end. Close in character, "It's Gonna Be Lonely" also has a slow, languid, and monotonous musical framework. The gentle, country-tinged "Still Waiting" is an uneventful mid-tempo number with a piano to the fore.

As on For You, the songs on Prince lack any real emotional maturity. The lyrics are more direct and sexually suggestive than those of For You. Showing Prince in a very sensitive light, many songs express insecurity and loneliness, so much so that it is actually possible to deduce a general theme of vulnerability

in the album. Significantly, the feeling of romantic bliss that was so prevalent on *For You* is largely missing. Only "When We're Dancing Close And Slow" depicts a romantic relationship.

Portraying Prince as a sensitive victim, "I Wanna Be Your Lover" contains an early reference to a theme he has used throughout his career, namely the unfaithful, mistreating woman. "Why You Wanna Treat Me So Bad?" obviously continues with the mistreating woman theme. Prince's love is so true and complete that he just cannot understand why his lover doesn't treat him better. A very similar theme was used later in "Something In The Water (Does Not Compute)" on 1999. "With You" expresses insecurity about a relationship and "Still Waiting" is about the sad frustration of the inability to find a girlfriend.

While the theme of vulnerability is present to some extent in many of the songs, the album is far from being a general lament about how miserable Prince is. Many songs also have the brashness of youth and a great deal of upbeat energy as well. "Sexy Dancer" is a very carnal song about lust and the pleasures of doing that "sexy dance." "I Feel For You" is also more about lust than love, with Prince describing his feelings as "mainly physical." "Bambi" presents an interesting male fantasy: being enough of a lover to redeem a lesbian who has no interest in men.

The reviews of *Prince* were mostly encouraging, with many critics lauding Prince's originality and genre-busting music. Most noted his growth as a songwriter and his ability to make music that was accessible without being overly commercial. The album made number three on *Billboard's* Soul Album Chart, staying there for 23 weeks. It got to number 22 on the Pop Chart. The record attained platinum status (1 million copies sold) in February 1980.

Prince: Dirty Mind

RECORD LABEL: WARNER BROS.

RELEASE DATE: 8 OCTOBER 1980

- "Dirty Mind" [Prince/Matt Fink]
- "When You Were Mine"
- "Do It All Night"
- "Gotta Broken Heart Again"
- "Uptown"
- "Head"
- "Sister"
- "Partyup"

Radically different from Prince's preceding albums, *Dirty Mind* surprised and confused Prince's audience and critics alike with its sexually forthright lyrics and raw blend of funk and rock music. Radio airplay was minimal since most of the songs were simply too risqué for radio programmers. Warner Bros. even put stickers on the cover of the album, instructing disc jockeys to "please audition before airing." Some retailers were put off by the nearly nude picture of Prince on the cover and refused to stock the record. The album became something of an underground hit, selling mostly via word of mouth and favourable press. It gave Prince an identity and constituted a major step in Prince's evolution from a soul/funk talent to what he is today, a highly original artist with a loyal following, not restricted to one type of music or market.

Dirty Mind was recorded in Prince's home studio in May

and June 1980, and mixed and completed in June at Hollywood Sound Recorders, Los Angeles. The credits stated that the album was recorded "somewhere in Uptown" by an engineer named Jamie Starr, which was a Prince pseudonym who would go on to assume a life of his own as a producer and songwriter on several of his future side projects.

The album was basically another one-man job by Prince, but this time two band members guested on the record. Matt Fink plays synth on "Head" and "Dirty Mind," having come up with the main keyboard part for the latter song. The music of "Dirty Mind" is credited to Fink, while Prince was responsible for the lyrics. New band member Lisa Coleman also appears on "Head," delivering the female vocal lines.

One of the tracks on *Dirty Mind*, "Partyup," was based on a groove that Morris Day had demoed in Prince's home studio. Prince took a liking to Day's track, and he wrote lyrics and re-recorded it as "Partyup." In return for using it as his own song on *Dirty Mind*, Prince offered Day \$10,000 or to help him get a record deal. Day rejected the money offer despite the fact that he was washing cars to supplement his income at the time. True to his word, Prince repaid the favour by creating The Time around Day in early 1981. Another song on *Dirty Mind*, "Uptown," was created around a bass line that André Cymone came up with; he isn't credited on *Dirty Mind*.

Dirty Mind shows a gradually evolving songwriter. Most of the music is still rooted in R&B, but Prince manages to combine the energy and attack of rock with the rhythmic intricacies of funk, and there is more melodic and harmonic variation to the songs than before. Prince's rock material on For You and Prince showed a certain influence from the polished rock of acts like Styx, Foreigner, Journey, Boston, Kansas, and REO Speedwagon, which dominated US rock radio in the late '70s and early '80s. In contrast, Dirty Mind has much more in common with the new generation of "alternative" rock groups, usually labelled the new wave, which emerged in the late '70s in the wake of the punk rock explosion, including The Cars, The Police, Elvis Costello, Gary Numan, The Pretenders, B-52's, Talking Heads, Devo, and Blondie. Prince's "rude boy" image, as seen on the cover artwork, was also influenced by the new wave.

Much like Prince's first two albums, the sound of *Dirty Mind* is very keyboard-dominated, yet the album doesn't have the radio-friendly sheen of his earlier records. Prince uses the Oberheim synth on most tracks, often playing sharp metallic-sounding lines. Some tracks feature an electric piano to the fore, while "When You Were Mine" sports a cheesy '60s Farfisa-style organ sound. Prince uses the guitar sparingly on most tracks. The combination of Prince's falsetto voice and the bottom-heavy drums and bass, mixed well to the fore, results in an original and compelling sound.

Dirty Mind includes one of Prince's first truly classic rock songs, "When You Were Mine," an irresistibly catchy number recalling both Blondie and early Elvis Costello with its highpitched organ sound, while the drum beat and backing vocals are a throwback to '60s pop. An addictive keyboard hook line ends each verse and replaces a sung chorus. According to Prince, he wrote it while listening to John Lennon in a hotel room on the 1980 Prince club tour. "Sister" is a raucous yet fairly unremarkable rocker with an aggressiveness that is far removed from For You or Prince. "Dirty Mind" has an insistent

pulse consisting of a bass drum beat and a bass. A synth phrase and sparse guitar fills are layered on top of the low, throbbing beat. Much like "Sister," the track has an intensity that is more "rock" than almost anything Prince had attempted before.

A musical progression from "Sexy Dancer" on Prince, the funky "Head" has an amazing, almost hypnotic rhythmic power. Prince creates a clipped, taut groove by locking in a synth lick with a single-note bass part and drums. "Do It All Night" continues in the pop/funk hybrid tradition of "I Wanna Be Your Lover." The track is dominated by a staccato electric piano and Prince's percussive, plucking bass playing. "Uptown" is another exponent of Prince's own brand of poppy funk. It is an exuberant, strutting uptempo number that takes shape around an upfront syncopated bass line. "Partyup" is yet another track that blends pop and funk elements. Much like "Uptown," it relies on a syncopated bass line. Bass and drums are augmented by handclaps and a sparing guitar, while a second segment of the song focuses on a staccato electric piano. "Gotta Broken Heart Again" is closely related to "Still Waiting" on Prince, being a mildly interesting pop effort with an electric piano as the main accompanying instrument.

Prince uses some of his most graphic images on *Dirty Mind* to make a declaration about being open-minded and free of the constraints of the supposed norms of society. Many of his ideas about sexual freedom and social tolerance are summed up in "Uptown," which he described as a song about "being open to things you don't understand." The liberated neighbourhood of Uptown is a place to "set your mind free," a theme which occurs in many of his later songs, including "Paisley Park" on *Around The World In A Day* and "Starfish And Coffee" on *Sign O' The Times*, but while the later songs are more spiritual or referential to a state of mind, in "Uptown" the concept is earthly and simple.

Prince sings the praises of sex in songs like "Head," "Do It All Night," and "Dirty Mind," while "When You Were Mine" and "Gotta Broken Heart Again" deal with the often-used theme of the unfaithful lover. Excluding any deeper feelings, the focus is always on the lustful, carnal side of the relationships. Indeed, in contrast to For You and Prince, the songs on Dirty Mind have very little to do with love or romance.

The angry war protest of "Partyup" is seemingly out of place on the album, but Prince said that the song was about "people who'd rather have a good time than go and shoot up one another" and he maintained that it was inspired by anti-draft demonstrations. The song suggests the rejection of the values of a society seen as warped or misguided, a theme is more directly addressed in "Uptown." The most controversial track is undoubtedly "Sister," which has often been interpreted as a glorification of incest. However, the song was probably intended as an expression of the pain and confusion an incest victim, or anyone who has been manipulated by a person in a position of trust, must go through.

The critics generally approved of *Dirty Mind* although they disagreed violently over the merits of the lyrics and subjects of some of the songs. Some felt the songs were vulgar and lacked subtlety, while others praised the lyrics for being forthright. However, the vast majority of writers were intrigued by the exciting mix of rock and funk music. The album reached number 45 on *Billboard's* Pop Chart and number seven on the Soul Chart. It attained gold status in the US (500,000)

copies sold) after the success of *Purple Rain* in 1984. While not a great commercial success, *Dirty Mind* fundamentally changed the direction of Prince's career.

Prince: Controversy

RECORD LABEL: WARNER BROS.
RELEASE DARE: 14 OCTOBER 1981

- "Controversy"
- "Sexuality"
- · "Do Me, Baby"
- "Private Joy"
- "Ronnie, Talk To Russia"
- · "Let's Work"
- "Annie Christian"
- "Jack U Off"

Labelled "a musical outrage and a sincere statement of opposing views" by Warner Bros., *Controversy* was in many ways a logical extension of the music and themes of *Dirty Mind*. It contains a somewhat peculiar mix of songs with quite serious, thought-provoking themes, on the one hand, and sexually oriented songs without any deep meaning or messages on the other. In fact, it would have made sense to have a "serious" side and a "sexual" side of the LP, which more than one reviewer suggested.

Controversy was recorded in the spring and summer of 1981, with sessions taking place in Prince's home studio, at Hollywood Sound Recorders in Los Angeles, and at Sunset Sound, Los Angeles, where work on the album was finished in late August 1981. Three of the tracks were reworkings of home studio recordings: "Ronnie, Talk To Russia," "Let's Work," and "Private Joy." Both "Let's Work" and "Private Joy" were re-recorded with new titles for Controversy: "Let's Work" was first recorded as "Let's Rock," while the original title of "Private Joy" was "Dear Uncle George." Another track, "Do Me, Baby," had been worked on by André Cymone during his and Prince's sessions with Pepé Willie in New York, February 1979. Willie maintains that the song was written by Cymone.

As usual, Prince plays almost everything by himself. Lisa Coleman was called upon to sing backing vocals on "Controversy" and "Ronnie, Talk To Russia." "Jack U Off" is the first-ever live band recording to appear on a Prince record. Besides Prince, it features Bobby Z. on drums, Matt Fink on keyboard, and Coleman playing keyboard and singing backing vocals.

The album uses sparse instrumentation, yet the arrangements are fuller and more developed than on its predecessor. The Oberheim synth plays an important role and Prince continues his trademark of incorporating clean-cutting synth lead lines and fills. The guitar takes on an added prominence, providing "dirty" rock chords on tracks such as "Ronnie, Talk To Russia" and "Jack U Off," and choppy rhythm guitar licks on "Controversy" and "Sexuality." Prince's vocals showcase a new maturity and most of the songs see a change in vocal style to his lower, natural register.

While Prince had occasionally used electronic drums on his earlier albums, the use is much more pronounced on *Controversy* tracks like "Private Joy" and "Sexuality." Introduced in the mid-'70s, electronic drums had a sound of their own which was quite different from acoustic drums; they were responsible for those silly "plastic" noises on many disco records. The record is also notable for featuring Prince's first-ever use of

the Linn LM-1 drum machine, the first digital drum machine on the market, on "Private Joy," the last song recorded for the album. Prince took an instant liking to the Linn LM-1 and the drum machine largely replaced live drumming on all his later 80s albums. In fact, he continued using the LM-1 long after it had been replaced on the market by more sophisticated drum computers.

Prince continues confounding musical "categories" by mixing funky dance grooves with pop and rock on Controversy, but the emphasis is shifting slightly more towards pop/rock. The album is slightly patchy, however, showing Prince in a state of musical transition, feeling his way through to the greater confidence of 1999 and Purple Rain. Sporting a brisk synth lead line, "Jack U Off" is a trashy three-chord rocker, based on an eight-bar blues pattern. The song is the first of numerous rockabilly-flavoured rock songs Prince wrote during the 1981-82 period. Rockabilly enjoyed a remarkable revival during 1981, largely because of the success of The Stray Cats. Rooted in the '50s, rockabilly was originally a danceable jumped-up form of country music with a little boogie and R&B added in. "Ronnie, Talk To Russia" is a frantic two-chord rocker that shows more of a new wave influence than anything else on the album. Leaning more toward pop, "Private Joy" is a cheerful, bouncy effort, showing a slight resemblance to "Uptown" on Dirty Mind. The song is built around a synth phrase and a busy, syncopated bass line. Synths provide the main instrumentation, but some raw, frantic guitar solos appear towards the end. The Linn LM-1 drum machine provides a simple drum beat and handclaps.

The title track is an assured hybrid of rock and funk. The verses of the song rely on a scratchy rhythm guitar lick and a synth duplicating the simple melody, which is confined to just four notes. The chorus is sung over a descending three-chord progression. The pumping, single-note bass guitar achieves a somewhat robotic disco-style beat. "Sexuality" follows the musical structure of "Controversy" closely and is very similar in arrangement and tempo. A marked difference, however, is the fast, lively synth bass line. A funky rhythm guitar lick is the main ingredient of the verses, which Prince combines with a quick chorus where the primary focus shifts to synths.

Unquestionably, the most unorthodox track on *Controversy* is "Annie Christian," which anticipates the cold synth landscapes and more experimental approach of Prince's next album, 1999. The song is set in a minor key, with Prince sing-speaking in his normal voice over menacing guitar snarls, chilly synths, and a soft metronomic rhythm punched up by handclaps. Prince's delivery of the lyrics is reminiscent of Gil Scott-Heron, an important precursor of rap with his spoken lyrics infused with a social and political awareness.

Resembling "Head" in many ways, "Let's Work" is a hard-driving funk effort, dominated by a grinding bass line. A rough guitar is buried deep down in the mix. The beat provided by drums and handclaps is almost identical to that of "Head." "Do Me, Baby" is a seductive soul ballad that became something of a blueprint for many later efforts. Prince's expressive falsetto is upholstered by synthetic strings and piano, underpinned by a bass line that is both melodic and rhythmic. The song is based on a simple three-chord sequence, repeated throughout, but Prince keeps the interest level up by gradually building the music to a climax, before holding back and then building it up again.

The title track is an obvious comment on Prince's life in the media over the preceding years. He expresses wonderment and confusion at the public's curiosity about his personal traits and habits. The song is clearly autobiographical, yet it raises more questions than it answers. Prince runs through a litany of controversies surrounding himself: is he black or white, straight or gay, does he believe in God, and does he believe in himself? "Sexuality" illustrates his dreams of a world free from racial, sexual, and social prejudice. On *Dirty Mind*, he called this ideal society "Uptown," here he calls its inhabitants the New Breed, which can be seen as an early incarnation of the "new power" generation concept that Prince introduced later in the '80s.

Prince's most direct political commentary is "Ronnie, Talk To Russia," a plea to President Ronald Reagan to come to some sort of common ground agreement over nuclear disarmament with Russia before it is too late to avert a nuclear holocaust. The album's other foray into socio-political comment is "Annie Christian," which sees anti-Christ as the driving force behind evil in the world. Prince says that until Annie Christian is crucified, he is going to live his life in taxi cabs, evoking a sense of being adrift in a time of senseless violence and confusion. On a much lighter note, "Jack U Off" is a good-humoured ode to masturbation. Incidentally, the song is the first public use of Prince's own way of spelling words such as "you." "Private Joy" describes a possessive relationship, while both "Let's Work" and "Do Me, Baby" concern the pursuit and enjoyment of sex, using the concepts of "working" and being "done," respectively, as euphemisms for lovemaking.

Controversy met with good reviews, although the superlatives didn't remotely approach the level of Dirty Mind. It received some criticism for being pretentious and a self-conscious attempt by Prince to explain his sexual philosophies, which had felt instinctive and spontaneous on Dirty Mind. Many critics had reservations about "Ronnie, Talk To Russia" and "Annie Christian," the two most overtly political songs. Despite minimal pop and rock radio airplay, it fared much better than Dirty Mind, turning gold in three months (it was certified platinum, one million copies, in January 1985). It hit the number three spot on the Soul Chart and reached number 21 on the Pop Chart.

Prince: 1999

RECORD LABEL: WARNER BROS.
RELEASE DATE: 27 OCTOBER 1982

- "1999"
- "Little Red Corvette"
- "Delirious"
- "Let's Pretend We're Married"
- · "D.M.S.R."
- "Automatic"
- "Something In The Water (Does Not Compute)"
- "Free"
- "Lady Cab Driver"
- "All The Critics Love U In New York"
- "International Lover"

Prince's fifth album, the double LP 1999, was simultaneously his most commercial and his most experimental album thus far. Comprising songs that average six minutes each in length, he developed 11 songs, basically a single album's worth of material, over four sides of the album. The first LP contains some of the

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most concise and well-crafted songs Prince had ever released. The third and fourth LP sides concentrate on slower, more introspective pieces that seem whimsical compared to the tight excellence of the first two sides.

1999 consists of tracks recorded in Prince's home studio and at Sunset Sound, Los Angeles, from early 1982 to August 1982. The original configuration of the album lacked the title track, which Prince was prompted to write and record after his management told him that an over-arching, thematic song in the vein of "Controversy" was missing.

The album is essentially a one-man effort by Prince, but Dez Dickerson contributes a guitar solo to "Little Red Corvette" and no less than seven of the 11 songs feature backing vocals by different guests. Lisa Coleman provides backing vocals on "1999," "Little Red Corvette," "Delirious," "Automatic," and "Free." Jill Jones sings on "1999," "Automatic," "Free," and "Lady Cab Driver." Wendy Melvoin and Vanity also appear on "Free," while "D.M.S.R." features background singing and handclaps by Coleman, Brown Mark, engineer Peggy McCreary, and Jamie Shoop and Carol McGovney, both Cavallo, Ruffalo, and Fargnoli employees. The pseudonyms "Poochie," and "the Count" also appear on "D.M.S.R.". Although only Prince was billed on the sleeve, the album portended the integration of his band into future projects by incorporating a phrase of "and the revolution" on the cover.

Most songs on 1999 feature the synth (mostly the Oberheim) as the primary instrument, providing backdrops, lead lines, fills, and many of the bass lines. Prince creates thick synth textures by recording layer upon layer of synths, using different voicings. The Linn LM-1 drum machine is used on most tracks and the drums are more prominent than on any of his previous albums. Additionally, some tracks feature electronic drums, but mostly in combination with the drum machine. A production technique not previously heard on Prince's records is vari-speeded vocals, which he uses on a few tracks to slow down or speed up his voice.

With its greater reliance on synths and drum machine beats, 1999 seems, at least on the surface, to be far removed from Prince's earlier albums. However, closer inspection reveals that several songs use songwriting blueprints that Prince had established on Dirty Mind and Controversy. Accordingly, "Delirious" is another fast-paced rockabilly-style song, following in the footsteps of "Jack U Off" and earlier attempts, and the ballad "International Lover" is derivative of "Do Me, Baby." Similarly, "1999" reuses the basic structure of "Controversy" by alternating one-chord verses with a more melodic chorus, while "Let's Pretend We're Married" has a fast, pulsing beat similar to "Dirty Mind."

Other songs gave clear hints as to where Prince was heading. The hymn-like rock ballad "Free" is something of a forerunner to the song "Purple Rain," while "Little Red Corvette" is an energetic and tuneful rocker which can be seen as a precursor for the appealing rock and pop of much of *Purple Rain*. Most of Prince's earlier music had relied more on its rhythmic content rather than any outstanding melodic or harmonic ideas, but songs such as "Free" and "Little Red Corvette" showed that Prince was becoming a first-rate melodist and pop/rock songwriter. Three songs, "Automatic," "Something In The Water (Does Not Compute)," and "All The Critics Love U In New York," were quite different from anything Prince had

attempted before. With their rigid, somewhat machine-like feel and simplistic musical themes, they owe more than a passing nod to Kraftwerk and Gary Numan. They presage songs like "I Would Die 4 U" and "Computer Blue" on *Purple Rain*, the latter track even updating the computer theme of "Something In The Water (Does Not Compute)."

One of Prince's finest achievements ever, "1999" is a perfectly realised fusion of funk and rock. The track combines verses built around a fanfare-sounding synth figure with a quick, exuberant singalong chorus. The ingeniously programmed drum machine lays down an irresistibly rhythmic beat. Prince builds the song to a climax, repeating a celebratory chant of "party" over and over again, before bringing everything down to just a rhythm guitar lick and the drums. "Little Red Corvette" is an exhilarating mid-tempo rocker. Prince contrasts restrained verses, set in a minor key, with a full-blooded and punchy chorus that almost physically involves the listener in the song. "Delirious" is an animated rockabilly raveup based on a traditional three-chord 12-bar blues pattern. Prince uses every second 12 bars of music as a chorus, adding an infectious synth hook line, which makes the track infinitely more appealing than his previous attempts at this type of song.

Bursting with life and energy, "Let's Pretend We're Married" is a fast, synth-dominated number with an urgent, throbbing rhythm track. The song is propelled by a driving drum machine beat and a single-note synth bass playing eighthnotes. "Lady Cab Driver" is an edgy, minimalist funk outing built around Prince's percussive bass-playing and energetic live drumming (assisted by handclaps from a drum machine). Also in the funk department, "D.M.S.R." has a relentless, funky groove, created by locking in a grinding bass with a synth figure and a rhythm guitar phrase.

"Automatic" is an electro pop-styled number showcasing a bleak, ominous synth backdrop and mechanical drum machine beat. A few different minimalist synth motifs are repeated throughout, but there is only one chord lying beneath them, ultimately making the song irksome. Prince's voice recalls the deadpan, machine-like voice he used in "Annie Christian" on *Controversy*. "Something In The Water (Does Not Compute)" is a tense, anguished number, with a strippeddown arrangement focusing on a jerky drum machine pattern and a synth slowly oscillating between two chords (no bass or guitar is used). "All The Critics Love U In New York" is also a monotonous track, propelled by a fast, insistent bass figure and a steady, unvarying drum beat. Prince sings the simple title phrase, while most of the lyrics are spoken. He spices up the arrangement with some guitar solos.

"Free" is a tender if somewhat unoriginal rock ballad. Much like "1999" and "Little Red Corvette," the song employs the classic verse/chorus pop song form, but here Prince also adds a bridge section to give the song a change of pace. Prince sings passionately, gradually letting the female backing vocalists take over the chorus, which develops into an anthem-like singalong. "International Lover" is a slow-paced soul number of little musical merit.

Sexual narratives form the core of 1999, and much like on Dirty Mind and Controversy, the songs have very little to do with love or deeper feelings, focusing instead on lust and sex. Although many critics noted that Prince's lyrics were becoming less sexually explicit, many songs, including "Automatic,"

"Lady Cab Driver," and "Let's Pretend We're Married," do contain offensive lyrics which Prince purposely avoided printing in the lyric sheet. Many of the songs describe impersonal encounters with little sharing of emotions. Prince uses sex to escape feelings of loneliness, to pass the time, or to vent frustrations. Several songs reveal an ambivalent stance on women, portraying Prince as a helpless victim, addicted to his lover.

Reprising the theme of "Why You Wanna Treat Me So Bad?" on Prince, "Something In The Water (Does Not Compute)" is about a man who cannot figure out why his female companions treat him so badly. Like a computer that hasn't been programmed to accept certain data, the man's failure with women "does not compute." "International Lover" and "Let's Pretend We're Married" continue in the tradition of "Let's Work" and "Do Me, Baby" on Controversy and "Dirty Mind" and "Do It All Night" on Dirty Mind, dealing with seduction and lovemaking. "Automatic" describes the different ways in which Prince automatically responds to his lover, while "Delirious" is about the delirious feeling a person gets from being near his lover. "Little Red Corvette" describes a meeting with a woman as fast as the sports car she drives. Automobile songs have a long-established place in American rock 'n' roll, from early bluesmen, Chuck Berry, and The Beach Boys, to later artists such as Bruce Springsteen and ZZ Top. The car often symbolises freedom, but Prince puts a twist to the theme by drawing a parallel between the car and the footloose woman he meets.

Updating the "taxi cab" theme of "Annie Christian" on Controversy, "Lady Cab Driver" concerns personal alienation. Prince confesses to the cab driver that he is lonely and feels as if he is going to die. The song ends with a sexual encounter between Prince and the cab driver. As if the mere act of their intercourse had the power to drive out the evils of society, Prince dedicates each of his thrusts to one of a variety of social or personal demons. The lyric is laced with autobiographical elements, such as Prince complaining that he wasn't born "handsome and tall" like his brother. Towards the end of the song, the lyrics seem to suggest a reconciliation between Prince and the world that had previously left him isolated and lost. "All The Critics Love U In New York" is also biographical in parts, being Prince's satirical response to his growing critical acclaim. Whether it is the inability to keep time with the music, cutting off all your hair, or masturbating, any absurd behaviour would be accepted if you are in the critics' favour. He seems to suggest that he is an alternative in music, saying, "It's time for a new direction, it's time for jazz to die," and as something of a rebuke of others in the music business, he says, "Look out all you hippies, you ain't as sharp as me. It ain't about trippin', but sexuality." "D.M.S.R." sums up Prince's simple manifesto, "All I wanna do is dance, play music, sex, romance, try my best to never get bored."

The title track is a celebration of life but also a warning of the end. Although "life is just a party," Prince makes it very clear that we have to live with the knowledge that "parties weren't meant to last." It seems that he is actually calling on people to balance their good times with a preparation for the Last Judgement. "Free" has a message that we must learn to appreciate the freedom we enjoy. Prince advises against wasting away life feeling sorry for oneself or worrying about whatever pains one may have in life.

The reviews of 1999 were very enthusiastic. Although many critics saw flaws in the album, most believed it came closer than any of Prince's previous records to fulfilling his potential. It remains a consensus choice as one of Prince's three most significant works ever, along with Purple Rain and Sign O'The Times. Sales of the double LP set were sluggish at first, but the album began to really take off when "1999" and "Little Red Corvette" made the charts. It peaked at number nine on Billboard's Pop Chart and number 4 on the Black Chart. The album was certified platinum status in May 1983, with sales of 1 million copies in the US. It eventually exceeded 3 million copies, remaining on the Billboard album chart for an amazing 153 weeks (almost three years).

Prince and The Revolution: Purple Rain

RECORD LABEL: WARNER BROS.

RELEASE DATE: 25 JUNE 1984

- · "Let's Go Crazy"
- "Take Me With U"
- "The Beautiful Ones"
- "Computer Blue" [Prince/Lisa Coleman/Matt Fink/ Wendy Melvoin/John L. Nelson]
- "Darling Nikki"
- "When Doves Cry"
- "I Would Die 4 U"
- · "Baby, I'm A Star"
- "Purple Rain"

Purple Rain catapulted Prince to international stardom, out-selling all of his previous records dramatically. It reached an unprecedented 11 million copies in the US and 5 million elsewhere. The album retained the number one spot in the US for 24 weeks, something only a handful of artists have ever achieved. Purple Rain was, and probably always will be, Prince's greatest selling album.

Purple Rain was the first album in Prince's career to feature important contributions by his band members. The album credits read "produced, arranged, composed and performed by Prince and The Revolution." The Revolution members (Wendy Melvoin, Matt Fink, Lisa Coleman, Brown Mark, Bobby Z.) appear on four tracks: "I Would Die 4 U," "Baby, I'm A Star," "Purple Rain," and "Let's Go Crazy." In addition, Coleman and Melvoin play and sing on "Computer Blue." The remaining four tracks are essentially solo performances by Prince. Apollonia sings with him on "Take Me With U." Three of the tracks include a string section arranged by Coleman and Prince, and conducted by Coleman and Melvoin: "Take Me With U," "Baby, I'm A Star," and "Purple Rain." The string players are Novi Novog (violin and viola), David Coleman (cello), and Suzi Katayama (cello). "Computer Blue" features songwriting input by Fink, Coleman, and Melvoin. Fink came up with a keyboard bass line for the song. Prince's father was also credited for the "Father's Song" part of the track. The song had been worked up during rehearsals on the 1983 leg of the 1999 tour.

Purple Rain includes songs recorded between August 1983 and March 1984. "Darling Nikki" is a home studio recording. "I Would Die 4 U," "Baby, I'm A Star," and "Purple Rain" are based on live recordings made at First Avenue, Minneapolis, August 3rd 1983. "Let's Go Crazy" was cut live at the St. Louis Park warehouse. "Take Me With U," "The Beautiful

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Ones," "When Doves Cry," and "Computer Blue" were taped at Sunset Sound, Los Angeles. "Baby, I'm A Star" was originally recorded by Prince in 1981, but the song was re-recorded from scratch for *Purple Rain*.

Much like previously, synths play an important role on *Purple Rain*, but more than any other album before or since, the record showcases Prince as a guitarist. "Let's Go Crazy," "When Doves Cry," and "Purple Rain" all feature blistering lead guitar work. Songs such as "Computer Blue" and "Darling Nikki" also rely on Prince's guitar-playing. Prince continues his use of the Linn drum machine and the clean, crisp drum sound is to the fore throughout. "Take Me With U" features the first use of finger cymbals in Prince's music. The arrangements are more developed dynamically than previously, with many songs building from gentle introductions to fiery climaxes.

Concentrating on well-crafted songs and memorable melodies and hooks, rather than funky grooves or rhythmic intricacies, *Purple Rain* was Prince's first fully-fledged pop/rock album. Tracks like "Let's Go Crazy," "Computer Blue," and "Purple Rain" showcase powerful, guitar-fuelled rock, while "The Beautiful Ones," "When Doves Cry," and "Take Me With U" boast some of Prince's most distinctive and memorable melodies thus far. Although the music in many ways was a deliberate move towards the mainstream, unorthodox songs such as "Computer Blue" and "When Doves Cry" actually indicated an increased willingness to experiment with arrangements and song construction. Consequently, Prince didn't feel that he was compromising, instead claiming that *Purple Rain* was the most "avant-purple thing" he had ever done.

A totally original and unforgettable creation, "When Doves Cry" is a haunting rock song with a startlingly different sound due in part to its lack of bass line. It is carried mostly by a drum machine, programmed with considerable ingenuity, and spare keyboard parts. Firmly set in a minor key, a cyclical four-chord structure forms the basis of the verses, while a simple staccato synth phrase replaces a conventional sung chorus. Prince carefully builds the song, first adding a repeated synth motif and then sustained synth chords before launching into a soaring guitar solo. The song ends with a climbing accordion-like synth melody. "The Beautiful Ones" is another masterpiece: a gorgeous, moving ballad featuring a passionate vocal delivery by Prince. He builds the song from an intimate beginning with a drum machine and organ to an intense, forceful climax. Discordant synth lines towards the end reinforce the feeling of confusion and desperation.

Opening with a churchy organ and a "sermon" by Prince, "Let's Go Crazy" is a fast, dense high-energy rocker centred around a guitar riff. Frantic synths add to the delirium, but it is Prince's fiery guitar work that stands out. Towards the end, he inserts a blistering guitar solo as he closes the song with a slower, bluesy passage. "Purple Rain" is a majestic, anthemic rock ballad. Prince gradually builds the song to an emotional fever pitch as his vocal grows more and more impassioned, before he launches into a charged guitar solo, climbing way up in the guitar's register. The song coalesces into an elegiac singalong theme, which is repeated over and over again, finally giving way to an instrumental string-section coda.

More unorthodox, "Computer Blue" is a rousing rock offering, made up of three different sections. A simple synth figure is the main ingredient of the first segment, which is

made up of a single verse, followed by a quick chorus repeated twice. The synth is the predominant instrument, but the focus shifts to the guitar in the second section when Prince launches into a succession of guitar scales. This part functions as a segue to the calmer, more harmonic third segment which is based on "Father's Song." At the end, the song returns to the theme of the first section, before finishing with a rousing guitar finale. "Baby, I'm A Star" has a bright and bouncy beat, and can perhaps best be labelled a "dance rock" number. The song is built around a synth and piano phrase that repeats throughout, interrupted only by an eight-bar bridge that gives the song a fresh contour. The fast pulse of the song and its overall construction is similar to "Dirty Mind."

Described by Prince as "the coldest song" he had ever written, "Darling Nikki" is a stark, tense rock number. Prince sings the concise melody of the verses more or less a cappella, accompanied only by heavily accentuated drums and sparing guitar. A loud, forceful synth and guitar riff at the end of the verses replaces a sung chorus. Steering closer to pop, "Take Me With U" is a delightful, immediate number with an easy-going and relaxed feel. The arrangement emphasises acoustic guitar and an attractive string arrangement. The song features live drumming by Prince. The construction of the song is simple enough, with the end of the verses modulated to a higher key to set up for a quick chorus. A sudden bridge section halfway through the song raises the tension. "I Would Die 4 U" is another appealing pop/rock outing. The melody line of the verses is confined to a single note, while the chorus is reminiscent of that of "Take Me With U," with Prince singing in beats. With its electronic-sounding synth texture and somewhat stiff, mechanical stop-start beat, the song is closer in character to 1999 than anything else on Purple Rain.

Purple Rain shows Prince's growing maturity as a lyricist and it finds him attempting to deal with deeper emotions. Songs like "The Beautiful Ones," "When Doves Cry," and "Purple Rain" seem genuinely heartfelt and strike a deeper note than anything he had done before. Some tracks indicate an awareness that sex doesn't yield love and that love and sex are different feelings. The songs are written from the viewpoint of the Kid and the story line of the film obviously gave Prince a structure and focus for his lyrics. Purple Rain convincingly depicts the transformation the Kid undergoes, from an uncommunicative, alienated loner who trusts no one into a fully-realised individual who is capable of showing emotion and relating to others on a meaningful level.

In "Let's Go Crazy," Prince views life in terms of an impersonal, negative force, a "de-elevator," which tries to take you down when you want to go up. Prince has described this as a metaphor for the devil. He wonders what everything means when we are all going to die anyway, and as in the song "1999," he urges us to live for now, before death comes to claim us. "Take Me With U" is a mutual declaration of love. In terms of the film, the song represents the initial phase of the Kid's and Apollonia's relationship, before it becomes complicated by the Kid's mistrust and jealousy. In "The Beautiful Ones," the Kid pours out his emotions about his desire for his lover and his own uncertainties about their relationship. The song continues the theme of his lover having another man. The Kid has painted in his mind a perfect picture of what a love relationship should be like. Unfortunately, the idealised, but all too hu-

man, lover ends up hurting the Kid by failing to live up to his unrealistic expectations, thereby smashing the picture he has created. The song was inspired by Susannah Melvoin.

Not unlike "Little Red Corvette" on 1999, "Darling Nikki" concerns an encounter with a sex-obsessed woman who wants to use the man for sex. While the Kid clearly uses the song in Purple Rain as an analogy of his relationship with Apollonia, it is just as clear that she isn't unfaithful to the Kid. The tragedy of the Kid is his inability to recognise that it is his own jealousy that is the real cause of the problems between the two of them. "Computer Blue" finds the Kid lamenting his love life. The song conveys the frustration of a person who is aware that something is amiss in his relationships with others, but who at the same time cannot face the problem head-on. Throughout the film, the Kid cannot bring himself to trust others or get close to them. Thus, being both unfeeling towards others and personally unhappy at the same time, he is quite literally a "Computer Blue." Just as "The Beautiful Ones" dealt with the Kid's unrealistic search for the perfect lover, "Computer Blue" also sets up a situation where the Kid is searching for his ideal woman, the "Righteous One," and how his inability to find her keeps him dissatisfied. Because of his emotional detachment and mistrust of others, the Kid doesn't know what love really is.

The Kid is abandoned by his lover in "When Doves Cry." This is yet another incidence of the all-too-common Prince theme of the uncaring, faithless woman, but there are also indications that the Kid is gaining an awareness of the role his own faults are playing in the deterioration of the relationship. He at least admits that perhaps he is too demanding, and like his father, too bold. He tries to understand the motivation behind Apollonia's actions and makes an analogy of her situation to that of his mother, and wonders whether Apollonia is just as dissatisfied with her own life. He questions why the two of them scream at each other, comparing their screams to the sound of doves crying. The dove is, of course, a symbol of peace as well as a symbol of the spirit of God. The image is one of something beautiful in pain; something which is such a symbol of everything good and peaceful that its agony is especially tragic. The song was inspired by Susan Moonsie. Although they were no longer a couple, Prince wanted her around. They had a big argument and sort of "officially" decided to break up.

In "I Would Die 4 U," the Kid appears to have gone beyond the earthly paradise described in "Take Me With U," entering a transcendent realm where he is neither woman nor man. The Kid variously describes himself as his lover's messiah, her fire, her happiness, a non-human, a dove, her conscience, and love. The suggestion seems to be that the Kid has, through the power of love, gone beyond such temporal distinctions as male-female, and is as one with his lover. "Baby, I'm A Star" is a proclamation by the Kid that he has arrived, both as a musician and as a person. In spite of the blatant narcissism of the lyrics, the line "we are all a star" suggests that others, such as Apollonia and the members of The Revolution, have made it as stars along with him. Thus, the Kid is no longer the mistrusting loner he once was.

In "Purple Rain," the Kid takes on the persona of a benevolent guide, leading his lover to the enlightenment to be bestowed upon her after baptism under the purple rain. Rain is symbolic of the outpouring of truth and purity from the higher planes, while the purple colour traditionally signifies wisdom. If purple is considered the union of the colours red (female) and blue (male), purple could also be understood as the colour of androgyny, representative of a transcendent state of mind that two lovers can attain by becoming one through the power of their love. The union of the two souls enables them to transcend the duality of everyday life and becoming one with God. To bathe in the purple rain is to allow oneself to become awash with this realisation.

Purple Rain met with almost universal approval. Critics noted that the lyrics were less explicit than before. The music was described as Prince's most focused and accessible to date. Many argued that the new approachability was due to the discipline and demands involved in the Purple Rain movie. Many critics predicted quite rightly that the album would become Prince's huge commercial breakthrough.

Prince and The Revolution: Around The World In A Day

RECORD LABEL: WARNER BROS.

RELEASE DATE: 22 APRIL 1985

- "Around The World In A Day" [Prince/David Coleman/ John L. Nelson]
- "Paisley Park"
- "Condition Of The Heart"
- "Raspberry Beret"
- "Tamborine"
- "America" [Prince/Lisa Coleman/Matt Fink/Brown Mark/ Wendy Melvoin/Bobby Z.]
- "Pop Life"
- "The Ladder" [Prince/John L. Nelson]
- "Temptation"

Around The World In A Day wasn't the expected follow-up to the massively successful Purple Rain. Subdued, introspective, and certainly less accessible than its predecessor, the album proved that Prince wasn't going to sit back and play it safe after Purple Rain. Indeed, the off-beat qualities of Around The World In A Day almost guaranteed that those who had embraced Prince as the new sensation the previous year would be disappointed with the more esoteric direction his artistic development was taking. Prince has said that he had a "fuck you" attitude when he worked on Around The World In A Day, meaning that he made it for himself and his most loyal fans, and not in order to live up to expectations from his new mass audience or the record company.

Prince claimed that the album was different from *Purple Rain* because he didn't wait to see what the response to *Purple Rain* would be. In fact, three of the tracks, "Paisley Park," "Pop Life," and "Temptation" were recorded in the early months of 1984 before the *Purple Rain* album was even completed. These songs gave him a sense of direction, so he clearly knew where he wanted to go with the album well before the *Purple Rain* hysteria broke loose.

Around The World In A Day was assembled from recordings made between January and December 1984. Sessions took place at the Flying Cloud Drive warehouse and at the Sunset Sound and Capitol Studios in Los Angeles. In addition, "The Ladder" and a part of "Temptation" were recorded using a mobile recording unit. "Raspberry Beret" was originally recorded by Prince in 1982, but Prince re-recorded it from scratch for inclusion on Around The World In A Day, while "Around The

JOINTS 4 DAYS: The Recordings

World In A Day" was Prince's rendition of a song (of the same title) written and demoed by David Coleman.

The album is credited to Prince and The Revolution, and band members were keen to stress that the album was a family affair, involving the group even more than before. In actuality, Prince used the whole band only on "America" and "The Ladder." All the other tracks are essentially solo performances by Prince, but often with additional vocals by Lisa Coleman and Wendy Melvoin. They also composed and conducted string parts on "Paisley Park," "Raspberry Beret," and an interlude between "Pop Life" and "The Ladder." The strings are played by Novi Novog, David Coleman, and Suzi Katayama, amongst others. Sheila E. plays drums on "Pop Life," while Taja Sevelle and Susannah Melvoin sing on "The Ladder." Eddie Minnifield plays saxophone on "The Ladder" and "Temptation." Additionally, drum technician Brad Marsh plays tambourine on "America."

Prince acknowledged the band members' input by giving the five members (Wendy Melvoin, Lisa Coleman, Bobby Z., Matt Fink, and Brown Mark) songwriting credit on "America." "Around The World In A Day" is attributed to David Coleman, Prince, and his father, John L. Nelson. It is questionable whether his father really did contribute anything to the song. He is also co-credited on "The Ladder," as Prince claimed that the chordal basis for the song came from his father.

Much like *Purple Rain*, the musical focus of *Around The World In A Day* is on pop and rock songs, with few songs answering to descriptions like soul or funk. Still, Prince's R&B roots show through in "Tamborine" and "America," yet the album is unquestionably one of his "whitest" along with *Purple Rain*. The overall sound of the album is similar to *Purple Rain*. Prince continues his extensive use of the Linn LM-1 drum machine and his trademark Oberheim synth sound is prominent on most songs, but the album also features the Yamaha DX7, the first digital synth, introduced on the market in late 1983. With the exception of "Temptation" and "Paisley Park," the guitar takes a backseat to synths and piano. The title track features Oriental percussion instruments such as oud, a flute-like instrument, darbouka, a hand-held drum, and finger cymbals played by David Coleman.

Although there are obvious musical similarities between Around The World In A Day and its predecessor, the new album didn't have the wide mainstream appeal of Purple Rain. With nearly all the songs being mid-tempo, the music of Around The World In A Day is fairly sedate and languid, largely lacking the powerful energy and high-profile hooks of the preceding album. Still, it contains some brilliant and genuinely moving music.

The title track is an adventurous and exotic-sounding rock song, propelled by a heavily accentuated bass drum machine pattern. Prince adds a funky synth lick towards the end, but the arrangement is very sparse, lacking guitar and bass. The chorus of the song calls attention to itself with its singalong chant of the title, followed by a Oriental-sounding motif. Also unorthodox, "Paisley Park" is a flowing rock song with a joyous nursery rhyme-like melody. The skeleton arrangement emphasises a drum machine beat and a raw rock guitar, and much like "When Doves Cry" and "Around The World In A Day," it has no bass line. "Pop Life" is another stunning pop/rock effort, combining an arresting melody with an imaginative rhythmic foundation. The song is built around a piano chord progres-

sion that repeats throughout and functions as the basis for both verses and chorus. The piano is underpinned by Prince's funky bass-playing and live drumming (assisted by a drum machine).

Showing Prince at his most easily accessible, "Raspberry Beret" is an inspired pop song with an infectiously irresistible chorus. The basic instrumentation is made up of acoustic guitars, bass, and a drum machine providing a light but driving beat. An appealing string arrangement lights up the track from start to finish. "Condition Of The Heart" is an attractive pianobased ballad. The song gradually takes shape during an almost three-minute instrumental opening. Prince adds different synth sound effects and overdone vocal backings, turning the song into an overblown melodrama that is at odds with the introspective lyrics. His quivering, histrionic vocal is also disappointing and doesn't do the delicately beautiful melody justice.

The album also includes some less outstanding material. "Temptation" is a hard, bluesy rock number that lacks originality. Saxophone player Eddie Minnifield supports the basic "power trio" of guitar, bass, and a drum machine, although it is Prince's ferocious guitar-playing that dominates the proceedings. The dense, thick sound contrasts somewhat with the sparse and spacey sound of most of the album. The song changes direction halfway through, going into a spoken segment with subtle synth backing and improvised piano and saxophone interludes. "Tamborine" sounds like a quick funk throwaway. Recalling both "Lady Cab Driver" and the 1983 B-side "Irresistible Bitch," the sketchy, minimalist arrangement contains little more than Prince's energetic live drumming, percussive bassplaying, and handclaps (from a drum machine).

Despite Prince's claims that the album was entirely different from *Purple Rain*, some songs build on ideas of his last album. The influence of "Purple Rain" is unmistakable in "The Ladder," which has a similar stately, elegiac chorus. Prince basically recites the verses of the song, while Susannah and Wendy Melvoin, Lisa Coleman, and Taja Sevelle, provide a gospel-style choir backdrop on the chorus. Minnifield adds colour with his bluesy alto saxophone interjections. "America" is very close in character to "Baby, I'm A Star." Propelled by a relentless drum machine beat, the song is centred around an anthem-like singalong chorus which borrows from the patriotic "America The Beautiful."

The album reveals more of Prince's spiritual side than any of his previous records. In a general sense, the album is about a search for paradise and some of the things that one has to deal with on the way. It is possible to ascertain clues to Prince's intentions in the colour scheme of the lyrics as printed on the inner sleeve (or booklet). The lyrics of "Around The World In A Day" are in white, a colour indicative of simplicity and purity, which makes it appropriate for the song in question, where the message is that one has to open one's mind in order to fully experience all the joys of life. The title of the song plays on the title of Jules Vernes' classic book, *Around The World In Eighty Days* (also an Academy Award-winning 1956 film).

"Paisley Park" and "The Ladder" are both printed in purple, symbolic of spiritual knowledge, which is very fitting as these two songs are the most spiritual ones on the album. Somewhat like in the song "Uptown," where "we won't let society tell us how to be" and where the clothes and hair reflect that attitude, in "Paisley Park" Prince sings about a place inhabited by "colourful people whose hair on one side is swept

back." Similarly, Prince says that "there aren't any rules in Paisley Park," which certainly reflects his rejection of society's rules and norms that are often in conflict with the needs of the individual. However, instead of the party atmosphere of "Uptown," in "Paisley Park" the accent is of a more spiritual nature. As opposed to the concept of "Uptown" as an actual physical location where people live, "Paisley Park" is conceived of as a place you must find in your heart." "The Ladder," meanwhile, takes on the form of a fable, with Prince telling of the unworthy king of the imaginary land of Sinaplenty, as in "sin-a-plenty," a name chosen to indicate the difficulties to be faced along the journey to find the ladder. The king cannot express the simplest of courtesies to those around him and he is unable to see the love expressed to him by his faithful subject, a woman named Elektra, because of his obsession with his search for "the ladder." Prince's use of the motif of the ladder obviously recalls Jacob's dream vision, as told in the Old Testament, in which he saw a ladder going up to heaven, with the angels of God ascending and descending it and the Lord standing above it. As a standard mythological device, the image of a ladder represents the central point of the universe where the pairs of opposites come together; the ladder is the path between pairs of opposites that leads from pain, suffering, and ignorance to God, illumination, and perfect harmony with all creation.

"Condition Of The Heart" and "Temptation" are printed in green, which, as the colour of growing vegetation, is often identified with hope and the notion of the awakening of spiritual life. In "Condition Of The Heart," the man is searching exotic locales in his quest to find his lover, which indicates that he is concentrating on the superficial; the woman with all the right qualities was actually there before him all the time. The song was directly inspired by Susannah Melvoin. "Temptation" is a song about the struggle of recognising the difference between love and lust. Thus, both songs concern the importance of maintaining a proper state of mind so that one will be open to the experience of love and the divine.

"America" reflects what Prince wants America to be. His chant of "Freedom! Love! Joy! Peace!" sums up his prescription for what the nation needs to "keep the children free." A character called Jimmy Nothing in the song never went to school and all he found was disaster. The song also includes in its cast of characters those who recognise the value of their freedom even if they don't have much else, and those, like Jimmy Nothing, who blindly turn away from the possibilities that are there for the taking. "Pop Life" furthers that idea, as it tells of people who seek the "pop" in life but who complain about what they have been given or seek that "pop" in the wrong places, such as through drugs. The drug reference is emphasised by having the lyrics to the song printed in a warm, sunny orange colour except for the questions "what you putting in your nose?" and "is that where all your money goes?" which are in white, signifying cocaine. Prince wrote the song after seeing some friends, including Vanity and Morris Day, fall victim to the drug.

"Raspberry Beret" is an example of love as it is supposed to be, bright, carefree, and with just the right chemistry between the lovers. In contrast, in "Tamborine" obsession turns an experience of love into the isolation of masturbation fantasies, which is another example of an improper state of mind leading to a loss of the intimate. The black ink of "Tamborine" reflects the tragic theme of the song, where there is no fulfilment of love. The use of bright pink for "Raspberry Beret" and red, white, and blue for "America" is self-explanatory.

The album was described as Prince's "hippie" album in reference to the vaguely psychedelic cover and the themes of songs such as "Paisley Park" and the title track. Many critics made comparisons to The Beatles' Sgt Pepper's Lonely Hearts Club Band and Magical Mystery Tour albums. Whereas the US reviews were predominantly positive, most British critics seemed unimpressed, accusing Prince of blatantly copying The Beatles as well as other groups of the psychedelic era. Much like "Ronnie, Talk To Russia" on Controversy, "America" was widely criticised as being simplistically anti-Communist.

The original plan was to have previewed Around The World In A Day with the release of "Paisley Park" as a single. However, Prince changed his mind and decided to release the album without accompanying singles or videos in order to have it accepted as a whole. Following strict instructions from Prince's management team, Warner Bros. didn't do any promotion at all. The record company's promotion team serviced radio stations with the album without pushing any particular song, instead letting the stations pick what they liked. It quickly became evident that Prince's radical soft-sell strategy wasn't going to work, as radio response to the album was weak.

Expectedly, Around The World In A Day couldn't match the blockbuster success of Purple Rain and the album alienated many of those who had embraced the predecessor. Still, the album was far more successful than it is usually given credit for being, spawning two Top 10 hits and reaching number one just 20 weeks after Purple Rain had completed its 24-week run at the top. It reached number four on the Black Chart. The album went on to sell 2.4 million copies in the US. In the end. Prince seemed quite pleased, saying, "The same 3 million that bought 1999 bought Around The World In A Day. It's important to me that those people believe in what we're trying to say as opposed to just digging it because it's a hit."

Prince and The Revolution: Parade

RECORD LABEL: WARNER BROS.

RELEASE DATE: 31 MARCH 1986

- "Christopher Tracy's Parade" [Prince/John L. Nelson]
- · "New Position"
- "I Wonder U"
- "Under The Cherry Moon" [Prince/John L. Nelson]
- · "Girls And Boys"
- "Life Can Be So Nice"
- "Venus De Milo"
- "Mountains" [Prince/Lisa Coleman/Wendy Melvoin]
- "Do U Lie?"
- "Kiss"
- "Anotherloverholenyohead"
- "Sometimes It Snows In April" [Prince/Lisa Coleman/ Wendy Melvoin]

Parade was further proof that Prince was more concerned with musical growth than with commercial considerations or repeating past successes. It is an ambitious record of startling variety, showcasing a wide range of musical styles, arrangements, and sounds. The album finds him moving away from the more immediate music of his 1983-84 period and there is a new-found complexity to some of the music, which can be attributed in part to Prince's increased fondness for jazz.

Parade contains songs recorded at the Washington Avenue warehouse and Sunset Sound, Los Angeles, between April and December 1985. "New Position" was originally cut by Prince in 1982, but he decided to re-record the track from scratch for Parade. A small portion of "Under The Cherry Moon" was previewed on a few rare occasions on the Purple Rain tour. The instrumental "Venus De Milo" had existed for a few years as an untitled piano piece. Neither "Under The Cherry Moon" nor "Venus De Milo" had been committed to tape prior to the Parade sessions.

Despite being the third album attributed to Prince and The Revolution, only "Mountains" on Parade showcases most of the expanded line-up of the group: Wendy Melvoin and Miko Weaver (guitars), Brown Mark (bass), Lisa Coleman and Matt Fink (keyboard), Bobby Z. (drums), and Eric Leeds and Atlanta Bliss (horns). However, the album involves Coleman and Melvoin to an even greater degree than on Around The World In A Day or Purple Rain. They sing backing vocals on many tracks and Melvoin actually sings the lead vocal on "I Wonder U." They accompany Prince on "Sometimes It Snows In April," Melvoin playing acoustic guitar and Coleman piano. Prince gave them a co-writing credit with him on the song. Additionally, they came up with the music for "Mountains" (the lyrics were by Prince). Another important contributor to the album is Clare Fischer, who composed and arranged the orchestra heard on many tracks. He actually recorded orchestrations for all the tracks except for "Kiss," but Prince chose not to use everything. Prince's father is co-credited for "Venus De Milo" and "Under The Cherry Moon" although his actual contributions, if any, are uncertain.

With the exception of "Mountains" and "Sometimes It Snows In April," as well as Fischer's parts, most performances on *Parade* are by Prince although a number of guests appear on many of the tracks. Susannah Melvoin provides background vocals on "Christopher Tracy's Parade," "Girls And Boys," and "Anotherloverholenyohead." Eric Leeds plays saxophone on "Girls And Boys." Sheila E. plays drums on "Venus De Milo," cowbells on "Life Can Be So Nice," and sings backing vocals on "Girls And Boys." Jonathan Melvoin plays drums on "Do U Lie?". Marie France recites a part in French on "Girls And Boys" and Sandra Francisco speaks a little on "Do U Lie?".

The arrangement of "Kiss" is credited to David Rivkin and the song features backing vocals by Mazarati. In reality, Rivkin's input to the song was much more significant. Asked to come up with a song for Mazarati, who were recording simultaneously in another studio at Sunset Sound, Prince recorded a simple demo of "Kiss," accompanying himself on acoustic guitar. He gave the demo to Rivkin, who stayed up all night to work on the song with some of the Mazarati members. When Prince checked into the studio the next morning, he was surprised to hear his simple demo of "Kiss" transformed into an amazing funk number and decided to reclaim the song and rework it for *Parade*. He changed very little from Rivkin's version; he omitted a bass line, added a guitar part, and replaced Terry Casey's lead vocal with his own, singing the song an octave higher.

In many ways, *Parade* represents a quantum leap from the uniform "Minneapolis sound" of Prince's previous records. Fischer's evocative, "cinematic" orchestral backings are an essential musical ingredient on *Parade*. The album is also

notable for the use of horns, which are very much to the fore on "Girls And Boys" and "Mountains." The album features more live drumming by Prince than any album since Controversy. Another significant new element in Prince's music on Parade is the Fairlight, a sampling keyboard, which opened up a whole new world of sounds. Prince was actually a late-starter in using a sampling keyboard; Peter Gabriel and Kate Bush had both featured the instrument in their early '80s work. The album also introduces the Roland guitar synth on "Girls And Boys" and "Anotherloverholenyohead," and a Caribbean steel drum on "New Position." Prince's falsetto voice, rarely heard on record since Dirty Mind, returns on two of the tracks, "Mountains" and "Kiss." Although Parade contains a few heavily orchestrated songs, the majority of the tracks are fairly sparse and adhere to Prince's "less is more" approach to arranging. Undoubtedly, "Kiss" and "New Position" are two of his most bare-boned songs ever. Other tracks such as "Mountains" and "Anotherloverholenyohead" have a fuller sound than Prince's previous music.

Parade is a musically demanding album that takes work to fully appreciate. Lacking the rock muscle and guitar attack of Purple Rain and Around The World In A Day, the album displays more of Prince's melodic flair than any previous record. "Under The Cherry Moon" is an attractive pop number with a beautiful, melancholy melody. With its melodic skips upward and downward, the song has a dramatic quality that is reminiscent of theatre music. Prince weaves a fluid synth line around the melody, which he plays on piano. He frames the verses with a descending melodic phrase (recycled for "The Question Of U"), suggesting a sense of tragedy. Lacking a chorus or bridge, the song consists of only one melodic theme that repeats with each successive verse. The understated and mellow "Sometimes It Snows In April" also relies on an expressive melody. Coleman's delicate piano and Melvoin's sparing acoustic guitar accompaniment create an intimate atmosphere. "Venus De Milo" is a serene instrumental with a string arrangement by Fischer that beautifully complements Prince's piano playing. The composition has a timeless, languid feel, summoning up both a sense of romance and drama.

The album contains some of Prince's funkiest material since 1999. "Kiss" is a breathtaking funk classic. An incredibly funky groove is created by an acoustic guitar, playing a rhythmic pattern (through the help of the gating technique) accompanied by a dead-sounding drum machine. A keyboard part is added in the second verse and a scratching rhythm guitar in the third. The song lacks a distinct chorus. Despite its radical arrangement and sound, however, "Kiss" is actually one of Prince's most derivative compositions. It is based on a traditional three-chord blues sequence and relies on a blues scale. Perhaps as a nod to the inventor of funk, Prince inserts a "turnaround" guitar chord directly borrowed from James Brown's "Papa's Got A Brand New Bag" (from Papa's Got A Brand New Bag, 1965) at the opening and at the end of every verse. "Girls And Boys" also shows Prince at his effortless funky and playful best. The song has an infectious seesaw melody that takes shape directly out of a rhythmic keyboard figure. Deep-diving baritone saxophone accents by Eric Leeds add excitement and Prince spices the arrangement with some squeaking guitar synth phrases. Prince speaks some lyrics and even includes a brief rap.

"Mountains" is a vibrant funk offering, driven by a propulsive drum machine beat. The song boasts a peppy Earth, Wind & Fire-flavoured horn riff. However, staying on one basic chord, with a sitar-like drone permeating the whole track, there is little harmonic or rhythmic variety throughout. Towards the end, the song turns into a confusing polyrhythmic experiment as Prince adds a second drum pattern on top of the main beat. Less striking, "New Position" is a minimalist funk outing featuring prominent backing vocals by Coleman and Melvoin. Lacking guitar and keyboard, the whole song is created around a fast, moving bass line. A Caribbean steel drum adds flavour to the skeletal arrangement of bass and drums. Combining the rhythmic power of funk with the urgency and energy of rock, "Anotherloverholenyohead" is one of the highlights on the album. Set in a minor key, the song is written around a piano chord sequence, although the arrangement emphasises an upfront guitar synth and a drum machine. Clare Fischer's strings are brought in during an instrumental break as Prince calls out for a "solo."

"Christopher Tracy's Parade" sounds like an overture to the album. The track features a cheerful sing-song melody, set to a stomping march beat. Fischer's orchestra, with flutes, trumpets, and strings to the fore, dominates the busy arrangement. However, the reverb-drenched production results in a fairly messy, confused sound. The entire melody of "I Wonder U" is confined to just three notes and Prince doesn't develop any ideas to complete fruition. Fischer's orchestra is central to the arrangement and the overall texture is close to that of "Christopher Tracy's Parade." The album's least accessible track, "Life Can Be So Nice" is a dense, frantic, and somewhat dissonant song. A monotonous flute motif, repeated from beginning to end, provides the focus for the track. Much like "Christopher Tracy's Parade" and "I Wonder U," the production is overloaded with too much echo. Quite different from the rest of the album, the light, bouncy "Do U Lie?" shows a certain influence from the French chanson tradition with its accordion sound and jazzy swing rhythm. Prince's voice swoops and dives, and his delivery is affected and melodramatic, so the song ends up sounding more like a lighthearted parody than a serious piece of songwriting (somewhat in the manner of Paul McCartney's Beatles pastiches, "When I'm 64" and "Honey Pie")

Unlike the Purple Rain soundtrack, few of the tracks on Parade support the story line of the film. Four of the songs directly refer to the film or its characters. "Christopher Tracy's Parade" can be understood outside the context of the film as having a message about the importance of having a positive outlook on life. "Under The Cherry Moon" speaks to a sense of ennui and dissatisfaction with life. Prince sings the part of Christopher Tracy, who is restless and longs to "fly away" and find his destiny. His frustration is such that, if things don't change soon, he feels as if he is going to die, romantically enough, in the arms of his lover. "Girls And Boys" tells a fairly straightforward story of an attractive couple who were made for each other. It mirrors some of the elements found in Under The Cherry Moon. The man and woman in the song are recent acquaintances and the setting is France. The woman is revealed to be "promised to another man" as in the movie, and just as the two characters in the film had to deal with their conflicting emotions, the song mentions how the man tries "hard not to

go insane" over the fact that the woman is supposed to marry another. "Sometimes It Snows In April" is Prince's elegy for Christopher Tracy. The title phrase is an indication that even in the best of times misfortune can befall us. In his sorrow, Prince wishes that life could go on forever, but still with the realisation that "all good things never last." He ponders whether death might have even brought Christopher the answer to the question of why sorrow has to exist, and he muses that perhaps one day he will see his friend once again, in the afterlife.

Several songs on Parade touch on the same theme as the film: true love goes beyond all physical limitations and conquers everything, even death, if one perseveres and has faith in the power of love. To some extent, the lyrics of Parade evidence a more mature outlook on life and relationships. Whereas sex was once an essential ingredient in Prince's writing, it is now only one part of a close love relationship. Prince communicates the belief that love, not sex, is the essence of life, or, as Christopher puts it in the film, "If you really love someone, it will go deeper than the flesh. It'd be heavier than sex." "Mountains" is a parable of sorts about the power of love overcoming fear and despair. Much like "The Ladder" on Around The World In A Day, it starts out with the phrase "once upon a time." Prince tells of a person living "in a land called Fantasy," encircled by 17 mountains, which in turn are surrounded by the sea. Prince suggests that the source of our fears and anxieties is often within us, and not the outside forces we imagine to be aligned against us. As he explains it, if one has faith, love will conquer those seemingly insurmountable obstacles. "I Wonder U" contains few lyrics, but it manages to create a sense of wonder at the miracle found in the mere presence of one's lover. Likewise, "Life Can Be So Nice" celebrates the good feeling one gets from being in love. "Kiss" is addressed to an unnamed lover and Prince explains that she doesn't need to be beautiful, experienced, wealthy, cool, or even any particular sign of the zodiac in order for her to be his girl. Instead of treating her as a mere object, he lets her know that they could be each other's fantasy. Prince also expresses a more mature outlook at his relationship with women when he makes it clear that he isn't interested in dirty talk or game-playing, because it is "women, not girls" who rule his world.

Three of the songs describe relationships that are less than blissful. The man in "New Position" complains to his lover that they have been together for too long a time, apparently stuck in the same old routine. Prince's cure is to "try a new position" in order to make things better before it is too late, and he suggests that they renew their relationship by "fishin' in the river of life." "Do U Lie?" reveals a great deal of insecurity about Prince's relationship with his woman. Totally immersed in doubt, he wonders whether the tears she cries are real or just another form of lie. "Anotherloverholenyohead" is a song about a man who is trying to reclaim a lover who is intent on leaving him for another.

The reviews of *Parade* were somewhat mixed, particularly in the US where many critics saw the album as a continuation of Prince's "psychedelic" phase. In contrast, most European critics were very impressed and it was the first time that they really embraced his music. *Parade* was declared the best album of 1986 by two of the leading music publications in Europe, the British *The Face* and the *New Musical Express*, while it finished second (to The Beastie Boys' *Licensed To Ill*) in the *Melody*

Maker round-up. Similarly, the Parade single "Kiss" was voted the best song of the year by many European music critics.

The album sold 1.6 million in the US, showing a steady decline from the 11 million copies of *Purple Rain* and 2.4 million for *Around The World In A Day*. It got to number three on the Pop Chart and 2 on the Black Chart. It was notable, however, that while Prince's US sales were shrinking, he was beginning to sell more in Europe. The record sold 1.9 million copies in Europe and the rest of the world.

Prince: Sign O' The Times

RECORD LABEL: WARNER BROS.

RELEASE DATE: 30 MARCH 1987

- "Sign O' The Times"
- "Play In The Sunshine"
- "Housequake"
- "The Ballad Of Dorothy Parker"
- "It"
- "Starfish And Coffee" [Prince/Susannah Melvoin]
- "Slow Love" [Prince/Carole Davis]
- "Hot Thing"
- "Forever In My Life"
- "U Got The Look"
- "If I Was Your Girlfriend"
- "Strange Relationship"
- "I Could Never Take The Place Of Your Man"
- "The Cross"
- "It's Gonna Be A Beautiful Night" [Prince/Matt Fink/Eric Leeds]
- "Adore"

Sign O' The Times, released as a 16-track two-LP set, was in many ways Prince's crowning achievement. For the first time, he consolidated the wide range of musical styles that had characterised his previous work. Reasserting his mastery of pop, rock, funk, and soul, Sign O' The Times contains more genuinely outstanding songs than any other Prince album before or since. Much of the music has an amazing vibrancy and a sketchy, unpolished quality, capturing the spontaneity of the creative moment rather than giving the impression of being carefully constructed through endless hours of meticulous studio work.

Sign O' The Times is essentially a collection of songs pulled from three abandoned 1986 projects: Dream Factory, Camille, and Crystal Ball. Featuring major contributions by Lisa Coleman and Wendy Melvoin, the double LP Dream Factory was planned as the fourth album attributed to Prince and The Revolution (after Purple Rain, Around The World In A Day, and Parade). However, the project was cancelled when Prince made the decision to disband the group. Instead, he set out to work on Camille, a single LP comprised of eight tracks featuring his voice speeded-up. He intended to release the album under the pseudonym Camille, but he changed his mind and decided to develop the album into a three-LP tour-de-force, Crystal Ball. To this end, he recorded a few new songs and incorporated seven Camille tracks, as well as many recordings made earlier in the year, including several Dream Factory tracks with Melvoin/Coleman input. Crystal Ball was followed all the way through to the mastering stage, but Warner Bros.' chief executives refused to allow Prince to release the record, arguing that a 22-track three-LP extravaganza wasn't the best move after

the disappointing showing of *Parade* and *Under The Cherry Moon*. Prince reluctantly accepted the record company's decision and trimmed the album down to two LPs, which became *Sign O'The Times*.

All tracks on Sign O' The Times were composed by Prince, with the exception of "Starfish And Coffee" (music by Prince, lyrics by Prince/Susannah Melvoin), "Slow Love" (music by Prince, lyrics by Prince/Carole Davis), and "It's Gonna Be A Beautiful Night" (music by Prince/Matt Fink/Eric Leeds, lyrics by Prince). The album is primarily made up of tracks recorded between March and December 1986 at Sunset Sound and in Prince's home studio. Two of the songs, "Strange Relationship" and "I Could Never Take The Place Of Your Man," were cut in 1982 in Prince's home studio, although the original recordings were later updated. "It's Gonna Be A Beautiful Night" is based on a live recording with The Revolution on the Parade tour, Paris, August 25th 1986: Wendy Melvoin and Miko Weaver (guitars), Brown Mark (bass), Lisa Coleman and Matt Fink (keyboard), Bobby Z. (drums), Eric Leeds and Atlanta Bliss (horns), and Jerome Benton, Greg Brooks, and Wally Safford (backing vocals). The track also features additional backing vocals by Jill Jones and Susannah Melvoin, and rapping and percussion by Sheila E.

The remaining Sign O' The Times tracks are solo performances by Prince with occasional guest appearances. Sheena Easton duets with him on "U Got The Look," which also features drums and percussion by Sheila E. Susannah Melvoin sings backing vocals on "Play In The Sunshine" and "Starfish And Coffee." Wendy plays guitar and provides backing vocals on "Slow Love" and she plays tambourine and congas on "Strange Relationship." Lisa Coleman sings backing vocals on "Slow Love" and plays sitar and wooden flute on "Strange Relationship." Eric Leeds plays saxophone on "Housequake," "Slow Love," "Hot Thing," and "Adore," while Atlanta Bliss appears on trumpet on "Slow Love" and "Adore." Clare Fischer composed and arranged the strings on "Slow Love." "Housequake" features backing vocals by Gilbert Davison, Todd Hermann, Coke Johnson, Brad Marsh, and Mike Soltys. "The Penguin" is also credited with backing vocals on "Housequake," but this was in fact a toy, a stuffed animal, which was used as a practical joke prop at Paisley Park. Because of Prince's unusual working hours, it wasn't uncommon for recording engineers to doze off every now and then. The joke was to take a snapshot of the "victim" asleep with the stuffed penguin in his or her arms.

Most songs are evidence of Prince's patented fine-boned minimalism, with some of the songs being more sparsely arranged than anything since *Dirty Mind*. Prince continues his use of the Fairlight and the incorporation of samples is more pronounced than previously. The Fairlight is used for drums to great effect on the title track and "It," yet most tracks feature the trusted Linn LM-1 drum machine. It plays a crucial role on tracks such as "Hot Thing," "Housequake," "If I Was Your Girlfriend," and "Forever In My Life," and the album showcases some of Prince's most inventive drum programming ever.

"If I Was Your Girlfriend" and "Housequake" feature Prince's voice speeded-up, making it sound very high and thin. Both were lifted from the cancelled *Camille* album. This is also the case with "Strange Relationship," despite the fact that Prince's voice isn't noticeably speeded-up. Prince's vocal on "U Got The Look" is also slightly speeded-up, but this was

because the entire song was originally recorded at a slower tempo. Prince credited Camille with the lead vocal on the four songs featuring his manipulated voice. While the use of his Chipmunk-like vocal adds a certain playfulness to the tracks, it is actually more of a distracting gimmick than a genuinely interesting innovation.

Prince's musical eclecticism had rarely been as abundantly displayed as on Sign O' The Times and many critics noted his ability to combine originality with more traditional elements of pop, rock, funk, and soul music. The album's mix of spiritual beliefs and social commentary was likened to Marvin Gaye's acclaimed 1971 album What's Going On. Artists like Curtis Mayfield and Al Green were often mentioned to describe the falsetto-sung soul ballad "Adore," a song which Prince was inspired to write after listening to two 1986 albums, Patti LaBelle's The Winner In You and Luther Vandross' Give Me The Reason. Another, perhaps less obvious influence on much of Prince's music in 1986 was Kate Bush's Hounds Of Love, released in late 1985. Meanwhile, the boastful persona of "Housequake" was clearly influenced by rappers, while the funky horn riffs recalled some of Maceo Parker's and Fred Wesley's work with James Brown and the chaotic party atmosphere of the song owed something to George Clinton's Parliament and Funkadelic. Both "Starfish And Coffee" and "I Could Never Take The Place Of Your Man" showed hints of the '60s pop music of the British Invasion. The melody of "Forever In My Life" borrowed liberally from Sly and The Family Stone's "Everyday People" (from Stand!, 1969), while "U Got The Look" evidenced more than a passing influence from Robert Palmer's "Addicted To Love" (Riptide, 1985).

The title track is a bleak, anguished rock/funk hybrid that ranks with Prince's finest music ever. He creates a highly dramatic sound collage by integrating an echoing keyboard figure with a rubbery bass riff and a bass and snare drum. He sings the falling, talk-like melody almost dispassionately, but a contrasting musical segment raises the tension with the introduction of subtly unsettling synth chords and Prince going up in his vocal register, sounding much more impassioned. "If I Was Your Girlfriend" is another of Prince's rhythmic masterpieces, as he achieves a slow, hypnotic, pulsing groove, akin to a beating heart, by locking in a drum machine pattern with the bass line's rhythm and accents. The song has an intense, claustrophobic mood, reinforced by the minor tonality. The arrangement is rudimentary, containing only drums, bass, some synth touches, and with a haunting synth hook line (derivative of "We Can Funk") providing a focus instead of a chorus. A drawback is Prince's speeded-up vocal, which is better suited for more lighthearted songs. "It" is a harsh and edgy rock/funk offering, revolving around a repeated keyboard motif and a loud, relentless drum beat. Prince adds some flavour to the bare-boned arrangement by inserting sampled orchestral string stabs, electronic drum fills, and some tasteful guitar solos.

The album includes some of Prince's most convincing pop and rock material ever. "I Could Never Take The Place Of Your Man" is a fast and exhilarating guitar rocker created around three chords and an irresistible keyboard hook line that kicks off the song and frames the close of each verse. Light, breezy backing vocals add a '60s pop feel to the track, which shows a certain influence from "When You Were Mine." "Strange Relationship" is an uptempo pop/rock tune showcas-

ing a simple yet contagious melody and some catchy keyboard fills, set to a stomping and fairly robotic drum machine and bass rhythm. Some of the instruments credited to Coleman and Melvoin, wooden flute, sitar, tambourine, and congas, can barely be heard in the mix. "Starfish And Coffee" is a charming, tuneful pop offering with a cute, almost nursery rhyme-like chorus. The arrangement is very demo-like, containing little more than a piano, repeating a simple chord sequence from beginning to end, and a soft drum machine beat, which is reversed all the way through. "Forever In My Life" is also very sparse, being delivered by Prince accompanied by a loping drum machine beat (an acoustic guitar is added in the last 25 seconds). His voice is earnest and he sings with a believable gospel feel. The song features an interesting vocal arrangement that was created purely by mistake: Prince's lead vocal lags behind the background vocal throughout. "The Cross" is a harder and more brutal rock offering with a primitive, "punky" feel, although it starts out intimately, with a strummed guitar accompanying Prince's echoed voice. A guitar motif adds an exotic, Oriental flavour. Midway through, the gentle piece erupts into a loud, raucous, anthemic rock number as Prince introduces thunderous guitar chords and turbulent live drumming. The same two chords are repeated over and over again, and the intensity is quite frightening as Prince builds the song to a ferocious climax.

"Play In The Sunshine" is a fast, exuberant rock 'n' roll raveup based on a standard 12-bar blues pattern. Featuring a fractured, lilting (acoustic) drum beat to the fore, the track has an almost nervous energy, with all sorts of playful things occurring along the way, including some demented guitar outbursts, an extended drum break, and a rapid, intricate jazz-inflected passage towards the end. "U Got The Look" is another blues-tinged pop/rock number, also utilising a 12-bar blues structure. The song has a cold, metallic-sounding synth texture and is propelled by a fairly mechanical drum machine beat and a bouncy synth bass line. Prince's high-pitched, piercing guitar notes and percussion fills by Sheila E. add some excitement. Perhaps the least accessible and hummable song on the album, "The Ballad Of Dorothy Parker" is a rambling, jazz-tinged number. The track is sparsely arranged, focusing on a quirky, spasmodic drum machine beat. Prince improvises freely with the melody, making unexpected vocal twists and turns throughout. More orthodox, "Slow Love" is a relaxed ballad with a fuller sound than most other tracks on the album, showcasing a prominent electric piano, a string arrangement by Clare Fischer, and horn punctuations and jazzy big band-style riffs. The album's other ballad, the smooth and tender "Adore" also employs some traditional elements of soul music, including the use of organ and electric piano instead of synths, which results in a warmer sound, as well as a horn part built around the melody.

"Housequake" and "Hot Thing" are amongst the funkiest tracks Prince has ever recorded. Despite the connotation to the then-emerging house music scene in Chicago, the wicked groove of "Housequake" is uniquely of Prince's own invention. The dense, rhythmic interplay between the brilliantly programmed drum machine pattern and other components, such as the scratching rhythm guitar lick, syncopated bass line, and James Brown-inspired horn accents, is stunning. The atmosphere is one of a boisterous party, with chaotic backing

JOINTS 4 DAYS: The Recordings

vocals and shouted, spoken, rapped, and sung lyrics by Prince. "Hot Thing" is built around a delightful drum machine groove and an Oriental-flavoured keyboard motif. The stripped-down arrangement expands halfway through the track, with the introduction of a clipped keyboard figure and an expansive saxophone solo by Eric Leeds. Much like "America" on Around The World In A Day, "It's Gonna Be A Beautiful Night" is an upbeat, funky one-chord exercise developed from an improvisational jam with The Revolution. The main ingredients, a jazzy horn figure, a rhythm guitar and a bass guitar part, seem to bounce off one another, creating a musical dialogue. However, the track is fairly repetitious and, at nearly nine minutes, outstays its welcome despite Prince's obvious attempts to keep the listeners' interest up with all the different elements, including the "oh-wee-oh-we-oh" chant derived from the Wicked Witch's palace guards in the 1939 film classic The Wizard Of Oz (starring Judy Garland amongst others), Sheila's "Transmississippirap," and a sexualised fragment of the nursery rhyme "Ring Around Rosie."

Many songs on Sign O' The Times continue the hedonistic themes found in Prince's earlier work. "Play In The Sunshine" and "Housequake" celebrate partying, dancing, and the joy of being alive, while tracks such as "It," "Hot Thing," "U Got The Look," and "It's Gonna Be A Beautiful Night" concern desire and sexual attraction. "Strange Relationship" harks back to the Controversyl 1999 era with its depiction of a possessive love/hate relationship in which the egotistical, unfeeling man is mistreating and playing mind games with his lover. "I Could Never Take The Place Of Your Man" is also typical of much of Prince's earlier material, with the man in the song willingly admitting that he isn't suitable for a long-term relationship with the woman he meets. However, several songs indicate a more mature approach to relationships, emphasising devotion and closeness rather than sex and lust. "Slow Love" conjures up a languid, romantic scenario in which two lovers take their time to enjoy being with each other. Prince uses such standard images as gentle breezes, the man in the moon, and seeing the love that is in the other's eyes. "Adore" is also romantic, with Prince declaring his love for his woman in poetic terms. He says that even if he were to be stricken blind, he would still see her beauty, and that the word "love" is insufficient to describe what he feels for her. Directly inspired by Susannah Melvoin, "Forever In My Life" is Prince's declaration to leave his old, freewheeling lifestyle to settle down with one woman for the rest of his life. Prince explains how every man comes to a time when he realises that life means more than running around with multiple women, juggling their hearts as if he were part of a "three-ring circus." He describes his lover as his saviour, light, hero, and future, and he even ascribes to her the ability to fix anything that is wrong in his life. "If I Was Your Girlfriend" addresses the very nature of a male-female relationship. Sensing that two women might share a closeness and intimacy not found between a woman and a man, Prince speculates as to what it would be like to be his woman's best female friend, wanting to share with her a relationship which, by its very nature, is denied to him. He wonders whether his lover would confide in him, as a woman, all of the things she never did when he was her boyfriend. The song was also inspired by Susannah, as Prince envied the close relationship she had with her twin sister, Wendy.

"Starfish And Coffee" speaks to the need to maintain an open mind to be free to experience life at its fullest and most magical. Prince tells the story of a girl named Cynthia Rose, who even as far back as elementary school set herself apart from the others by means of her individuality and free-spirited attitude. The song was inspired by Susannah's recollections of her schooldays and a retarded girl named Cynthia Rose, whom she went to school with. "The Ballad Of Dorothy Parker" also features storytelling as Prince relates the fictitious tale of his encounter with a dishwater blonde waitress, Dorothy Parker, who ended up changing his viewpoint on life. In the song, Prince takes a situation that at first appears to be a simple seduction scenario and transforms it into a lesson on the need to be kind, playful, and not overly self-absorbed when it comes to successfully relating to one's partner. The lyrics include a reference to "Help Me," a song by Joni Mitchell (from Court And Spark,

Two of the most profound songs on the album are "Sign O' The Times" and "The Cross." They differ from the rest of the tracks in as much as they attempt to deal with the world outside of Prince's own psyche. The title track is his most convincing social commentary thus far, being a harsh catalogue of modern-day ills, from AIDS, drug addiction to gang violence, none of which was yet the international topics that they would grow to become in the '90s. Prince sees each of these things as being a "sign o' the times," an indication of the troubled era in which we live. Thematically, "Sign O' The Times" is related to "1999" in that Prince uses the list of modern woes and foibles as just one more indicator that the apocalypse is near. And just as in "1999" he has a small child ask his mother why everyone has a bomb, in "Sign O' The Times" Prince asks "will anybody see the dawn" if first night falls, with a bomb falling thereafter. His answer to these signs of the times, which just "mess with your mind," is to fall in love and raise a family. He doesn't say that doing so will actually make the world a better place. From the tone of the song, it seems that he is saying that we just have to make due with the world we are given, living our life as meaningfully as possible in spite of the turmoil surrounding us.

"The Cross" also paints a bleak picture of our troubled times. The song combines religious imagery with social commentary, and is an exhortation to accept Jesus as one's saviour and the way to escape the pains and problems that are part of our lives. Prince uses traditional religious imagery when he puts the dismal to one side and the good to the other side as he states, "Ghettos to the left of us, flowers to the right." In medieval and renaissance crucifixion scenes the holy would be to Christ's right, while the sinners would be to the left. As a standard mythological device, the cross has the same essential symbolic value as the Tree of Life in the Garden of Eden or the ladder, representing the central point of the universe where the pairs of opposites come together.

Despite the fact that the terse realism of "The Cross" and "Sign O' The Times" was hardly representative of Sign O' The Times as a whole, they contributed greatly to the general impression of the album as Prince's most serious and mature work, which was much more in tune with the musical climate in the aftermath of Live Aid than the escapism of Under The Cherry Moon or the inward-looking Around The World In A Day. The second half of the '80s saw a renewed interest in a socially conscious rock music and an increased dialogue around

issues of political and social justice, which contrasted with the individualism and hedonism of the "me" decade.

Many British and European critics were ecstatic about Sign O' The Times, lauding it as the work of a true artist and insisting that it was one of Prince's finest moments yet. The only recurring criticism was that it was perhaps too eclectic for its own good and many argued that the album would have made a stunning single LP. The US response was more mixed. Regardless, it was voted the best album of the year and the title track the best single of the year in the Village Voice's year-end poll of 220 critics nationwide in the US. In fact, the album became the biggest winner in the poll's history.

Sign O' The Times reached number 6 on the Pop Chart and number 4 on the Black Chart. It sold 1.6 million in the US, comparable to Parade, which was nevertheless seen as somewhat disappointing. Music industry insiders were increasingly beginning to voice the opinion that Prince's prolific output was the primary reason for his drop in popularity in the US. After all, he had released three albums and another film in the less than three years that had passed since Purple Rain. It sold 1.6 million copies in Europe and the rest of the world, which was slightly less than Parade. Still, the album cemented Prince's standing as a critical favourite and his growing popularity in Europe.

Prince: Lovesexy

RECORD LABEL: WARNER BROS. RELEASE DATE: 10 MAY 1988

- "Eye No"
- "Alphabet St."
- · "Glam Slam"
- "Anna Stesia"
- "Dance On"
- "Lovesexy"
- "When 2 R In Love"
- "I Wish U Heaven"
- · "Positivity"

Arguably Prince's most personal and serious album thus far, Lovesexy saw him expressing his spiritual concerns more prominently than ever before, as he presented many bold proclamations of faith and salvation. Prince wanted to make a positive statement in reaction to the withdrawn Black Album; he has referred to Lovesexy as his "white album" in contrast to the Black Album. Indeed, Lovesexy contains generally upbeat songs and an earnest but optimistic mood permeates many of the tracks. Prince has described the album as "a mind trip, like a psychedelic movie."

Lovesexy was a quickly assembled substitute for the Black Album. It was recorded at Paisley Park in a mere seven weeks, from mid-December 1987 to late January 1988. One of the tracks, "When 2 R In Love," was lifted from the Black Album, while "Eye No" was a reworking of "The Ball" from 1986. Prince kept the segue of "party sounds," which was originally used between "The Ball" and "Joy In Repetition" on the projected Crystal Ball three-LP. "Eye No" was recorded with the band: Miko Weaver (guitar), Levi Seacer Jr. (bass), Matt Fink and Boni Boyer (keyboard), Eric Leeds and Atlanta Bliss (horns), and Sheila E. (drums). All the other tracks were primarily solo recordings by Prince although he often used Sheila as drummer. Sheila also provides backing vocals on many tracks

along with Boyer. Leeds and Blistan play horns on all tracks barring "Glam Slam," "Dance On," "I Wish U Heaven," and "When 2 R In Love." Credited as the "Spirit Child," Ingrid Chavez speaks some words as an intro to "Eye No."

Much like all his albums since *Purple Rain*, most of the songs on *Lovesexy* steer closer to pop and rock than funk, soul, and dance music. Two exceptions are "Eye No" and "Lovesexy," both one-chord funk offerings. The album is musically ambitious, containing some of the most challenging and demanding music of Prince's career. Many of the songs bristle with unexpected touches, with new parts suddenly showing up before disappearing just as quickly. There is often a presence of simultaneous, active melody lines and intense harmonic activity. Jazz-infused and occasionally discordant horns add to the intricate harmonic structure. The arrangements are dense and busy, far removed from the minimalist "Minneapolis sound" Prince once pioneered. However, some songs have almost too many ideas for their own good and threaten to sink under the weight of their arrangements.

Many tracks display a boisterous party atmosphere and have a spontaneous ensemble feel. Horns play an important part on most tracks. Another vital ingredient is the guitar synth, which makes the guitar sound bigger and more "symphonic" than before. Prince employs the Linn drum machine only on "When 2 R In Love," mostly preferring other types of computer drums or live drumming with triggered sounds.

The energy and exuberance of the music cannot disguise the fact that the songwriting is inconsistent. It is almost as if Prince was in such a hurry to record the material that he didn't take enough time to develop the songs. Certainly, many of the melodies are rather undistinguished. At the same time, the rhythmic elements of most songs are somewhat unimaginative. Indeed, the drum programming isn't as inventive as previously and, in most cases, the drums provide fairly mechanical-sounding beats. The most intriguing moments on the album coincide with the strongest melodies: "Alphabet St.," "Anna Stesia," and "I Wish U Heaven." "When 2 R In Love," lifted from the Black Album, works very well in the context of Lovesexy. Less outstanding are "Lovesexy," "Dance On," and "Eye No," which merely sound cluttered and unfocused.

"Alphabet St." is a blues-based pop/rock number distinguished by a scratchy rhythm guitar part played with a Bo Diddley-style beat. The rhythm section features a simple drum machine beat, handclaps, and a popping bass line. The song boasts the most memorable melody of the album and a catchy "yeah, yeah, yeah" chorus that brings The Beatles to mind. The song expands from a fairly sparse opening into a busy and noisy number as layers of instrumentation build. Cat does a rap before the song goes into an extended vamp with a discordant horn motif to the fore. Quite different, "Anna Stesia" is a contemplative rock ballad, built around a piano phrase that repeats throughout. The drums provide a steady beat and a synth bass moves back and forth between two notes. Some guitar fills and brief solos add flavour. The song lacks a clear-cut chorus and the repetition builds intensity. The backing vocals gradually take over as the song coalesces into a gospel-tinged singalong repeat of "love is God, God is love, girls and boys love God above."

"I Wish U Heaven" is a simple and sweet rock offering with an almost lullaby-like melody. The arrangement empha

sises a loud, mechanical drum machine beat. "Glam Slam" is a guitar-dominated rock number, also with an upfront drum machine providing a beat that recalls "Around The World In A Day." The song sports an appealing chorus, but little else of interest. Some symphonic-sounding synth strings are added towards the end as the song enters an instrumental vamp. "Dance On" is a stripped-down rock offering propelled by a throbbing, machine gun-like bass part and energetic, stuttering live drumming. An organ is added on the simplistic four-note chorus. Frantic backing vocals, guitar fills, and weird synth sounds add to the turbulent atmosphere. "Positivity" is a monotonous, droning rock number driven by an insistent drum machine beat with a sharp, whiplash-like snare sound. Prince sing-speaks the verses in a deep voice, while backing vocals by Sheila E. and Boni Boyer lend the chorus a gospel fervour. A contrasting musical section is inserted midway through the song, but the music stays on one basic chord for most of the song, ultimately making it fairly tedious. The somewhat bleak, murky atmosphere seems at odds with the "positivity" message of the lyrics.

"Eye No" is a jubilant, vibrant funk offering sung by Prince in his falsetto voice. A funky groove is created by interplay between the bass line and a horn motif. Several ingredients contribute to creating a party atmosphere, including a quick jazz-infused horn part, a saxophone solo, as well as swarming backing vocals that continually collide with each other. The album's second foray into fully-fledged funk, "Lovesexy" is spearheaded by fanfare-like synth motif that faintly recalls "1999." The texture is thick, with guitar solos and fills, horn riffs, and frantic backing vocals all vying for attention. Prince throws in an intricate jazzy passage towards the end, before closing the song with a compelling spoken section redolent of the ending of "If I Was Your Girlfriend" on Sign O' The Times. The voices of Prince and a female, possibly Cat, are manipulated so that they first spiral upwards before going down in the vocal register.

The central theme of *Lovesexy* is the dual pursuit of divine and human love. In the album's liner notes, Prince defines "lovesexy" as "the feeling you get when you fall in love, not with a girl or boy, but with the heavens above." He compares it to a drug without side effects; it is a feeling that lasts forever. Thus, lovesexy appears to be a euphoric state of consciousness. The term may be Prince's way of saying that love is the "sexiest" feeling of all.

"Eye No" is an invitation from Prince to share in his newfound spiritual joy. He welcomes the listeners to "the new power generation," explaining that his voice is so clear because "there's no smack in [his] brain." Employing a traditional gospel theme, the song invokes the struggle between heaven and hell, between Lovesexy and Spooky Electric respectively. Prince urges people to say no to the devil in the shape of drugs, drink, and guns. Practically hidden in the mix, Prince can be heard saying, "this soul belongs to God." "Lovesexy" describes the effects of the lovesexy feeling, "All in life becomes easier, no question is unresolved, and I'm not afraid now." A spoken segment of the song tells of making love with only words; Prince is content just to watch his woman. "Alphabet St." describes how Prince intends to pick up a girl in a white Thunderbird and "talk so sexy" that she won't be able to resist him. However, he is "not in the mood" to make love, preferring instead to watch,

much like in "Lovesexy." "Alphabet St." refers to lovesexy as "the glam of them all." In "Glam Slam," the phrase represents a love that satisfies with one touch. The song attempts to explain the intensity of physical love in less visceral language than Prince previously had used.

"Anna Stesia" is one of the most profound songs on the album. It moves from a profession of genuine loneliness to a confirmation of God's presence. The song can be interpreted as an allegory of how Prince's meeting with Ingrid Chavez made him realise that releasing the Black Album was wrong. He tells of an extreme state of loneliness and offers an explanation for the Black Album, "Between white and black, night and day, black night seemed like the only way." He goes on to describe a meeting with Anna Stesia, who tells him, "We could live for a little while, if you could just learn to smile, you and I could fly away." He realises that she can show him how to love, "the right way, the only way." The song ends with Prince's promise that he is going to dedicate himself to spreading God's word. The title makes a play on the word anaesthesia, alluding to the painless state of grace that he has found. "I Wish U Heaven," meanwhile, is a short tale of deep and abiding love based on companionship rather than sex. Prince offers a benediction to his companion: even with the relationship straining, he hopes she achieves a state of grace. Originally included on the Black Album, "When 2 R In Love" is erotic yet the lyrics are suffused with tenderness as Prince explains what it is like when two people are in love.

Two songs digress from the thematic preoccupation with love and God. "Dance On" bemoans the violence of the modern world. Prince paints a bleak picture of America, "Little Talk Johnny blew the big score, the gang nailed his feet to a wooden floor." His solution to end the rampant mayhem is to educate the children and create a "new power structure that breeds production instead of jacks who vandalise." "Positivity" also contains social commentary. Prince asks who is to blame when kids drop out of school at an early age and turn to a life of crime. Pleading for positive change, he sees our children as the hope for the future. He urges people to seek out the lovesexy spirit and deny the temptations of Spooky Electric, who also appeared in "Eye No." He longs for a world where "love and honesty, peace and harmony" rule.

Symbolising a spiritual rebirth, the cover shows a seminude Prince relaxing serenely in the petals of a giant flower. The cover was widely misconstrued as pornographic. Several retail and distribution outlets in the US complained over the explicit artwork and kept the record behind the counter. Prince was very upset about the wide misinterpretation of the photograph and the fact that the cover in some instances received more coverage than the contents of the album.

The general critical opinion suggested that *Lovesexy* was one of Prince's strongest albums to date. The European critics, in particular, were very excited. It sold 1.9 million copies outside of the US, comparable to *Around The World In A Day* and *Parade*, confirming Prince's growing commercial status in Europe, where the album topped the album charts in many countries, including the UK. Indeed, with the exception of *Purple Rain*, *Lovesexy* became Prince's best selling album yet in most European countries.

The US response was less enthusiastic and the album didn't sell nearly as well as expected there. It sold around

750,000 copies, which actually made it Prince's weakest selling album in the US since For You. It peaked at number 11 on the Billboard Pop Album Chart and number five on the Black Album Chart; it was his first album not to reach the Top 10 since Controversy in 1981. Prince was so disappointed in the less-than-stellar impact of Lovesexy in the US that he decided to postpone a US tour that was well advanced in the planning. Instead, he opted to go to Europe before taking the show to the US, hoping that the momentum and anticipation would build.

Prince was becoming increasingly frustrated by the continuing inability of his post-*Purple Rain* albums to have any lasting impact on the charts. He was also disappointed in the lack of success of most releases on Paisley Park Records and he felt Warner Bros.' commitment to the label was minimal. He blamed many of his frustrations on Warner Bros. and his management team. His relationship with Steve Fargnoli had reached a point where they were hardly communicating any longer. It was evident that Prince's liaison with Fargnoli and the rest of his management team wasn't going to last much longer.

Prince: Batman

RECORD LABEL: WARNER BROS.

RELEASE DATE: 20 JUNE 1989

- "The Future"
- "Electric Chair"
- "The Arms Of Orion" [Prince/Sheena Easton]
- · "Partyman"
- "Vicki Waiting"
- "Trust"
- "Lemon Crush"
- "Scandalous" [Prince/John L. Nelson]
- "Batdance"

Although it is as much a self-contained Prince album as a film soundtrack, *Batman: Motion Picture Soundtrack* was comprised of music written for or inspired by the *Batman* film. With the help of the movie, which was breaking box office records around the world, the album was an instant commercial success, and it dramatically boosted Prince's flagging record sales. This was an important reversal, as each album since *Purple Rain* had faltered more quickly than the one before.

Much like Lovesexy, the Batman album was the outcome of a few weeks of intense recording sessions at Paisley Park. Most of the album was completed in six weeks, from mid-February to late March 1989. "Electric Chair" was recorded in June 1988, "Scandalous in October 1988, and "Vicki Waiting" in December 1988. At one point, "Still Would Stand All Time," later released on Graffiti Bridge, was considered for inclusion instead of "Scandalous." Batman was largely a return to Prince's earlier one-man projects, although a few guests take part. Sheena Easton sings duet with Prince on "The Arms Of Orion." A brief, sampled horn part by Eric Leeds and Atlanta Bliss is incorporated into "Trust." Similarly, "The Future" features strings by Clare Fischer sampled by Prince from the 1986 track "Crystal Ball." The Sounds of Blackness Choir is sampled on "The Future." Additionally, "Batdance" includes a sample of Prince's technician Matthew Larson, while "Partyman" features samples of Anna Garcia, credited as Anna Fantastic, and engineer Femi Jiya.

Most songs on Batman are sparser and more direct and

easily accessible than the complex and elaborately arranged music of *Lovesexy*. Still, there is often a great density of events and the arrangements are much busier than Prince's earlier productions. In contrast to the celebratory, party-like atmosphere and spontaneous ensemble feel of the predecessor, much of *Batman* has a darkness and an intense claustrophobic mood that conveys the feel of Tim Burton's *Batman* film. The overall sound is cold and highly electronic, with synths and computer drums serving as essential ingredients on most tracks. With the exception of on "Batdance," the guitar is primarily employed to provide embellishments. The album features more sampling than ever before. The voices of the *Batman* characters Batman/ Bruce Wayne (Michael Keaton), the Joker (Jack Nicholson), and Vicki Vale (Kim Basinger) surface in fragments, cleverly inserted between and within tracks, giving the album a sense of continuity.

The album contains more funk and dance-oriented material than any Prince album since 1999. However, much of the songwriting is fairly unremarkable and many songs have a certain throwaway quality. More imagination seems to have been applied to the "dressing" of the songs than the actual songs themselves. Still, urgent funk/rock songs like "Batdance," "The Future," "Electric Chair," and "Lemon Crush" manage to evoke the menacing atmosphere of the Batman film. The funky "Partyman" is also effective in portraying the Joker's dementia. Even with these highlights, there are no true classics on the album.

Propelled by a pumping bass, "The Future" is an ominous-sounding funk number, full of drama and danger. The track is sparse, but Prince inserts synth fills, guitar licks, vocals by The Sounds of Blackness Choir, and Clare Fischer's strings. "Lemon Crush" is a nervy, urgent funk outing spearheaded by a four-note unison piano/bass motif. Subtly unsettling synth chords are added on the chorus and Prince spices up the synthdominated texture with thick guitar synth phrases and lead guitar fills. "Electric Chair" is a hard rock/funk offering with a loud, booming drum machine beat to the fore and a wailing lead guitar cutting across the texture. A second section combines a funky, percussive bass line with a meshed guitar synth phrase. Prince's speeded-up Camille voice returns on "Partyman," a spirited and irresistibly funky number. The track relies on an active synth bass line and a driving drum machine beat. Synths provide the main instrumentation, but some rhythm guitar licks and piano phrases add colour throughout.

Unquestionably, the most unusual track is "Batdance," a disjointed musical extravaganza that intersperses lyric portions of "The Future" and "Electric Chair" with dialogue snippets from the film. It gets underway with a splash of a loud rock guitar followed by the Joker's sarcastic aside, "Oh, I got a live one here," and his maniacal laughter. The first segment features dense, frenzied rock with Prince's guitar to the fore. Other ingredients are an insistent cyclical keyboard motif, some organ improvisations, and Prince's multi-lavered vocal chant of "Batman" drawn from the Batman TV series theme. The Joker's next interruption, "And where is the Batman," is the cue for a guitar solo to muscle in. It shuts down as suddenly as it started when Joker purrs, "Stop the press, who is that?". The song abruptly and completely changes direction, entering a loose, funky mid-tempo section centred around a rhythm guitar lick. Prince includes a chant of "hey, we got the power,

oh we got the soul, hey we got the sho'nuff get off to make the devil go, go," lifted from "We Got The Power" (recorded in October 1988). The Joker's assertion that "this town needs an enema" prefaces a return to the first rock segment. After a final burst of the Joker's laughter, everything slams to a halt with a single word, "Stop." More conventional, "Vicki Waiting" is a brooding, edgy blues-based funk/rock offering with a monotonous, pulsating bass line redolent of "The Future." A catchy keyboard motif starts off each verse. "Trust" also relies on a blues pattern. The song is a fast, frantic rock offering with a stomping beat. The tempo that is close to that of "Baby, I'm A Star," which it was written to replace in the film.

Sounding like a stock movie love theme song, "The Arms Of Orion" is a tender and rather melodramatic ballad bearing a superficial resemblance to "Free" on 1999. Piano is the main accompaniment but string-like synths provide decoration throughout. Towards the end, Prince adds some neoclassical synth flourishes. The album's second ballad, "Scandalous" is an atmospheric, vaguely melancholy number full of sexual tension. Prince's impassioned, if somewhat overwrought, vocal is cushioned by a thick symphonic-like string texture. The track features the only use on *Batman* of the trademark Linn drum machine sound.

Although *Batman* is a soundtrack album, Prince manages to infuse the songs with his own spiritual themes and sexual preoccupations. Batman and his arch rival, the notorious Joker, are in constant conflict with each other. Prince identified with this, as both characters can clearly be seen as representative of the dual nature of his own personality. The conflict also mirrors the struggle between good and evil, Lovesexy and Spooky Electric on *Lovesexy*. Prince embodied this conflict in the half-Batman/half-Joker "Gemini" character that he created for the "Batdance" and "Partyman" videos. Batman and Joker are two sides of the same coin; if evil were removed, the desire of good would also cease. Thus, evil is necessary for good, because if the imperfection weren't felt, there would be no striving for perfection.

Prince sings each song in the role of one of the film's principal characters. "The Future" is attributed to Batman. The song is his plea for society to change its ways. His vision of the future is bleak: drugs, guns, and poverty. In light of such a sorry state of society Prince/Batman preaches that "new world needs spirituality that will last." In order to sustain a fundamental shift in societal values, old solutions and passing fads won't be enough. Instead, the spirituality that is needed to make the future a better place is one that will take hold with the people. "Scandalous" is Batman's song about his desire for Vicki Vale. He wants to fulfil all her fantasies, "anything [she has] ever dreamed of."

"Electric Chair" finds the Joker struggling with the question of innate guilt. If impure thoughts are a crime, he isn't just guilty, he is worthy of the electric chair. He tells of dancing with a woman, but while doing so he sees her friend, and from that point on his desires are for her instead. "Partyman" is also performed by the Joker, "the funkiest man you've ever seen." Prince has dubbed him the "partyman" because of his wild appearance, with his green hair, snow-white skin, bright red lips, and colourful clothing. His manifesto is "rules and regulations, no place in this nation." Prince was inspired to write the song after seeing Jack Nicholson on the set of *Batman*. Nicholson's

attitude and approach to the role reminded Prince of Morris Day. The song is used in the movie during a scene set in an art museum, where the Joker and his henchmen "improve" the paintings and other artworks by defacing them with bright-coloured paint. "Trust" is another Joker song. He is trying to convince a woman to put her trust in him. He admits that he gets hot and excited just thinking about what they can do, but he denies that it has anything to do with sex, reassuring her that "it's not that type of party." Prince attributes the last words of "Trust" to himself, "Who do ya trust if you can't trust God? Who can you trust - who can ya? Nobody."

"The Arms Of Orion," attributed to Vicki Vale and Bruce Wayne, is about lovers whose fate is up to destiny. Prince makes an analogy to the Orion star constellation, saying that the arms of the figure in the sky are wide enough to hold him and his lover together, although they are far away from each other. Orion, one of the sons of the god Poseidon, has a number of legends that involve him being in love with various Greek goddesses and nymphs. In one story, the god Apollo was upset that his sister, the goddess Artemis, was planning to marry Orion. Apollo tricked his sister into unknowingly killing her lover, and when she discovered what she did, she placed him in the sky as the constellation.

In "Vicki Waiting" Bruce Wayne is mulling over his relationship with Vicki Vale. Keeping her at bay, he seems unwilling to commit himself. He tells her a lewd joke about the respective dimensions of a man's penis and a woman's vagina. The song was originally titled "Anna Waiting," being written for Anna Garcia (who received a tape copy of it when she arrived in Minneapolis, December 31st 1988). Garcia also inspired "Lemon Crush," which was the title of her favourite drink. The song is written from the viewpoint of Vicki Vale, who describes her fantasies about Batman. Despite the fact that she never made love to Batman in the film, she appears to be describing her infatuation with a man in a mask, "If I'm working at my jobba, I'm the victim and you're the robba." She wishes she could stop thinking about Batman and concentrate on the safe love of Bruce Wayne. All of the film's characters take a speaking or singing role in the grand finale, "Batdance." The song has no narrative to speak of, although it amounts to a thumbnail sketch of the main protagonists and their philosophies.

The worldwide sales of 4.4 million for *Batman* were the largest for any Prince album since *Purple Rain*. The album sold 1.7 million copies in the US, and reached number one on *Billboard's* Pop Chart and number five on the Black Chart. The record was critically well received, although it didn't garner the level of superlatives bestowed upon *Sign O' The Times* or *Lovesexy*.

Prince: Graffiti Bridge

RECORD LABEL: WARNER BROS. RELEASE DATE: 20 AUGUST 1990

- "Can't Stop This Feeling I Got"
- "New Power Generation"
- "Release It" performed by The Time [Prince/Morris Day/Levi Seacer Jr.]
- "The Question Of U"
- "Elephants And Flowers"
- "Round And Round" lead voice by Tevin Campbell

- "We Can Funk" lead voices by George Clinton and Prince [Prince/George Clinton]
- "Joy In Repetition"
- "Love Machine" performed by The Time [Prince/Morris Day/Levi Seacer Jr.]
- · "Tick, Tick, Bang"
- "Shake!" performed by The Time [Prince/Morris Day]
- "Thieves In The Temple"
- "The Latest Fashion" performed by The Time with Prince
- "Melody Cool" lead voice by Mavis Staples
- "Still Would Stand All Time"
- "Graffiti Bridge"
- "New Power Generation (Pt. II)"

The soundtrack to Prince's third dramatic film, *Graffiti Bridge* was almost as much of a multi-artist album as a Prince release. Four of the 17 tracks (of which one is a reprise) are performed by The Time and three tracks feature lead vocals or co-lead vocals by Mavis Staples, George Clinton, and Tevin Campbell. Additionally, Elisa Fiorillo, T.C. Ellis, and Robin Power make guest appearances as vocalists. The 72-minute album was released as a single CD and a double LP.

In contrast to the two preceding albums, Lovesexy and Batman, both of which had been recorded and assembled very quickly, containing primarily new material, Graffiti Bridge was a collection of tracks spanning almost a decade, from "Tick, Tick, Bang," first recorded in 1981, to "Thieves In The Temple," taped in February 1990. To some extent, Graffiti Bridge can actually be seen as a compilation album, as it contains only three newly written and recorded tracks: "New Power Generation," "Round And Round," and "Thieves In The Temple." The remaining 13 tracks are either re-recorded or updated versions of previously existing songs. Obviously, it is impossible to know exactly which songs were conceived with the concept of the Graffiti Bridge project in mind. The first script of the film was dated October 1987, but more than likely, Prince had had ideas about the movie much earlier than that. Supporting this view is the fact that the title track was recorded in July 1987, as was "Melody Cool," indicating that the Melody Cool character, played by Mavis Staples in the film, was conceived before a script even existed.

All songs were composed by Prince with the exception of "We Can Funk," on which George Clinton was awarded a co-writing credit for his input, and three of The Time tracks: "Release It" and "Love Machine" were written by Prince with Levi Seacer Jr. and Morris Day, and "Shake!" by Prince and Day. "Round And Round" credits Junior Vasquez for post-production and remixing, marking the first time Prince had used an outsider to rework an album track. A house music innovator, Vasquez had reworked material for Madonna amongst others, and became one of the most celebrated DJs and remixers in the '90s, reworking tracks for artists such as Janet Jackson, Pet Shop Boys, Annie Lennox, and Cyndi Lauper.

Notwithstanding the many guest stars on the album, Graffiti Bridge was essentially recorded by Prince on his own. "The Latest Fashion" features Prince and Day on co-lead vocals, saxophone by Candy Dulfer, and "crowd noise" by Jerome Benton, Robin Power, Prince's engineers Tom Garneau and Michael Koppelman. "Love Machine" features Elisa Fiorillo on co-lead vocals with Day, backing vocals by Benton, and saxophone by Dulfer. Jana Anderson sings backing vocals on "Shake!" and Dulfer plays saxophone on "Release It." Both "Release It" and "Love Machine" credit Levi Seacer Jr. as a musician, although his input isn't specified. Clinton sings co-lead vocal on "We Can Funk" with Prince. The track also includes saxophone by Eric Leeds, trumpet by Atlanta Bliss, and backing vocals and additional keyboard by Clinton's singers and musicians. Uncredited, Wendy, Susannah, and Jonathan Melvoin and Lisa and David Coleman also appear on "We Can Funk" (David playing finger cymbals can clearly be heard on the track). Prince chose to overlook their input in the credits.

"New Power Generation" features Day on drums, "vocal icing" by Rosie Gaines, background vocals by unspecified members of The New Power Generation, and "distortion samples" by Seacer. Campbell sings lead on "Round And Round" and Staples on "Melody Cool." Both "Melody Cool" and "Still Would Stand All Time" showcase background vocals by The Steeles. Staples and Campbell sing on "Graffiti Bridge," which also features bass by Seacer, organ by Boyer, drums by Sheila E., and Clare Fischer's orchestra. Seacer, Sheila, and Boyer also contribute backing vocals to the track. "New Power Generation (Pt. II)" features vocals by Staples, Campbell, T.C. Ellis, and Robin Power.

"Tick, Tick, Bang" dates back to 1981, when Prince recorded the song in his home studio for possible inclusion on Controversy. The version on Graffiti Bridge is a re-recorded take with mostly new lyrics. "Can't Stop This Feeling I Got" was originally taped in 1982 in Prince's home studio, but the song was re-recorded from scratch for Graffiti Bridge. The version of "We Can Funk" on Graffiti Bridge is based on the December 1983 recording made at Sunset Sound, Los Angeles, with Wendy, Susannah, and Jonathan Melvoin and Lisa and David Coleman participating. The song was also recorded with The Revolution in June 1986, but Prince decided to use the original version and embellish it with additional instrumentation. The song was sent to Clinton for his input, although Prince and Clinton never worked together on the song. The horns by Leeds and Blistan were overdubbed on the track after Prince had received it back from Clinton.

"The Question Of U" was recorded in July 1985 at the Washington Avenue warehouse. The track was updated somewhat in 1987, but the released version retains the basic tracks of the original 1985 recording. "Joy In Repetition" was taped at Sunset Sound in July 1986 and it was one of the seven tracks that were discarded when the Crystal Ball three-LP project was pared down to the double LP Sign O' The Times. Both "Melody Cool" and "Graffiti Bridge" were recorded in July 1987 at Paisley Park. "Still Would Stand All Time" and "Elephants And Flowers" were taped at Paisley Park in October 1988, in between concerts on the US leg of the Lovesexy tour. Prior to recording "Still Would Stand All Time," Prince had previewed the song a few times during Lovesexy aftershows in Europe. However, live he sang in his falsetto, whereas the recorded version is delivered in a lower register. Prince rewrote the lyrics and recorded a new vocal on "Elephants And Flowers" during the album sessions in the autumn of 1989; he had larvngitis when he recorded the original vocal take in October 1988.

The four Time tracks, ""Release It," "Love Machine," "Shake!", and "The Latest Fashion," are leftovers from the shelved *Corporate World* album, and were recorded with Morris Day and Jerome Benton in the summer of 1989 before the

other Time members became involved in the project. "The Latest Fashion" was originally recorded in April 1987 in Prince's home studio and offered to Dale Bozzio, but she rejected it for inclusion on her 1988 Dale album and the song was updated for Corporate World. The version on Graffiti Bridge is drastically reworked, employing the melody of "My Summertime Thang" (from Pandemonium) instead of the original melody. "New Power Generation" and "Round And Round" were recorded during the Graffiti Bridge sessions in the autumn of 1989, when many of the existing songs were revamped or re-recorded from scratch. "Thieves In The Temple," meanwhile, was the very last song recorded for the project, in February 1990, shortly before the shooting of the film started.

The production and instrumentation of Graffiti Bridge is fairly consistent with much of Prince's music since the mid-'80s, containing both stripped-down, edgy efforts as well as more elaborately arranged numbers. Much like Batman, the overall sound is highly electronic, with synths and computer drums featuring prominently on most tracks. The album also showcases outstanding guitar work on "Joy In Repetition" and "The Question Of U." The guitar is also a primary ingredient on tracks like "Tick, Tick, Bang" and "Elephants And Flowers." Unusually, two of the songs rely on acoustic drums sampled from other artists' records: the drum track of "Tick, Tick, Bang" was taken from Jimi Hendrix's "Little Miss Lover" (from Axis: Bold As Love, 1967) and "Release It" lifted the drums from Tower Of Power's "Squib Cakes" (from Back To Oakland, 1974). Prince sampled a portion of the songs and turned the drum beat into a loop. Prince actually sampled a low-quality cassette recording of "Little Miss Lover," being unable to locate a CD quickly enough. Prince didn't credit the two songs he

The sound of "Round And Round" differs radically from the rest of the album due to the post-production and remixing by Junior Vasquez. The track shows a certain influence from the "New Jack Swing" style instigated by producer Teddy Riley in the late '80s. Blending the melodic qualities of pop and soul with the funky rhythms of hip-hop, the New Jack Swing sound breathed new life into R&B and influenced its two top production teams, Jimmy Jam/Terry Lewis and Antonio "L.A." Reid/Kenneth "Babyface" Edmonds. Artists and producers increasingly began to incorporate hip-hop-influenced rhythms and production techniques, resulting in an edgier, more street-oriented sound that paved the way for much of '90s R&B, when the dividing line between rap and other genres became indistinguishable.

Although much of the music of *Graffiti Bridge* is complex and challenging, the album also contains a greater number of easily accessible tracks than *Lovesexy* and *Batman*. The album has an overall stronger melodic content than the two predecessors, and the record is dotted with excellent rock and pop songs: "The Question Of U," "Joy In Repetition," "Thieves In The Temple," "Melody Cool," "New Power Generation," and "Can't Stop This Feeling I Got." The funk and dance-oriented material is less impressive.

One of the outstanding achievements of the album, "The Question Of U" is a moving and stunningly beautiful rock song with an almost cinematic grandeur. Lacking a chorus, the song consists of one melodic theme that is first sung and then played on guitar. The construction of the song recalls

"Under The Cherry Moon," from which Prince also borrows the descending melody that frames each verse. The second part of the song focuses on classical-flavoured harpsichord and flute themes. Also contributing to the startling sound, the bass drum has a fat, squelching sound that is quite unlike anything previously attempted by Prince. "Joy In Repetition" is a slow, tension-filled rock number with sustained synth chords providing an ominous backdrop. Reflecting its title, the song is based around three chords that repeat from beginning to end. Prince adds some keyboard, rhythm guitar, and percussion, but the arrangement is kept relatively sparse. He closes out the song with a raw, nervy guitar solo.

Fusing rock/pop and funk influences, "New Power Generation" is a joyous, upbeat creation with an attractive melody and a thumping beat. The song is based around a rhythmic keyboard phrase and an energetic synth bass line. "New Power Generation Pt. II" is a brief reprise of "New Power Generation" with extra vocals from Mavis Staples, Tevin Campbell, Robin Power, and a rap by T.C. Ellis called "True Confessions," which became the title track of his 1991 *True Confessions* album. The reprise also incorporates a question of "you want me to what?" spoken by Robin Power (the phrase was later used as the opening line of a song called "A Positive Place" that Prince recorded with Power) and small fragments from two unreleased 1989-90 songs: "My Tree" with Mavis Staples and "Oobey Doop" with Elisa Fiorillo.

"Thieves In The Temple" is another prime example of Prince's unique brand of highly rhythmic pop/rock. The sound is big and dramatic, with a loud drum machine and a great deal of reverb. The minor key setting enhances the urgency and melancholy mood of the song. Prince sings passionately, with a barely controlled anger, and his multi-tracked vocals rage and howl at each other. A harmonica solo on the song is sampled from Lester Chambers of The Chambers Brothers (unknown which track, though).

"Melody Cool" is an energetic and quite catchy pop number enhanced by Staples' soulful, husky voice. The song is carried by a deep synth bass line. Prince spices up the arrangement with playful vocal samples and saxophone-like synth figures. The snare drum sound has an unusual, wooden sound. "Can't Stop This Feeling I Got" is a surging, breezy, and poppy rocker cut from the same cloth as "When You Were Mine" and "I Could Never Take The Place Of Your Man." Prince performs the song as a guitar-bass-drums combo, with discreet synth decorations.

"Still Would Stand All Time" is a hymn-like ballad, vaguely recalling "The Ladder" on Around The World In A Day. The song builds from a gentle opening, with Prince's plaintive vocal over a restrained piano part, into a full-blown gospel-style finale, with The Steeles backing up Prince with luscious gospel choir vocals. Prince contributes some of the most impassioned and sweaty vocals he has ever mustered. The sound is big and spacey, but the song is overloaded with a shade too much echo. "Graffiti Bridge" is positioned at the end of the film and album (except for a reprise of "New Power Generation) and seems intended as a "Purple Rain"-like climax or perhaps a joyful celebration in the style of "Baby, I'm A Star." However, the song is a sappy and melodramatic pop offering, completely lacking the profundity of "Purple Rain" or the exuberance of "Baby, I'm A Star." Indeed, the song is far too chirpy and lightweight,

sounding uncannily like a Broadway show tune.

"Elephants And Flowers" is a funk offering with a busy, exuberant rhythm track that vaguely recalls that of "Alphabet St." on Lovesexy. Raw guitar punctuations add excitement and lend the song a rock edge. "Tick, Tick, Bang" is a similar-styled effort, containing little more than lively drums and handclaps. Prince colours the song with a few keyboard motifs, powerful guitar phrases, and short, percussive sound samples that ricochet through. "Round And Round" is a fairly monotonous one-chord funk outing. While the song has a reasonably strong melody, it is chiefly notable for its sound, which is radically different from everything else on Graffiti Bridge. The arrangement is clean and uncluttered, with a low synth bass pulsing against a thin, high-pitched snare drum sound. "We Can Funk" is a funk number possessed with a contagious horn and synth hook line that bears similarities to "If I Was Your Girlfriend." The song changes gear two thirds through, when the female backing vocalists take over, cooing a descending harmony ad infinitum. The track mixes instrumentation from the original 1983 recording, including the live drumming and distinctive Oberheim synth lines, with newly added parts, such as the synth bass, horns, and the vocals by Clinton and his singers. The end result is an excessively busy song that lacks the lean, tense quality of the original version.

The four Time tracks are all in the dance/funk genre. Driven by busily drumming, "Release It" is a sparse, edgy funk workout recalling both "Tamborine" on Around The World In A Day and "Lady Cab Driver" on 1999. Dulfer adds a few saxophone riffs on the coda, but her contribution is peripheral. "Shake!" is a terse and jerky dance number. The chorus with its cheesy organ sound evokes memories of two '60s garage rock classics: Sam the Sham and The Pharoahs' "Wooly Bully" (from 1965) and? and The Mysterians' "96 Tears" (from 1966). "The Latest Fashion" is a fun, buoyant funk outing with a stomping beat but very little rhythmic or harmonic variety. The song ends with a rap by Prince. Far more impressive, "Love Machine" is a tense, urgent drum-driven funk/dance number with a formidable rhythmic power. The whole song is created around the drum machine pattern, with only flickers of rhythm guitar and synth providing embellishments. The lyrics are alternately sung by Fiorillo and spoken by Day.

Graffiti Bridge is Prince's most overtly spiritual album next to Lovesexy. A recurrent theme is the quest and yearning for God's love. Throughout, Prince uses the word "love" as a metaphor for God. In fact, despite the overtly spiritual ethos of the record, "Elephants And Flowers" is the only song that explicitly mentions "God." Prince seems to argue that divine love is the source of human love; we're only able to love at all because God dwells in us. To some extent, Graffiti Bridge is a continuation of the underlying theme of duality of both Lovesexy and Batman: the struggle between good and evil; Lovesexy and Spooky Electric; Batman and Joker. The Graffiti Bridge film revolves around the rivalry between The Time's Morris Day and the Kid, portrayed by Prince. Day is primarily concerned with making money, while the Kid is looking for a greater purpose in life and wants to create music that uplifts the soul. Thus, the film also illustrates the age-old conflict between commercialism and heartfelt artistry, representing the struggle between man's lower and higher nature.

The opening song, "Can't Stop This Feeling I Got," finds

Prince in a celebratory mood. The "feeling" of the title is depicted as an "ever-lasting light," although, paradoxically, most of the lyrics describe the effects as being akin to an unpleasant illness or addiction. Prince cannot sleep at night, but his doctor tells him that there is nothing he can do about the condition. Originally a straightforward love song, Prince changed some of the words of "Can't Stop This Feeling I Got" to make it suit the spiritual theme of Graffiti Bridge. "Elephants And Flowers" celebrates God, "The one who made everything; elephants and flowers." Recalling both "The Ladder" on Around The World In A Day and "Lovesexy," "Elephants And Flowers" describes the effects of God's unconditional love: confusion, tears, enemies, fear, sorrow, and pain will disappear. Similarly, "Still Would Stand All Time" conveys Prince's belief that only salvation can save us from "dishonesty, anger, fear, jealousy and greed." When we become one with God, time will cease to exist.

"Thieves In The Temple" finds Prince longing for God's intervention, "Love, if you're there, come save me from all this cold despair." He is hoping that God will give him the strength to pull through. The song was partially inspired by Kim Basinger's departure and one line in particular seems to refer to Prince's breakup with Basinger, "Me and you could have been a work of art." "Round And Round" also concerns the quest for salvation, which must continue because "what we're looking for still isn't found." The song concludes that actions speak louder than words, as "nothing comes from talkers but sound," a theme that Prince later recycled for "Well Done," released by The Steeles on *Heaven Help Us All*, 1993.

"Graffiti Bridge" is the finale of the film and the album (except for the short reprise of "New Power Generation"). The bridge "leads to a better land than real." Traditionally, the bridge represents communication between heaven and earth, and the union of God and man. Thus, the significance of the bridge symbol is closely related to that of the ladder motif used in "The Ladder" on Around The World In A Day. In the primordial state, man could cross the bridge at will, as there was no death; the bridge is now crossed only at death. In crossing the perilous bridge, man proves that he is a spirit and returns to the lost Paradise. Prince describes the graffiti bridge as a "bridge of many colours," which reinforces the symbolic meaning of the bridge, as a multi-coloured rainbow also represents a bridge between this world and the next. Although the emphasis of "Graffiti Bridge" is on finding divine love, it also concerns human love, "The love of a boy, the love of a girl, the love that comes from a warm heart in a cold, cold world."

"The Question Of U" finds Prince wrestling with the question of giving in to the temptation to compromise his art to achieve more commercial success. For him, this would be equal to selling his soul and he is fearful of the consequences. The "u" he is asking the questions of is himself. "New Power Generation" is Prince's declaration of independence. "Makin' love and music" is what matters most to him, in contrast to eight years earlier when sex was part of his manifesto, as expressed in "D.M.S.R." on 1999, "All I wanna do is dance, play music, sex, romance." Prince also uses "New Power Generation" to confront his critics and square off against the status quo, as he laments, "The only thing that's in our way is you, your old-fashioned music and your old ideas." The "new power generation" was first mentioned in the spoken intro to "Fye No" on Lovesexy. It became the name of Prince's new band in 1990

and, since then, all the line-up of his bands have been called The New Power Generation. In 1994, he named his record label NPG Records.

"Melody Cool" preaches peace, harmony, and unity, "If we play in the same key, everything could be Melody Cool." "Joy In Repetition" is presented in the Graffiti Bridge film as a dream sequence. The song chronicles a man's visit to a club frequented by "poets and part-time singers." A band is playing a never-ending song called "Soul Psychodelicide" (which was the title of a jam with The Revolution in July 1986 that was turned into a song in 1989, worked on by both Prince and George Clinton). The female singer of the group keeps repeating two words, "love me," over and over again, and the man becomes entranced. He drags her from the stage and they run into an alley. "Tell me what's your name," he asks, but she only repeats the words and the story is left unresolved. The contents of two of Prince's songs on Graffiti Bridge hark back to his earlier sexual preoccupations. "We Can Funk" is about the instant sexual attraction between a couple who have just met. The man wants to go somewhere they can "funk," an obvious euphemism for making love (indeed, Prince sang "fuck" instead of "funk" when the song was originally recorded). "Tick, Tick, Bang" is about man lusting after a woman, who is a "big tease" and a "bombshell." The title phrase is used by Prince as a metaphor for a man's orgasm.

The songs performed by The Time on the album depict Day as a dishonest, greedy, sex-crazed, and hedonistic pleasureseeker. The Time material provides a counterpoint to Prince's overtly spiritual and more serious themes. "Shake!" is a simple celebration of partying and dancing. It borrows the line "you got to shake something" from "U Gotta Shake Something," a track from the shelved 1985-86 Flesh project. In the Graffiti Bridge film, Day uses "Release It" to offend the Kid and demand that he releases (gives up) the stage and his ownership of the Glam Slam club. "Love Machine" finds Day in the role of the "love machine," offering sexual satisfaction to a woman. Being a "machine" implies that he is emotionally uninvolved and that he wants sex without love. "The Latest Fashion" is a battle between the Kid and Day over being the hottest act in town. The Kid boasts that there "ain't nobody funky like [him]" and he maintains that he is "still the king" and Day and The Time his "court." The lyric mentions a dance called "murph drag," which was the title of a song on the shelved Corporate World album. "Murph Drag" describes the dance as one that "only people with money can do." "Murph" is a slang for a thick roll of money, so "murph drag" means that the money roll is so heavy that it drags along the ground.

Graffiti Bridge met with a mixed critical response. It was deemed more impressive than Batman, but most reviewers felt it failed to introduce new dimensions to Prince's music. Prince was disappointed that the lyrics and his messages didn't get as much attention as the music. Commercially, the album was a disappointment, coming after the success of Batman. It reached number six on both the US Pop Chart and R&B Chart. It sold on a par with Lovesexy and was certified gold, indicating that the success of Batman was achieved due to the huge media campaign and interest in the film; left to its own devices, Prince's music appealed to a much smaller audience.

Despite declining sales, though, Prince was still very much considered a musical innovator and a trend-setter. His

position was reinforced by the emergence in the late '80s of many artists who seemed to emulate different aspects of Prince's music, including Terence Trent D'Arby, George Michael, Lenny Kravitz, Bobby Brown, Paula Abdul, Family Stand, and Red Hot Chili Peppers.

Graffiti Bridge closed a musical chapter of Prince's career. After working with drummer Michael Bland on the Nude tour and forming The New Power Generation later in 1990, he then went into a "big band mode," as he has expressed it. Instead of doing everything himself, as had largely been the case from For You until Graffiti Bridge, Prince began working and recording more with his band. To some degree, he also lost interest in the technology required to devise contemporary beats and sounds. At the same time, he began to take a more active interest in rap and its hip-hop musical underpinnings. Having previously worked on a few rap tracks with Cat, T.C. Ellis, and Robin Power, Prince discovered the rapping skills of Tony Mosley on the Nude tour. The changes in Prince's music would become very evident on his next album.

Prince and The New Power Generation: Diamonds And Pearls

RECORD LABEL: WARNER BROS. RELEASE DATE: 1 OCTOBER 1991

- "Thunder"
- "Daddy Pop"
- "Diamonds And Pearls"
- "Cream"
- "Strollin"
- "Willing And Able" [Prince/Tony Mosley/Levi Seacer Jr.]
- "Gett Off"
- "Walk Don't Walk"
- "Jughead" [Prince/Kirk Johnson/Tony Mosley]
- "Money Don't Matter 2 Night"
- "Push" [Prince/Rosie Gaines]
- "Insatiable"
- "Live 4 Love" [Prince/Tony Mosley]

Attributed to Prince and The New Power Generation, *Diamonds And Pearls* marked a significant departure for Prince in a number of ways. Although most of the songs were written by Prince, the album was to a large extent a band recording, with particularly prominent contributions by rapper Tony Mosley and vocalist and keyboard player Rosie Gaines. More accessible than much of Prince's recent music, the album was seen both as a bid to be accepted into the pop mainstream and an effort to win back Prince's Afro-American audience.

Prince had spent the latter half of the '80s courting the pop/rock audience and, as a result, he had lost much of his Afro-American following. By the early '90s, hip-hop had become a major force in R&B music and popular music in general. Just as many rock "dinosaurs" had been made irrelevant by the punk and new wave revolution of the late '70s, Prince was in danger of becoming marginalised by the new generation of hip-hop artists. Despite rudimentary musical skills, they made urgent, compelling music. Their lyrics were provocative, often violent and misogynist, making the controversies that had surrounded Prince appear somewhat tame. Indeed, for the first time in his career, Prince was seen as somewhat old-fashioned.

The mainstream success of rappers such as MC Hammer, Vanilla Ice, and Tone Loc demonstrated hip-hop's commercial viability. At the same time, hardcore rappers like Public Enemy, NWA, Boogie Down Productions, and Ice Cube showed that rap could be used as a powerful medium for addressing social concerns. Although the Afro-American middle class had increased in numbers, Afro-American youths generally faced greater hardships than their white counterparts. They lived in single-parent families to a much larger extent than white children and the unemployment rates were much higher amongst Afro-American youths. Many joined gangs to gain an identity and support in an unstable environment. Chronicling the violence and bleak conditions they faced, the gangsta rappers' attitude and messages reflected the frustration of many inner-city Afro-American youths.

In response to the changing times, Prince formed The NPG, the "blackest" band of his career, and began to make rap a prominent feature of his work. Nearly half of the tracks on Diamonds And Pearls showcase rapping by Tony Mosley, praised by Prince in the sleeve notes as the "wittiest pen the Twin Cities has ever seen." Prince had accidentally heard Mosley rap during a Nude tour soundcheck and asked him to write a rap. Mosley obliged and came up with "The Flow," which was incorporated into "The Future" on the tour before being turned into a song of its own. Prince was pleased with the results and encouraged Mosley to do more writing for him. But although Mosley received several songwriting credits on the two Prince albums he took part in, Diamonds And Pearls and $\hat{\tau}$, it is obvious that Prince used him as a tool rather than a true collaborator. Mosley's deep baritone voice and aggressive gangsta-influenced rapping evoked a style of black machismo that Prince himself couldn't manage, and Mosley brought a tough, street-oriented edge to Prince's music.

The members of The NPG listed in the credits are: Levi Seacer Jr. (guitar), Sonny Thompson (bass), Tommy Barbarella and Rosie Gaines (keyboard), Michael Bland (drums), Tony Mosley (lead raps and backing vocals), Kirk Johnson (percussion and backing vocals), and Damon Dickson (percussion and backing vocals). Four of the songs on Diamonds And Pearls feature songwriting input by band members. "Willing And Able" was written by Prince in collaboration with Seacer and Mosley. The song originated from a studio jam: as Bland began playing a drum pattern that he remembered from an old Rockpile record, Seacer was trying out a bass line and Prince started adding guitar chords. "Jughead" is credited to Prince with Johnson and Mosley because it includes a rap that was originally a part of a song called "Money Matters" by the group MPLS, which included Mosley and Johnson amongst others. "Push" is co-credited to Gaines and Prince, while "Live 4 Love" is attributed to Mosley and Prince.

In contrast to most of Prince's previous albums, Diamonds And Pearls doesn't include any updated vault items. The 13 songs were written and recorded over the course of a year and a half. "Diamonds And Pearls" and "Live 4 Love" were recorded at Paisley Park in late December 1989. The initial tracking on five of the songs were done on the Nude tour, at the Olympic Studio in London ("Walk Don't Walk" and "Daddy Pop") and at Warner Pioneer Studios in Tokyo ("Money Don't Matter 2 Night," "Willing And Able," and "Strollin"). "Insatiable" was taped after the Nude tour, at Larrabee Studio, Los Angeles, in October 1990. Further sessions at Paisley Park followed in the winter of 1990-91, when "Thunder," "Cream,"

"Jughead," and "Push" were committed to tape. "Gett Off" was a late addition to the album, being recorded at Paisley Park in May 1991; it replaced "Horny Pony." As was the case with *Batman* and *Graffiti Bridge*, the last song recorded for the album also became the lead-off single.

Four of the songs are one-man efforts with Prince playing all instruments: "Push," "Thunder," "Gett Off," and "Insatiable." "Daddy Pop" actually combines a solo recording by Prince with a group recording, as the band played the ending of "Partyman" from the *Nude* tour show and this was edited into the song as a new ending. The song is based on a drum loop lifted from Aretha Franklin's "Rock Steady" (from *Young, Gifted And Black*, 1972), so the recording isn't a true solo effort by Prince. Similarly, an important ingredient of "Gett Off" is a loop from EnVogue's "Hold On" (from *Born To Sing*, 1990). The loops on "Daddy Pop" and "Gett Off" are not credited.

"Diamonds And Pearls" features Barbarella on keyboard, Thompson on bass, Bland on drums, and Gaines on vocals. Additionally, Sheila E. plays (uncredited) synth drum fills. The line-up on "Live 4 Love" is Thompson on bass, Bland on drums, and Mosley rapping. Some of the members of Prince's band on the *Nude* tour, including Seacer and Bland, play on "Walk Don't Walk," "Strollin'," "Willing And Able," and "Money Don't Matter 2 Night," "Cream" and "Jughead" showcase most of The NPG band members. There are a few additional guests on the album. Elisa Fiorillo sings backing vocals on "Daddy Pop" and "Walk Don't Walk," The Steeles sing backing vocals on "Willing And Able," and Eric Leeds plays flute on "Gett Off." Additionally, "Push" incorporates strings by Clare Fischer (uncredited).

The sound of most of Diamonds And Pearls is a radical departure from Prince's preceding albums. The instrumentation is more orthodox than previously, with live drumming on many tracks, a rarity on Prince's albums after Controversy in 1981, and extensive use of traditional R&B devices, such as churning organs and gospel-flavoured vocals. Gaines' soulful voice also brings an earthiness to the sound. Electronics are used to enhance the sound, rather than constituting the very core of the music. The other major stylistic departure of Diamonds And Pearls, of course, is the incorporation of rapping into many of the tracks. Tony raps on six tracks: "Daddy Pop." "Willing And Able," "Gett Off," "Jughead," "Push," and "Live 4 Love." There are also raps by Prince and Gaines. Most of the rap tracks are standard verse/chorus pop, rock, and funk songs. featuring the raps added towards the end of the tracks. "Jughead" is the most hip-hop-sounding track, with rapped verses and a chanted chorus.

Diamonds And Pearls is a turning point in Prince's career, as it finds him moving away from the pop/rock orientation of his work from Purple Rain to Graffiti Bridge. To some extent, Diamonds And Pearls is his "blackest" album since 1999, as soul, funk, and dance-oriented material takes precedence over pop and rock. This trend would continue on all his later '90s albums. Hard funk and dance music with rapping as an essential ingredient come in the form of "Gett Off," "Jughead," "Daddy Pop," and "Push," "Insatiable" is the requisite seduction-style soul ballad. Three obvious highlights, "Diamonds And Pearls," "Cream," and "Thunder" all showcase attractive, melodic pop and rock. Perhaps most unusual, "Willing And Able," "Strollin'," and "Walk Don't Walk" are three uncharacteristically

relaxed pop offerings.

"Thunder" is a dramatic pop number adorned with a contagious sitar-like hook line. The song starts ear-catchingly with an a cappella delivery of the chorus, featuring Prince's vocals multi-tracked. Prince would later use similar-styled openings of "7" on T and "The Greatest Romance Ever Sold" on Rave Un2 The Joy Fantastic. The music is punctuated by occasional bursts of synth and guitar. The song includes a rather pompous segment featuring Prince's excessively excited vocals climbing upwards and a neo-classical synth motif. To some extent, the song is a precursor for "3 Chains O' Gold" on 4, on which Prince would further develop the multi-segmented structure and operatic elements. "Diamonds And Pearls" is a carefully crafted pop song with a decorative melody that remains in the listener's mind in classic "Top 40" fashion. The song employs the conventional verse/chorus/bridge structure, setting the bridge in a different key to provide a change of pace. The song is lifted by Gaines' soaring vocal, which counterpoints Prince's gentler reading. The bridge has slightly bombastic quality, with trumpet-like fanfares and a motif that reuses the melody of the verses. The song is a close cousin to "The Arms Of Orion" on Batman, which has a similar construction and overall melodramatic feel. Much more simple and direct, "Cream" is a tight guitar-led rocker anchored by Bland's powerhouse drumming. The guitar dominates the proceedings, but a high-pitched organ gives the chorus added punch. The song moves back and forth between two chords, with a third added on the chorus. Prince almost whispers the words in a suggestive manner. "Live 4 Love" is a droning rock outing, propelled by Prince's guitar and a monotonous bass figure. The rhythm plods doggedly, however, and the song offers little melodic interest or variety. The six-note chorus is rather dull and uninteresting.

"Gett Off" is a heavy funk number with a down-anddirty feel. The song boasts a hypnotic, clanking snare drum beat and a loud, booming bass. An addictive, Oriental-tinged flute hook line opens the song and finishes each chorus. Prince delivers the lyrics in a monotone that recalls "Sign O' The Times." The chorus is unusual and rather complex, alternating between Prince's "get off" and three sung-spoken phrases by Mosley and a sung line by Gaines, "Let a woman be a woman, let a man be a man," borrowed from Dyke & The Blazers' 1969 R&B hit "Let A Woman Be A Woman, Let A Man Be A Man." Prince incorporates a sample of J.R. Funk saying "get up" from his "Feel Good Party Time" (it's not James Brown as is widely believed). In the middle of "Get Off," he plays a snippet of James Brown's "Mother Popcorn" (from It's A Mother, 1969) and throws in a few words from the song, "I like 'em fat, I like 'em tall, you gotta have a mother for me." At this time, sampling of Old School funk bands and funk legends like James Brown and George Clinton had become so common in rap music that legal departments at record publishing houses had gone to war with the rap community, demanding retribution for their sound snippets. Prince had incorporated a great deal of samples of other artists' music in his work since around 1989, but it wasn't until the Talbum that he began to explicitly credit the samples he used.

"Push" is a taut and urgent funk offering with a great deal of energy. Although a funky rhythm guitar lick provides the main focus of the song, the arrangement includes slicing, dissonant orchestral strings and sampled vocal pants to great effect. "Daddy Pop" is an ebullient funk/pop number driven by tight drumming by Michael Bland and a deep, bubbling bass line. The multi-octave vocal arrangement owes a nod to Sly and The Family Stone. Prince lets his backup band take charge on "Jughead," a rowdy and turbulent funk effort that practically assaults the listener with its dense arrangement and cacophony of spoken, rapped, and sung vocals.

"Money Don't Matter 2 Night" is a laidback soul/pop number sporting a slinky, subtle groove. The song revolves around a four-chord progression, repeated from beginning to end. Prince sings in a soulful growl that sounds utterly unaffected and recalls Stevie Wonder in places. "Strollin" is a cool, airy, jazz-tempered pop song with a shuffle beat. The song relies on a fluid "walking" bass line. Prince sings in a warm and gentle falsetto, and the vocal arrangement evokes the '50s doo-wop style. Showcasing an equally light atmosphere, "Willing And Able" is a falsetto-sung pop effort that manages to combine gospel-style call-and-response vocals by The Steeles, sprightly guitar figures influenced by South African township jazz (often referred to as "jive"), and a rhythm that has a faint reggae feel. Featuring a co-lead vocal by Prince and Gaines, "Walk Don't Walk" is another delightful and relaxed pop offering with an acoustic guitar to the fore. The chorus combines sampled horn bleats with a descending "sha-na-nana-na" phrase, borrowed from "Rebirth Of The Flesh," a track from the shelved 1986 Camille album. "Insatiable" is another in Prince's long line of sultry falsetto-sung soul ballads. These songs have been so consistent throughout his career that "Insatiable" might have been written at any time in the previous 13 years. Indeed, the construction of the song is close to that of "Do Me, Baby," for example, with three chords repeating from beginning to end.

After the near-obsessive preoccupation with spirituality of much of Lovesexy, Batman, and Graffiti Bridge, Diamonds And Pearls is simply a collection of songs, with no overall concept or unified theme. Because of this, the album is more relaxed and lighthearted than the three preceding albums. Indeed, Prince seems less emotionally involved in the music and not as anxious as previously to preach or convey any particular messages. "Thunder" is the only song that touches on the spiritual themes of the preceding albums. In stark contrast, "Gett Off" is a return to the sexual preoccupations of Prince's "Rude Boy" period (Dirty Mind, Controversy, and 1999).

Despite the lack of a unifying theme, a recurrent topic on Diamonds And Pearls is self-motivation and self-belief. "Walk Don't Walk" promotes positive thinking, perseverance, and being true to oneself instead of running with the herd. The line "don't talk to strangers" influenced a song of the same title, recorded for the aborted I'll Do Anything film soundtrack but later released by Prince on the 1996 Girl 6 soundtrack, and again by Chaka Khan on Come 2 My House, 1998. "Push" also extols the virtues of determination and self-motivation in the face of adversity, with Prince advising, "Push, don't let them pull you down, push until you get to higher ground." Similarly, "Willing And Able" also expresses general self-belief and resolution, with Prince warning his "non-believers" that he is getting ready to dance and sing. The line "I'm willing and able, I'm ready to place my cards on the table" is borrowed more or less verbatim from Bob Marley's "Is This Love" (from Kaya, 1978),

in which Marley sings, "I'm willing and able, so I throw my cards on your table."

"Daddy Pop" concerns artistic integrity and autonomy. Prince condemns his detractors, who cannot understand why he sets his goals so high. He ends the song with a joke about his elusiveness and inaccessibility. "Jughead" is a song about a would-be dance craze. The title is slang for a fool or an idiot. The song ends with a spoken part by Mosley, who gives an assessment of music managers as a low form of life. He gives advice to young musicians while a fast-talking music business manager chatter in the background before being punched out. The song provoked Prince's former manager Steve Fargnoli to file a lawsuit against Prince for defamation of character.

Prince gives full rein to his satyriasis on "Gett Off," which unquestionably is one of his most lewd and graphic songs ever. Prince promises "23 positions in a one-night stand" and describes in detail what he wants to do with his lover and where they should do it, "We can do it in the kitchen on the floor, in the bathroom standing on the tub, holding on the rod, in the closet underneath the clothes and, oh my God, in the bedroom on the dresser with your feet in the drawers." Most of the lyrics of "Gett Off" are from "Glam Slam '91," an unreleased song recorded in late 1990 and broadcast on a Minneapolis radio station on January 6th 1991. Meanwhile, "Insatiable" is from the Prince manual of seduction songs. It concerns his desire for a woman named Martha, his "every fantasy." Prince proposes that they videotape their lovemaking.

"Cream" is also about desire, with a lyric that is full of innuendo. "You got the horn so why don't you blow it," Prince encourages his partner. The song includes a phrase, "filthy cute," that appears to have been inspired by T.Rex's "Bang A Gong (Get It On)" (from *Electric Warrior*, 1971), in which the woman was "dirty and sweet." "Diamonds And Pearls" is the only love song on the album. Prince expresses his devotion to his woman, but the relationship seems plagued by rows, causing Prince to ask, "Which one of us is right when we always fight?" Recalling "Sister Fate" on Sheila E.'s self-titled 1987 album, Prince suggests that the outcome of their relationship must be left up to fate, "Why can't we just let love decide?". "Strollin" is about enjoying life's simple pleasures, such as strolling, rollerskating, and eating ice cream.

"Thunder" describes a revelation of God, who tells Prince, "Take my hand, it'll be alright. C'mon save your soul tonight." Prince was inspired to write the song after watching in horror on CNN the initial air attack on Iraqi, launched January 18th 1991 by the coalition forces after Saddam Hussein refused to withdraw his troops from Kuwait. "Money Don't Matter 2 Night" concerns a man's financial predicament. Prince's point is that one's conscience and soul are more important than money. The last verse of the song is unrelated to the story of the loser, instead touching on events that led to the US involvement in the 1990-91 Persian Gulf War. Prince questions the motives behind the conflict, asking, "So what if we're controlling all the oil, is it worth a child dying for?". Subtitled "Last Words From The Cockpit," "Live 4 Love" is a story about a young fighter pilot on a mission. Although it appears to also have been influenced by the Gulf War, it was written long before the war broke out. The pilot of the song is confronting his conscience, asking how he can live for love with all the evils of the world. The song ends with a rap by Mosley that encourages people to

get along and live together in harmony.

Diamonds And Pearls drew predominantly positive reviews. The album was rated as far more impressive than Graffiti Bridge and Batman, although few critics felt it was amongst Prince's most monumental work. Mosley's presence as a rapper received a great deal of criticism from fans and critics alike. Many critics argued that by incorporating rap and other commercial elements Prince was compromising his musical vision to sell more records.

Prince was determined to make *Diamonds And Pearls* a success. He was bitterly disappointed in the outcome of the *Graffiti Bridge* project. As he didn't have much confidence in Warner Bros.' promotional staff, he decided that the new album called for a different approach to ascertain success. To this end, he hired Frank Dileo, formerly Michael Jackson's manager, to work closely with Warner Bros. on the promotion of the album. Prince was very impressed by Dileo's achievements for Jackson and felt that he could help in getting his songs played on the radio with more consistency. Dileo had been a promotion director at Epic before being employed as Jackson's manager in 1984. Jackson attributed the spectacular success of *Thriller* in large part to Dileo's promotional work. Dileo remained with Jackson until 1990.

Prince promoted *Diamonds And Pearls* by giving select interviews to the press. He made a few television appearances, and appeared at several record industry showcases. Seemingly, the only thing he didn't do to promote the album was to go on the road in the US. Despite the success of the album, he was still hesitant to launch a costly, full-scale American tour after losing money on the *Lovesexy* tour.

Prince largely achieved what he wanted to do with Diamonds And Pearls. The album became a significant commercial recovery for him. It doubled the sales of Graffiti Bridge and reached number three on Billboard's Pop Chart and number one on the R&B Chart. It sold in excess of 2 million copies in the US and was certified double platinum. Impressively, the album produced four US Top 30 hits, something that Prince hadn't achieved since Purple Rain. The record was also a large international success, with sales reaching almost 4 million copies outside of the US. In fact, it became Prince's biggest selling album worldwide with the exception of Purple Rain. In the final analysis, Diamonds And Pearls was something of a paradox; it brought Prince some hard-earned popular acclaim, but it also created some disillusionment among hardcore fans, who were disturbed that Prince would capitulate so openly to popular trends.

Prince and The New Power Generation: 4

RECORD LABEL: WARNER BROS.

RELEASE DATE: 13 OCTOBER 1992

- "My Name Is Prince" [Prince/Tony Mosley]
- "Sexy MF" [Prince/Tony Mosley/Levi Seacer Jr.]
- "Love 2 The 9's"
- "The Morning Papers"
- "The Max"
- "Blue Light"
- "Eye Wanna Melt With U"
- · "Sweet Baby"
- "The Continental"
- "Damn U"

- · "Arrogance"
- "The Flow" [Prince/Tony Mosley]
- "7"
- "And God Created Woman"
- "3 Chains O' Gold"
- "The Sacrifice Of Victor"

Prince's 14th album was titled simply and mysteriously by an unpronounceable symbol, T, a variation of Prince's trademark fusing of the female and male signs. The record was commonly referred to as "love symbol," "love," "untitled," or even "androgyny." Some observers made comparisons to Led Zeppelin's untitled fourth album, which employed four symbols, each representing a band member, to form the title, and The Beatles' 1968 album, which became known as The White Album although it had no actual title. A series of videos for the songs was promised, with the true meaning of the T symbol to be revealed in the final video. A press release explained that of told a "rock soap opera" based on the relationship between Prince and a 16-year-old princess from Cairo, Egypt, portrayed by Mayte. The story also involves Vanessa Bartholomew, a reporter played by actress Kirstie Alley, who is attempting to interview Prince. Some of the songs are linked by segues of dialogue between the characters.

Like Diamonds And Pearls, Twas attributed to Prince and The New Power Generation. The personnel had two changes from the previous album: Rosie Gaines had left and Mayte Garcia was introduced as a new band member. Although not officially part of The NPG, DJ Graves was added to handle scratching. A five-piece horn section, which became known as The NPG Hornz, was also added: Michael B. Nelson, Kathy Jensen, Dave Jensen, Brian Gallagher, and Steve Strand. Band members co-wrote three of the tracks with Prince. Tony Mosley is co-credited with Prince on "My Name Is Prince" and "The Flow." "Sexy MF" is credited to Prince with Levi Seacer Jr. and Tony Mosley. Seacer came up with the chorus, "you sexy motherfucker," while Mosley's contribution was a rap and a phrase of "sexy motherfucker, shakin' that ass." The songs were recorded from September 1991 to March 1992 with two exceptions: "Blue Light" was taped in May 1991, and "Eye Wanna Melt With U" in July 1992. Interestingly, a song entitled "The Max" was recorded in February 1988 but it is entirely different from the T song of the same title. All tracks were recorded at Paisley Park. "The Max" was revised somewhat during the album sessions, with Mosley adding a rap. "The Flow" was originally taped in August 1990, but the version on 4 was a new recording.

The NPG line-up in the studio: "Sexy MF," "Love 2 The 9's,"
"The Morning Papers," "Sweet Baby," "Damn U," "Arrogance,"
"And God Created Woman," and "3 Chains O' Gold." The
other songs are essentially solo recordings, with Prince playing all instruments but often with vocals by band members
and horn overdubs: "My Name Is Prince," "The Max," "Blue
Light," "Eye Wanna Melt With U," ""The Continental," "The
Flow," "7," and "The Sacrifice Of Victor." The NPG Hornz
appear on seven tracks: "Sexy MF," "The Sacrifice Of Victor,"
"The Continental," "The Flow," "And God Created Woman,"
"Love 2 The 9's," and "The Morning Papers." Eric Anest (listed
as Airiq Anest) handled the drum programming.

A few additional musicians guest on the album. Eric Leeds contributes saxophone and Prince's former engineer (and musician) Michael Koppelman plays bass on "Blue Light." Carmen Electra provides a rap on "The Continental." The Steeles sing backing vocals on "The Sacrifice Of Victor." " was the first album to explicitly credit samples from other artists' music. "Arrogance" incorporated samples from three songs: "I Know You Got Soul" by Eric B. And Rakim (from their debut, *Paid In Full*, 1987), "Jazz It Up (Jazz Mix)," which is an acid-jazz track by CFM Band (Prince sampled a remix of the song, which surfaced on *CFM Band*, 1993), and "Niggaz4Life" by N.W.A. (from *Niggaz4Life*, 1991). The drum track of "7" is a loop based on a sample from "Tramp," a 1967 hit for bluesman Lowell Fulson; the song was turned into an even bigger hit by Otis Redding and Carla Thomas later the same year.

Much like Prince's films Purple Rain and Graffiti Bridge, the soap opera of Toontains semi-autobiographical elements, with Prince as the rock star hero and Mayte in the role of the princess, a character she directly inspired. However, the narrative of the song cycle is not easily followed. The spoken segues and phone conversations between Prince and the reporter don't make the underlying story any clearer and the songs in themselves do not seem to advance the plot. The original version of the album included many more segues, lasting from 15 seconds up to two minutes in length. They actually told the story very well as each song could be understood in the context of the "libretto." Prince removed many of the spoken segues at last minute, to make room for "Eye Wanna Melt With U."

The original version of the album starts with a deep voice informing us that the location is Minneapolis and the year is 1997. While digging in the dirt, a small boy unearths a box containing the Three Chains of Turin. On his way to show this treasure to his mother, Egyptian Princess Mayte, the sole heir to a billion dollar fortune, he is distracted by a crowd down the street. TV reporter Vanessa Bartholomew is on the scene, where she tells the TV audience that Prince has embarked on a strange career move; even though the country is in the midst of a recession, he and The NPG are going to launch a tour in which they will perform an opera of entirely new music.

Meanwhile, back at home, the child shows the chains to his mother, who remembers back five years, presumably to a Prince concert. "My Name Is Prince" begins. Much like "Daddy Pop" on Diamonds And Pearls, "My Name Is Prince" contains autobiographical elements, with Prince commenting on the dual nature of his personality, "I've got two sides and they're both friends." He declares that he is funky and "the one and only." Having come for "your daughter," he will "kick ass" with music to get her. He combines these self-congratulatory declarations with fictional elements. We learn, for example, that Prince was born on the seventh day when God was trying to rest after creating the earth. Many interpreted the line "you must become a prince before you're a king" as a poke at Michael Jackson, who had proclaimed himself "king of Pop" in 1991. Tony Mosley refuted the allegations, however, saying that it was an attack on anybody who sets themselves up as "the king of anything." Another line was taken to be a veiled attack on Jackson's surgically altered face, "Big cars and women and fancy clothes will save your face but it won't save your soul."

Prince sees Princess Mayte in the audience while performing "My Name Is Prince" and he wants to meet her. "Sexy MF"

is addressed to Mayte. Despite its title, Prince assures her that it "ain't about sex, it's all about love, being in charge of this life and next." They discuss their future in a French Riviera villa. He wants to teach her about the "real meaning of this thing called love," so that she will be ready when they get married and "take that walk" down the aisle. After "Sexy MF," Prince sends Johnson to find Mayte, but he tells Prince that she has disappeared, "I couldn't stop her, she had seven goons with her." Johnson brings back a box that contains a videotaped message and the Three Chains of Turin. In the message, Mayte tells Prince to guard the chains with all the love in him, as they are all she has in the world.

"Love 2 The 9's" talks about complete and unequivocal loving to the maximum. Prince makes it clear that he aspires to "the kind of love that takes over your body, mind and soul." The song includes an interrogation of Mayte, who gives her age as "jailbait" and describes her occupation as a "sex symbol to many, but I really got a beautiful mind." "The Morning Papers" is a romantic love song written from a third-person perspective. The lyric addresses the age difference between Prince and the young girl, princess Mayte. Following "The Morning Papers," Mayte is searching for Prince. He finds her and consoles her, saying, "You can relax now, the max is in control," before "The Max" begins. The song is about determination, perseverance, and self-belief, recalling "Push," "Walk Don't Walk," and "Willing And Able" on Diamonds And Pearls. "Blue Light" is prefaced by the first conversation between Vanessa Bartholomew and Prince (this segue remains unaltered from the original version of the album). She says that she wants to interview him, but he hangs up as soon as she mentions that she is recording the conversation. Another love song, "Blue Light" touches on the small differences between people that can often make living together all the more difficult. She likes making love in the dark, out of shyness, and he prefers to have a blue light shining.

Following "Blue Light" on the original version of the album is a segue that appears in edited form before "The Sacrifice Of Victor" on the released album. Deleted from the released version is a lengthy discussion about the Three Chains of Turin. Vanessa tells Prince that there is a reward out for the capture of the thieves, and that the chains are as old as the pyramids and posses magical powers. This segue is followed by "Sweet Baby" on the original version of the album. The released version inserts "Eye Wanna Melt With U" between "Blue Light" and "Sweet Baby."

Not unlike "Gett Off" on Diamonds And Pearls, "Eve Wanna Melt With U" is sexually preoccupied and highly explicit, describing how Prince is "gettin' busy" with the princess. He assures us that "this is safe sex, New Power Generation style." The lyric ties in with storyline, as Prince says, "Don't look now, but there's a river of blood. You must have been a virgin." Prince is thinking about her "quivery ocean," a metaphor that recalls such early Prince songs as "Soft And Wet" ("your love is soft and wet"), "In Love" ("I really wanna play in your river"), "My Love Is Forever" ("you've got a river that takes away my pain"), and "Delirious" ("in and out and around your lake"). Prince wants to make love until they are both deranged with endorphins, a type of hormone produced in the body, which relieve pain and produce a feeling of pleasure. Prince first referred to endorphins in the 1989 track "Sex" and he returned to the theme in "Endorphinmachine" on The Gold Experience.

"Sweet Baby" finds the princess down on her luck, having been deserted by Prince. Like "The Morning Papers," Prince sings the song as an observer, who brings comfort to the princess. He assures her that "better days gonna come your way soon" and advises her to stand tall and to be brave. On the original version of the album, "Sweet Baby" is followed by a segue in which an NPG member invites Mayte to a party and then a repeat of the phrases "three chains o' gold" and "they're all I have in this world." Together with "The Max," "The Continental" is the most sexually oriented song of the album. Prince is "the continental," "the main thang," who wants to show his lover "how a boy and girl are supposed to have fun." The song ends with Carmen Electra instructing in a "telephone game" with Prince exactly how she wants to "be done." Dedicated to the princess, "Damn U" takes their "kooky love affair" to a stage of satisfactory fulfilment. The couple is "crazy in love" and "like animals, just born to breed." The latter line inspired the title of "Born 2 B.R.E.E.D.", a song written for Monie Love and released on In A Word Or 2 in 1993.

The following two songs, "Arrogance" and "The Flow," shift the focus to the reporter's quest for answers from Prince. "That was dedicated to all the lovers," Prince says about "Damn U," before continuing, "This one is dedicated to the whores," by which he means the journalists. She asks him a few questions and he gives answers, putting her on. "Why are you so arrogant?", she says through gritted teeth. "Arrogance" is semi-autobiographical, with Prince attributing "arrogance" as the primary motivation for wanting to be a star and see his name in lights. Arrogance also makes him man enough to say that he's "50/50 girl." The song is followed by a brief interface between the reporter and Prince. "Like a flame she came and I was no longer cold," Prince says, and she responds, "That's a little shady for this lady was just 16 years old." "The Flow" concerns the media's persecution of Prince and his mistrust of journalists. He questions, "Is it really important where I take my naps or who I sleep with?".

"The Continental," "Damn U," "Arrogance," and "The Flow" appear on the released album as they did on the original configuration. However, the released version leaves out a monologue by Mayte following after "The Flow." This segue reveals that the princess' father was killed by seven men, who also served as her personal bodyguards. Mayte now feels that they are after her and the chains and she tells Prince, "They must never find them. They must never find us." "7" is signposted by the mirror-image words "revelation" and "the book" next to the lyrics in the booklet, and the lyric does indeed correspond closely to the portrayal of the Apocalypse in the Book of Revelations in the Bible. It describes how God's people will triumph over seven evil kings and talks about finding eternal love in heaven. The original version of the album included a brief segue after "7," with Mayte saying to Prince, "Look now into the mirror. If you're the beginning, I am the end, and all things in between are reflected therein."

In "And God Created Woman," Prince describes Mayte as the "love of [his] love" and the "soul of [his] soul." He appears to draw a parallel between Prince/Mayte and Adam/ Eve to illustrate that they are inseparable. The song title is borrowed from a 1956 film by Roger Vadim, the director of *Barbarella*. Vadim's *And God Created Woman* started an 18-year-old Brigitte Bardot, "3 Chains O' Gold" finds Prince

lamenting the loss of Maine to someone else, but he shows little regret or sympathy. You belong to another whose name is self-righteousness. Evil girl, if one of us has a date with the undertaken which one will it be? He declares that he has the three chains of gold. The released version of the album prefaces the closing track. "The Sacrifice Of Victor." with a brief segue consisting of another attempted interview between Prince and the reporter the full segue appeared between "Blue Light" and "Sweet Baby" on the original version. She tells him that the three Chains of Turin are worth a fortune and she warns him that she will expose his love story with the 16-year-old princess if he doesn't tell the truth. Asked what his name is. Prince replies Victor. The original version of the album included a brief segue of a conversation between Prince and Mayte, who are now happy together, on an airplane on their way back to Minneapolis, where they presumably settle down and have a child. Chronicling the hard life of Victor, "The Sacrifice Of Victor preaches perseverance. The protagonist knows that joy lives 'round the corner" and he is going to keep "walkin' down this road. The lyric is strongly laced with autobiographical fact. Prince stresses the importance of education, as preached to him by his real-life surrogate mother, Bernadette Anderson, Bernadette the lady, she told me. Whatever you do my son, a little discipline is what you need."

T is a highly ambitious album, comprising 16 tracks and 75 minutes of music. Musically, T is in many ways a continuation of Diamonds And Pearls. Most tracks showcase a similar band-oriented sound. A new element is the incorporation of the horn section into many tracks. Having once been a "minimalist," known for his stripped-down arrangements and lean productions, T shows Prince as a "maximalist"; the production is more dense and complex than anything Prince had previously done. Funk and dance material feature even more prominently than on Diamonds And Pearls, as demonstrated by tracks like "My Name Is Prince," "Sexy MF," "The Max," "Eye Wanna Melt With U," "The Continental," "The Flow," and "The Sacrifice Of Victor." In contrast, the only fully-fledged pop/rock songs are "7," "3 Chains O' Gold," and "The Morning Papers." As on Diamonds And Pearls, rapping is an integral part of several tracks, most notably "My Name Is Prince," "Sexy MF," "Love 2 The 9's," "The Max," and "The Flow." Much like Diamonds And Pearls, the album contains a wide range of musical styles. "Eye Wanna Melt With U" is an attempt at techno-style dance music, "Blue Light" explores reggae, and the rock mini-suite "3 Chains O' Gold" echoes Queen's "Bohemian Rhapsody."

"My Name Is Prince" is a blistering, explosive dance number. The rhythm track consists of energetic, percussive drums and a potent bass pulse. The arrangement is thick and drenched in samples, record scratching, guitar noise, and whoops and screams by Prince. He created similar musical backings on songs like "Go Go Dancer" and "Fantasia Erotica" for Carmen Electra (both tracks from her self-titled 1993 album). Haunting Oriental-flavoured vocal harmonies and a descending synth theme inject drama and tension. Prince sings in a hard, forceful shout, almost screeching some words. "Eye Wanna Melt With U" is also a dense and dramatic dance exercise, borrowing from techno music for its relentless, monotonous pulse and harsh, metallic-sounding synth texture.

"The Max" is a hard, edgy funk outing based around

a beefed-up plano riff. The chorus recalls "Get Off." with Prince's repeat of the title alternating with sung-spoken phrases by Mosley. At one point. Prince plays an Oriental-tinged synth line that was borrowed from the 1988 song "Rave Unto The Joy Fantastic which became "Rave Un2 The Joy Fantastic". when it was released in 1999 on Rate Un2 The Jo, Fantacric. The falsetto-sung The Continental is a similar-styled funk number, but Prince's charged guitar gives it more energy and more of a rock edge. A second segment of the song, which omits the guitar, is smoother and more laidback, introducing a catchy high-pitched synth motif. "The Sacrifice Of Victor" is also a faisetto-sung funk effort. It features a metallic-sounding snare drum sound and a deep, bubbling bass. Gospel-influenced backing vocals by The Steeles and jazz-infused horns give the chorus added punch. The voices swell and gradually take over, as Prince builds the song to a rousing gospel-style climax. The Flow is a furious funk number with primarily rapped lyrics. The song is built around an effective bass-anddrums groove, with a rhythm guitar phrase and a horn motif enhancing the syncopated feel. Owing more than a passing nod to James Brown, "Sexy MF" is basically a one-chord funk vamp, with a quick horn "turnaround" phrase preceding a brief chorus that consists of Seacer singing. "You sexy motherfucker." Prince's vocal delivery is unusual, being closer to straight speech than rapping or singing. The track showcases several classic Brown touches, including the stabbing horns, jangling rhythm guitar, syncopated drum pattern, as well as the way Prince calls on the horn section and Seacer to solo.

"7" is a melodic, acoustic guitar-tinged rock song with the strongest chorus of the album. Unusually, the song begins with the chorus repeated twice, first a cappella. and then with the drums and bass providing accompaniment. Prince's vocal timbre and the thick, multi-tracked vocal texture resemble the 1991 non-album track "Violet The Organ Grinder." The use of finger cymbals and some sitar-like decorations give the song a vaguely Oriental feel. "The Morning Papers" is a horn-boosted rock song with a pleasant melody. It boasts a lovely, wailing guitar solo by Prince. Although not one of Prince's most outstanding rockers, it benefits from its simple and straightforward delivery. By contrast, "3 Chains O' Gold" is a highly elaborate and complex number, consisting of six sections and several key and tempo changes. It starts out with a moderately fast guitarled rock section. The tempo is then slowed down as a flute and strings lead into a dreamy, romantic segment, set in a different key. The guitar takes over again and the song enters a new section after yet another key change. Prince's voice is multitracked to create a choir. A staccato piano and castanets then launch a new section, which recycles part of the melody of the 1982 outtake "Moonbeam Levels." The music builds toward a showy, affectedly emotional climax, with some particularly operatic vocals by Prince. The original rock segment returns briefly and the song stops for a short moment, taking a deep breadth before the concluding section, which is the ominoussounding chorus. "3 Chains O' Gold" is in many ways a truly remarkable achievement. It was recorded live in the studio as one uninterrupted piece of music. However, for all its complexity and drama, the song is an overindulgent exercise that severely needs trimming. The music is overly melodramatic and bombastic, being closer to theatre music or a piece in a Broadway musical than rock music.

"Damn U" is a sophisticated, swooning ballad sung alluringly by Prince. Clare Fischer's sonorous strings heighten the romantic mood. At the end, there is light applause, as though it was recorded in an intimate club. "Sweet Baby" is a sweet and gentle ballad, with a tender, intimate falsetto vocal by Prince. The arrangement is sparse, emphasising piano and a swirling organ. "And God Created Woman" is a relaxed soul/pop offering that owes something in style to "Money Don't Matter 2 Night" on Diamonds And Pearls. The arrangement emphasises a smooth synth bass line and fluid trumpet lines. "Blue Light" is a lightweight, jovial reggae novelty of marginal musical significance. "Love 2 The 9's" consists of two quite different segments. It starts out as a light, breezy jazz-infused pop number with a falsetto vocal by Prince. The second part features rapped lyrics and is musically raunchier as it introduces a pumping bass, a rhythm guitar lick, and an expansive horn arrangement. "Arrogance" is also made up of two parts, alternating between raucous instrumental Madhouse-style jazz and a part focusing on a descending melody, sung in an oddly affected, quavering

A divided the critics. Some proclaimed it a masterpiece and lauded The NPG as Prince's most accomplished and versatile band ever, while others complained that the album showcased far too much of Prince's self-indulgent side. The music of "3 Chains O' Gold" and the lyrics of "My Name Is Prince," in particular, drew negative comments. Many critics felt the story about Prince pursuing a 16-year old princess suggested that his grasp on reality was limited. Few could make sense of the "rock soap opera" concept, which was dismissed as 'ridiculous," "baffling," or simply "a mess." Clearly, Prince made a pivotal mistake by not releasing the album as it was originally conceived; the short segues that were left on the released version only served to confuse the listeners.

didn't attain the same level of success as Diamonds And Pearls, as both the US and international sales were halved in comparison to the predecessor. The album was certified platinum and reached number five on the Pop Chart and eight on the R&B Chart. Frank Dileo had initially worked with Warner Bros. on the promotion of the album, but he was fired after taking sides with the record company executives against Prince in a discussion about the choice of singles. For Prince, of was a huge disappointment, coming after the tremendous worldwide success of Diamonds And Pearls. He blamed Warner Bros. for failing to support the album adequately. The general feeling at the record company was that the album's lack of spectacular success was due primarily to over-exposure. With five singles released from Diamonds And Pearls within seven months, Warner Bros. noticed an increased resistance from radio stations to play the singles from 4, clearly indicating that the audience couldn't absorb more music from Prince for the time being. Unquestionably, a contributing factor was that T didn't contain as many catchy, radio-friendly songs as Diamonds And Pearls.

Prince's career took a downhill slide after the release of care. In fact, the record became the last Prince album (of new music) of the '90s to sell in excess of 1 million copies in the US. His later albums, excluding *The Hitsl The B-Sides* compilation and the independently released *Crystal Ball* set, have averaged less than 350,000 copies each. The disagreements between Prince and Warner Bros. developed into a public feud. It would

take four more years until he finally gained freedom from the artistic "slavery" he felt the record company had imposed upon him. Prince has termed this period of frustration, bitterness, and disenchantment with his career "the friction years."

Prince: The Hits/The B-Sides

RECORD LABEL: WARNER BROS.
RELEASE DATE: 14 SEPTEMBER 1993

Disc one:

- · "When Doves Cry"
- · "Pop Life"
- "Soft And Wet" [Prince/Chris Moon]
- "I Feel For You"
- "Why You Wanna Treat Me So Bad?"
- "When You Were Mine"
- "Uptown"
- "Let's Go Crazy"
- "1999"
- "I Could Never Take The Place Of Your Man"
- "Nothing Compares 2 U"
- "Adore"
- "Pink Cashmere"
- · "Alphabet St."
- "Sign O' The Times"
- "Thieves In The Temple"
- "Diamonds And Pearls"
- 47"

Disc two:

- "Controversy"
- "Dirty Mind" [Prince/Matt Fink]
- "I Wanna Be Your Lover"
- "Head"
- "Do Me, Baby"
- "Delirious"
- "Little Red Corvette"
- "I Would Die 4 U"
- "Raspberry Beret"
- "If I Was Your Girlfriend"
- "Kiss"
- · "Peach"
- "U Got The Look" [Prince/Sheena Easton]
- "Sexy MF" [Prince/Tony Mosley/Levi Seacer Jr.]
- "Gett Off"
- "Cream"
- · "Pope"
- · "Purple Rain"

Disc three:

- "Hello"
- "200 Balloons"
- "Escape"
- "Gotta Stop (Messin' About)"
- · "Horny Toad"
- "Feel U Up"
- · "Girl"
- "I Love U In Me"
- "Erotic City"
- "Shockadelica"
- "Irresistible Bitch"
- "Scarlet Pussy"
- "La, La, La, He, He, Hee" [Prince/Sheena Faston]

- · "She's Always In My Hair"
- "17 Days" [Prince/Lisa Coleman/Matt Fink/Wendy Melvoin]
- "How Come U Don't Call Me Anymore"
- "Another Lonely Christmas"
- "God"
- "4 The Tears In Your Eyes"
- "Power Fantastic"

The first-ever collection of Prince's greatest hits was released as two separate volumes. The Hits Vol. I and The Hits Vol. II, and as a three-CD set. The Hits/The B-Sides, which included a disc of B-sides in addition to the two volumes. The compilation came with a 24-page booklet of interesting and informative liner notes by Alan Leeds. A video compilation, The Hits Collection, featuring 15 video clips, was released simultaneously. In the early stages of the project, there were some discussions at Warner Bros. about doing a more expensive boxed set retrospective, comprising four or five discs, but it was quickly decided that the retail price would be too high to generate enough sales to make it worthwhile. Prince contributed the six previously unavailable songs but otherwise had very little interest or involvement in the compilation. Warner Bros. had assigned Minneapolis journalist Neal Karlen, who interviewed Prince in 1985 and 1990 for Rolling Stone, to write the liner notes for the set, but Prince made it clear that he wanted Alan Leeds to do this. Returning from the European Act II tour, Prince expressed some interest in taking on a more active role in the project, but Warner Bros., already behind schedule, preferred to avoid further delays. The record company actually paid Prince not to get involved.

The compilation features six songs previously unavailable on record. The Hits Vol. I includes "Nothing Compares 2 U," performed as a duet with Rosie Gaines and taped during a Paisley Park concert with The NPG on January 27th 1992 (am), and "Pink Cashmere," recorded by Prince in June 1988. The Hits Vol. II includes "Peach," recorded with The NPG in June 1992 at Olympic Studio, London, on the Diamonds And Pearls tour. The song was regularly performed on the Act I tour and a few times on the Act II tour. The second volume also includes "Pope," a solo effort by Prince recorded in May 1993 and originally featured in the Glam Slam Ulysses production. An "unplugged" acoustic version of "4 The Tears In Your Eyes" is included on the B-sides disc. It was recorded by Prince with Wendy Melvoin and Lisa Coleman after the Purple Rain tour, April 1985. This version had only been aired during the 1985 Live-Aid broadcast and is different from the original version released on the USA For Africa album, We Are The World. The new version of "4 The Tears In Your Eyes" features only semiacoustic guitar and organ accompanying Prince's vocals. The B-sides disc also includes "Power Fantastic," recorded in March 1986 with several Revolution members. The song was based on a composition called "Carousel" by Wendy Melvoin and Lisa Coleman. Although Prince wrote new words to the song, Melvoin's and Coleman's names are conspicuously missing from the credits on The Hits/The B-Sides.

The 56-song compilation stands as a convincing overview of the first 15 years of Prince's career. Many fans had never before had the opportunity to hear a good number of the B-sides, many of which have been out of print for years. However, some of the song selections on *The Hits/The B-Sides* can be debated,

such as the absence of any *Batman* tracks and the dearth of songs showcasing Prince's funk and R&B side.

None of the four previously unheard tracks qualify as major songs in the Prince canon, but they are nevertheless fine efforts. "Peach" is a spirited explosive rocker fuelled by Prince's guitar. He manages to create an exciting and original song despite utilising a well-tried 12-bar blues pattern. A sampled moan by Kim Basinger (from "The Scandalous Sex Suite") is incorporated into the texture, adding playfulness. The performance is almost sloppy, although this adds, rather than detracts, from the song by giving it a spontaneous feel. If "The Most Beautiful Girl In The World" stresses inner beauty, "Peach" is all about the exterior as Prince declares his desire for an unattainable young girl, dressed in gold hot pants that can barely hide her buttocks. Her good looks are enough to "turn a preacher into a sinner."

"Pink Cashmere," in stark contrast to "Peach," is a serene, tender pop song with clarion production. Prince employs his falsetto voice and the understated arrangement focuses on a gentle acoustic guitar and a soft drum machine beat. Strings by Clare Fischer's orchestra are mostly left in the background. Prince's vocal performance is inspired and the use of an acoustic guitar is an interesting touch. The song ends with a powerful guitar solo in which Prince's lead lines interact splendidly with the string parts. Prince expresses his love for his woman in an unusual way, informing her that he is making a coat of pink cashmere as a gift.

"Pope" is a fun, lighthearted funky dance number with rapped verses by Prince and a cute chorus on which Mayte joins him. The track includes a few sampled remarks by US comedian Bernie Mac. Despite references to the Pope and the President, the song has no socio-political messages. Instead, it addresses Prince's desire to be a leader and at the cutting edge of his art. He is using the Pope as an analogy for someone who is preeminent above all in his field, in contrast to the President, who "can't get nothin' passed" and whose government is "lame."

Showing Prince's more introspective side, "Power Fantastic" is a gentle, understated piano-led ballad featuring a delicate falsetto vocal by Prince. Subtle horn embellishments by Eric Leeds and Atlanta Bliss add a jazz tinge. The song is addressed at someone who is afraid of accepting love or God into his or her heart, "Power fantastic is in your life at last. You're a little apprehensive cause what it is, is what you want and need."

The compilation was warmly embraced by the critics. Most felt it was a truly essential document of some of the most groundbreaking and influential popular music of the past 15 years. The albums achieved a great deal of commercial success, although none reached the highest regions of the charts and they sold perhaps somewhat less than could have been expected. The Hits Vol. I made it to number 46 on the Billboard Pop Chart (number 14 on the R&B Chart), The Hits Vol. II reached number 54 on the Pop Chart (number 23 on the R&B Chart), and the boxed The Hits/The B-Sides set peaked at number 19 on the Pop Chart (number six on the R&B Chart). All three sets have been certified platinum and they have continued to sell well since their 1993 release.

Prince: Come

RECORD LABEL: WARNER BROS. RELEASE DATE: 16 AUGUST 1994

- "Come"
- "Space"
- "Pheromone"
- · "Loose!"
- · "Papa"
- "Race"
- "Dark"
- "Solo" [Prince/David Henry Hwang]
- · "Letitgo"
- "Orgasm"

Arriving over a year since the much-publicised name change, and a few months after the worldwide success of "The Most Beautiful Girl In The World" by "T"," the release of Come as a "Prince" record led many to believe that he had returned to recording as Prince again. However, closer inspection of the cover artwork indicated that Come was released "posthumously" as it solemnly proclaims the dates of Prince's birth and death; below "Prince" on the cover of the album are his birth and "death" dates, 1958 and 1993 respectively. The front cover also has an obvious funeral theme, depicting Prince in front of what appear to be cemetery gates (actually, he is standing outside La Sagrada Familia, a famous cathedral in Barcelona, Spain).

With two exceptions, the songs on Come came from Paisley Park sessions between January and May 1993. "Race" was originally cut at the Record Plant, Los Angeles, in November 1991 although it was reworked in 1993. "Letitgo" is the only track that was newly written and tailored for Come; it was recorded at Paisley Park in March 1994. Seven of the 10 songs on Come were part of the Glam Slam Ulysses production (touted as "f" songs). "Orgasm" was originally the conclusive part of "Poem" in Glam Slam Ulysses. "Papa," "Solo," and "Letitgo" are the only tracks that weren't included in Glam Slam Ulysses. Five of the 10 songs, including "Papa," were also featured in The Beautiful Experience film (also attributed to "4"). Thus, all tracks on Come barring "Letitgo" and "Solo" had been premiered in one form or another long before the album was released. David Henry Hwang wrote the lyrics for "Solo" (music by Prince) and the song was originally intended for their projected musical. Two of the tracks, "Loose!" and "Dark," were later reworked and included on the Crystal Ball three-CD set in 1998.

The NPG members, Sonny Thompson, Tommy Barbarella, Morris Hayes, and Michael Bland, are listed as the musicians, but the bulk of the album is in fact a solo performance by Prince. The only tracks that feature The NPG or parts thereof are "Dark," "Papa," and "Space." Backing vocals on the album are provided by Mayte ("Race"), Kathleen Bradford ("Letitgo"), and Jearlyn Steele Battle ("Race"). Additional instrumental contributions were made by Eric Leeds (flute on "Letitgo"), Ricky Peterson (keyboard on "Letitgo"), and parts of or the entire five-piece NPG horn section on "Letitgo," "Come," "Race," and "Dark." Vanity makes a surprise appearance as Prince's partner on "Orgasm," lifted from the 1983 outtake "Vibrator," featuring Vanity's orgasm moans (she isn't credited by name, only by the words "she knows").

Contrasting with the live band sound and emphasis on "real" instruments of much of *Diamonds And Pearls* and ${}^{\circ}$,

Come is highly "electronic." with synths playing a crucial role and with computer drums replacing live drumming on most tracks. For the most part. Prince keeps the arrangements fairly straightforward and avoids unnecessary embellishments. "Race" and "Loose!" are two exceptions, both featuring a wealth of samples and sound effects. The rap contents are limited to "Race," on which Prince raps the verses in his own sung-spoken style. Compared to the eclectic range of musical styles and influences on the preceding Prince albums, Come is quite homogeneous, concentrating mostly on funky, danceable tunes.

Not unlike his previous nineties albums, Come is inconsistent, mixing some distinguished material with several weaker songs. Most songs rely more on grooves and rhythmic intricacies than melodic content. The overall sound of the record is rather cold and depressed, and reflects the funereal cover. The emphasis on electronic instruments accentuates the somewhat grim feel. One of the most intriguing songs is "Letitgo," which fuses a bouncy, funky beat with an arresting melody and a synth hook line that has a distinct Oriental flavour to it. Set in a minor key, the song generates a depressive, gloomy mood. "Space" is a seductive number featuring dreamy and airy synths that contrast with a bass that repeats an addictive figure throughout. Similarly, the title track is carried by a fluid. hypnotic bass line and showcases a gorgeous horn arrangement that combines jazz flourishes with funkier phrases. However, at over 11 minutes, the song outstavs its welcome and soon becomes tedious. Contrasting with the relaxed atmosphere of both "Come" and "Space," "Pheromone" is an intense, urgent number propelled by a relentless, metallic-sounding drum beat.

"Papa" marks a step away from the predominantly dance-oriented material, being a slow, bluesy number with a minimalist instrumentation focusing on a restrained guitar phrase and a slide guitar lick. The spoken vocal gives the song a dark, confessional intimacy. "Race" is a pop/dance number that sounds more robotic than funky. Also rather unsatisfying, "Dark" is a generic Prince R&B ballad, buoyed by nice and easy jazz-infused horns. A few songs detour into fairly experimental territory, with varying results. "Loose!" is a disposable uptempo effort melding techno stylings with a rock guitar. Prince sings the track in an animated, snarling voice reminiscent of "My Name Is Prince." One of the most unusual tracks, "Solo" is a vocal "improvisation" performed virtually a cappella. Prince's voice is accompanied only by what sounds like a sampled (synthetic) harp, playing a vaguely flamenco-sounding motif. The closing track, "Orgasm," is of minimal musical merit. being intended simply as a background for Vanity's moans of ecstasy. It features a rush of water and the screech of a guitar lifted from the finale of "Private Joy" from Controversy.

The songs on *Come* are connected with segues of rushing water and spoken introductions by Prince. References to water are found in his work throughout his career, and the allusion to water on *Come* is equated with the notion of purification, much like baptism is symbolic of a spiritual rebirth. On a deeper level, *Come* is an album about "the dawning of a new spiritual revolution," as is started in a "mirror message" in the booklet. "Come" includes such non-subtle lines as "can I suck you baby?" and "can I fuck you baby," as well as a series of licking noises thrown in for good measure. Despite its graphic lyrics, however, the song has an underlying spiritual theme. Prince repeats the line "spirit's calling, here's the reason why"

several times throughout the song, stressing that this isn't just a carnal experience of lust. Likewise, "Space" seems to combine allusions to sex with a spiritual undertone. Recalling "Sexy MF." Prince says, "Everything I'll do to your body, baby, I'll do to your head."

"Pheromone" is about the burning lust that compels a voyeur to spy upon the woman of his fantasies. Pheromones are hormones produced by some animals and act as sexual attractants to members of their own species. Accordingly, in the song, pheromone is the chemical attraction that draws the man to the woman. Prince has said that Carmen Electra provided inspiration for the song. "Dark" deals with the obsession of a man who has been left by a mistreating "do-wrong" woman. With lyrics by Hwang, "Solo" explores the subject of feeling incomplete without a lover, but the song contains none of the consuming despair that is found in "Dark."

The most obviously autobiographical song, "Letitgo" has "T" bidding farewell to "Prince." The song implies that as "Prince" he was so constrained by the demands of the music industry that he was unable to truly express his feelings. In "Loose!", Prince puts forth the proposition that one needs to free oneself and be all one can be. "Race" is a departure, dealing with racism. Prince argues that racist propaganda is nothing but a lie, disproved by our common humanity. Quite unlike the rest of the album, "Papa" is a tragic tale of child abuse and paternal suicide. The song elaborates on the autobiographical hints in "The Sacrifice Of Victor" on "I" that Prince has been abused; he includes the scarifying warning, "Don't abuse children, or else they turn out like me."

The reviews of *Come* were fairly negative. Many critics labelled it as Prince's "sex album," picking up on the sexual contents of songs like "Come," "Pheromone," and "Orgasm," as well as Prince's whispered seductions that link many songs. They complained that the lyrics were too explicit and sexually preoccupied, while most of the music was dismissed as uninspired or lacklustre. Much like the case with the greatest hits collections in 1993, Prince's heart wasn't in the *Come* album and he made no efforts to support the record. He refused Warner Bros.' requests to make a video for "Letitgo." Instead, the record company produced a collage of previous Prince videos to act as the promotional video for "Letitgo." Prince's lack of commitment to the album in favour of the *1-800-NEW-FUNK* project infuriated many Warner Bros. top-level executives.

Without the full backing of the record label and the artist, it was inevitable that *Come* would end up as one of Prince's weakest selling albums in years. It reached number 15 on *Bill-board's* Pop Chart, which was his lowest position for an album of new music since *Controversy* in 1981. The record peaked at number 2 on the R&B Chart. It sold around 345,000 copies in the US, making it the poorest selling album of Prince's career up until then. It didn't take long after the release of *Come* before Prince began a campaign to have Warner Bros. release *The Gold Experience*, which would get him closer to the fulfilment of his contract.

Prince: Black Album

RECORD LABEL: WARNER BROS.
RELEASE DATE: 22 NOVEMBER 1994

"2 Nigs United 4 West Compton"

- "Bob George"
- · "Cindy C"
- "Dead On It"
- "Le Grind"
- "Rockhard In A Funky Place"
- "Superfunkycalifragisexy"
- "When 2 R In Love"

Taking many by surprise, the notorious *Black Album* was finally released seven years after its cancellation. Still, a release had been in the cards many times since 198⁻. There were discussions in 1991, when Warner Bros. wanted to release some type of greatest hits compilation to avoid over-saturating the market with an album of new music after the disappointment of *Graffiti Bridge*. The *Black Album* was to have been one CD of a two-CD set. The 1994 release was instigated by Warner Bros. Prince's primary motivation was monetary, as he received approximately \$1 million. Prince still had mixed feelings about the release, as his publicist, Karen Lee, said that he was "spiritually against" the album.

The eventual release of the *Black Album* was fairly low-key. No singles were released, but Warner Bros. assembled an all black video for "When 2 R In Love," featuring only the lyrics to the song. In their tongue-in-cheek advertisement for the album, the record company made an "amnesty offer" to bootleg owners: the first 1,000 people who send in their bootleg copies of the album would receive new copies of the album. Warner employees in Burbank honoured the release date by dressing in black and cutting the lights for a 15-minute "blackout."

With the exception of the newly recorded "When 2 R In Love," the Black Album consists of tracks taped between September 1986 and March 1987. "Superfunkycalifragisexy" was initially tracked in Prince's home studio in September 1986, shortly after arriving home from Japan. The recording was updated at the Washington Avenue warehouse in January 1987. "Rockhard In A Funky Place" is a Camille track that was left over when the Crystal Ball three-LP set was cut back to become Sign O' The Times. The song was taped in October 1986 at Sunset Sound, Los Angeles. Three Black Album songs were recorded at Sunset Sound for the birthday party Prince threw for Sheila E. on December 11th 1986: "Bob George," "2 Nigs United 4 West Compton," and "Le Grind." Two songs, "Cindy C." and "Dead On It," were recorded during sessions in Prince's home studio in March 1987. Prince did additional work and added backing vocals to many of the tracks in Octo-

Most of the *Black Album* tracks were recorded by Prince on his own. Sheila E. plays drums on "2 Nigs United 4 West Compton." She also raps a line on "Dead On It" (lifted from "Holly Rock") and sings backing vocals with Boni Boyer on "Cindy C.". Eric Leeds and Atlanta Bliss play horns on "Le Grind," "Cindy C.", and "Rockhard In A Funky Place." *Sign O'The Times* band members, including Cat, take part in a "party" segue and the chant of the title of "2 Nigs United 4 West Compton." Cat also does a rap from J.M. Silk's 1985 house track "Music Is The Key" (written by Steve Hurley) on "Cindy C.". Susannah Melvoin sings on "Rockhard In A Funky Place."

The Black Album has none of the accessible pop appeal of much of Prince's earlier records. It largely neglects tight songwriting and melodies in favour of funk jams. The music is hard

and uncompromising, focusing on manic funk. Much of the music is free, uninhibited, and spontaneous-sounding, giving the impression that Prince casually tossed off the songs, writing and recording them very fast. On many tracks, he incorporates frantic backing vocals, treated voices, shouted instructions, and all manner of sound effects to create a party atmosphere, not too far removed from what he achieved in such Sign O'The Times tracks as "Housequake," "Play In The Sunshine," and "It's Gonna Be A Beautiful Night." Throughout, Prince mixes sung, spoken, and rapped lyrics, and he uses several different voices, including the speeded-up "Camille" voice on "Rockhard In A Funky Place," a slowed-down voice speaking the intro of "Le Grind," a deep, menacing electronically distorted voice on "Bob George," and his falsetto on "When 2 R In Love."

"Superfunkycalifragisexy" is an edgy and hypnotic funk outing. Boasting a "Controversy"-style rhythm guitar lick, the song is basically a one-chord vamp. A tight, funky groove is created by locking in the guitar part with a drum machine pattern and a deep, more or less static bass line. The song opens with a descending, vaguely "operatic" melody line, followed by Prince's demented laughter. With its combination of rapped verses and a quick, chanted chorus, the track is something of a blueprint for many of Prince's later rap/funk efforts, including "Race" (Come), "Now" (The Gold Experience), and "Face Down" (Emancipation) amongst others. "Le Grind" is a busy and highly rhythmic uptempo effort centred around a horn motif and a percussive bass line. A party mood is established by occasional use of conversation in the background, repeated instructions to "put it where it feels good," and breathless panting. Some barrelhouse piano spices up the arrangement, but the whole thing gets fairly repetitious since the track vamps at length on one chord. "Cindy C." is a rousing number with a fast, stomping beat and a funky horn riff to the fore. Much like "Le Grind" the song is a one-chord funk offering, focusing on whimsical vocal interaction between Prince, Sheila, and Boyer. There is an abundance of musical ideas, including percussion fills, guitar outbursts, jazzy horn interludes, and Cat's rap. "Rockhard In A Funky Place" is another funk outing. The track has a loose, syncopated groove achieved by a rhythmic counterpoint between a synth and horn phrase and the backbeat drums. An intricate horn part follows the brief chorus, which is made up of the title phrase.

"2 Nigs United 4 West Compton" is a fast-paced and somewhat chaotic instrumental piece. The number is basically an improvisational jam, featuring live drumming by Sheila E. and Prince flexing his muscles with a succession of solos, on organ, synth, and bass. The track is sketchier than most Madhouse material, lacking a definable melody or easily recognised riff or motif. West Compton is an economically depressed, predominantly Afro-American town outside Los Angeles. "Dead On It" is a stripped-down funk number, relying on an accentuated drum machine pattern, a "walking" bass line, and sparing rhythm guitar phrases. Prince delivers the lyrics in his own talk-rapping style. "Bob George" is also bare-boned and highly unorthodox, with spoken lyrics and a stark arrangement of handclaps and a drum machine, with the bass drum playing a 12-bar blues progression. A raw guitar enters after awhile and Prince adds eerie synth chords and fills. Prince's voice is sloweddown and distorted beyond recognition so that it takes on a

deep and threatening character. The only relief from the fierce musical barrage is "When 2 R In Love," a tender falsetto-sung pop song that seems strangely out of place. The track is sparsely orchestrated, focusing on a harpsichord-sounding synth, synth bass, and drum machine beat. Not surprisingly, "When 2 R In Love" was the only track to be carried over to *Lovesexy*, where it was much more at home.

Many songs on the Black Album are unusually dark and negative. Several songs place sex and lust above love and spirituality, contradicting most of the philosophies Prince had struggled to develop on his preceding albums. Drawing on inspiration from model Cindy Crawford, the focus of "Cindy C." is "a high-class model over in Paris, France." However, Prince's Cindy has more than a passing similarity to a prostitute, as he describes how anyone can play with her as long as they "pay the usual fee." "Le Grind" has a message about the need for personal liberation, expressed through the "nouveau dance" called "Le Grind," where the girls and boys are to get close and "have no fear." Prince's admonition that "it is much too late to be shy" also suggests the idea that one has to free oneself from being self-conscious and inhibited. Prince expresses this liberation in terms so extreme that he doesn't even care if the woman's boyfriend is around. The most explicit language of the song is "up and down, up and down, feels so good, up and down, up and down, like a pony would." Prince obviously liked the image of the unrestrained and free-spirited pony, and it occurs in the later songs "Alphabet St." on Lovesexy and "Horny Pony" (B-side of "Gett Off" in 1991).

The main character of "Rockhard In A Funky Place" is in a "house of ill repute," trying to deal with all his fears. Regardless of whether the man is looking for a woman to love. or even love of God, he is all too soon back in the house, putting his head back to relax again, which seems like a masturbation reference, as if the man just gives up his quest for something more meaningful for some quick self-pleasure. "When 2 R In Love" is closer to some of the more mature and romantic love songs on Parade and Sign O'The Times, as Prince explains in poetic terms what it is like when two people are in love. The first few illustrations are rather gentle in nature, but as the song progresses the lyrics become more fervent. He foreshadows the oral sex theme of the song "Come" (on Come) by mentioning how "the thought of his tongue in the V of her love, in his mind this thought it leads the pack." In a manner not unusual for Prince, the building eroticism is paralleled with the idea of a spiritual or emotional cleansing; he invites his lover to bathe with him, each surrendering to the other's passion as if drowning in emotion.

Borrowing its title from a 1975 James Brown song, "Dead On It" offers some good-natured criticism of rappers. According to Prince, rappers are "tone-deaf" and any attempt by them to sing would immediately clear out the audience. He also makes fun of rappers' stereotypical image by having the protagonist of the song boast about his oversized jewellery and gaudy gold teeth. Prince informs the mistaken rapper that what they need to do is to be dead on their musicianship.

"Bob George" is Prince at his unconventional best, telling a story from the twisted viewpoint of a sociopathic misanthrope. Prince arrived at the title by combining the names of Bob Cavallo and *Billboard* music critic Nelson George, whom Prince felt had become very critical of him. The song evokes a picture of a low-class helihole dominated by a repulsive man who confronts his girlfriend by demanding to know where she got her new coat and diamond ring. Throughout, we never hear the replies of the woman. List the man's sarcastic responses to what she says. Prince also directs his humour at himself when the man asks his woman what her non boyfriend does for a living. When she apparently tells him that man she has been seeing. Bob, manages rock stars, the man asks which one. Taunting the woman, he says in reply to her answer. Prince? That skinny motherfucker with the high voice? . As the song continues, it sinks more and more into the bizarre, as if the man is losing all touch with reality. The police arrive on the scene in full force, but the man is able to drive them away with his little gun. Prince speaks the policeman part with his "white" voice, which he would later also use in "Black MF In The House on The NPG's 1993 album Goldnigga.

"Superfunkycalifragisexy" also has some of the dark. intimidating atmosphere of "Bob George." Prince uses squirrel meat, served up by Brother Maurice." as some sort of funk ambrosia which not only helps people keep on dancing, but also serves as an aphrodisiac. If one drinks too much. Tyour skin will be sensitive to the touch, the first person to touch you. you'll want to fuck. The song explores the murky side of sex with Prince saying that the next thing one would do is to tie the person to a chair and frighten them by making funny faces at them. Not stopping there, he advises that you excite your partner by then turning on the neon light and masturbating yourself. The unusual title was clearly inspired by the song Supercalifragilisticexpialidocious. featured in the Mar, Poppins film from 1964. Incidentally, a track on Parliament's classic Mother:hip Connection album from 1976 is called Supergroovalistic prosifunk stication.

The critical and commercial response to the *Black Album* in 1994 showed that its time had passed and that legend somehow had made it more profound that it really is. The lyrical content was considered racy and provocative in 1987: seven years later, the record seemed very tame in the wake of the angry and aggressive grunge, hardcore punk, death metal, and gangsta rap, musical styles which had grown from cult following to broad popularity in the early '90s.

The album reached number 47 on the Pop Chart and 18 on the R&B Chart. It has yet to achieve gold album status, having sold around 295,000 copies since its release, which was considerably less than expected but perhaps understandable in light of how many fans already had the album, in one form or another.

4: The Gold Experience

RECORD LABEL: WARNER BROS. RELEASE DATE: 26 SEPTEMBER 1995

- "P. Control"
- "Endorphinmachine"
- "Shhh"
- "We March" [Prince/Nona Gave]
- "The Most Beautiful Girl In The World"
- "Dolphin"
- · "Now"
- "319"
- · "Shy"
- "Billy Jack Bitch"

"Eye Hate U"

· "Gold"

The Gold Experience was the first full album annibuted to Table despite the fact that he had changed his name more than two years prion Originally presented to Warner Bros. in the spring of 1994, most of the materia, was over two years old when the record finally came out. Prince had campaigned for a year to get the album out, causing many fans and casual observers to wonder whether it would ever see the light of day. Tentative plans were hatched to release the album before Christmas 1994, but Prince decided that he wasn't happy with the deal proposed to him. Later, Warners' plans to release the project in the first quarter of 1995 were thwarted by a restructuring of top management at the label. Finally, an accord was reached between Prince and the new bosses in May 1995, paving the way for the record's release.

The majority of the tracks making up Tre Gold Experience were cut at Paisley Park between September 1993 and March 1994. "Dolphin" and "Endorphinmachine" dated even further back, having been recorded at Paisley Park in early January 1993. The most recent track was "P. Control." which was taped at Paisley Park in July 1994. Because many of Tre Gold Experience tracks had been a part of Prince's live repertoire for some time, the album contained mostly material that serious Prince followers were already familiar with. Also, two of the tracks had previously been issued on record: "Shhh" was included on Tevin Campbell's 1993 album Im Ready and "The Most Beautiful Girl In The World" was the debut single by "The Most Beautiful Girl In The World" was the debut single by "The In February 1994. Additionally. "Dolphin" and "Endorphinmachine" were featured in the Glam Slam Ulytter production in 1993.

The musicians listed on The Gold Experience are Sonny Thompson, Tommy Barbarella, Morris Haves, Michael Bland. and Mayte. In contrast to Come. which was largely a solo effort by Prince, the majority of The Gold Experience tracks feature parts of or the entire NPG band. Still, five of the 12 tracks are essentially solo performances by Prince: "P. Control." "We March, "The Most Beautiful Girl In The World." Now." and "Shy." Ricky Peterson contributed keyboard, arrangements, and post-production input to "We March." "The Most Beautiful Girl In The World. "319," Eye Hate U. and Gold. Nona Gave and Thompson share lead vocals with Prince on "We March." co-penned by Prince with Gaye. Kirk Johnson handles the drum programming and production on "We March." Additional guitar on "The Most Beautiful Girl In The World" was played by James Behringer. The five-piece NPG Hornz play on "319" and "Now." They also appear on "Billy Jack Bitch" as the song incorporates a portion of Michael B. Nelson's composition "New Dell Inn." Nelson wasn't credited as co-writer, however. Instead, Nelson and Prince were co-credited for the horn arrangement. "The NPG Operator." the "computer" voice that guides the listener through the songs, belongs to Rain Ivana, who was a receptionist at the Record Plant in Los Angeles.

Most tracks on *The Gold Experience* have the typical NPG live band-oriented sound established on *Diamonds And Pearls* and T. The production is warmer than that of *Come*. The songs are tied together by the messages of the dispassionate, computer-sounding "NPG Operator." There are also several brief spoken segues in Spanish by Mayre, one of which declares that "Prince is dead." The operator introduces the songs as

"experiences." declaring at one point that "there are over 500 experiences to choose from." The idea of an interactive computer fourney is borrowed from *Tre Beautiful Experience* film. The album leans considerably more towards rock pop than *Come*, but it also includes a dance-oriented number. "We March." and two funk efforts with rapping by Prince. "Now" and "P. Control."

Tre Gold Exterience is a satisfying album, containing several unusually focused and well-crafted songs. "The Most Beautiful Girl In The World is a gorgeous pop song with an almost retro feel. It boasts one of Prince's most ear-catching choruses ever. The version of "The Most Beautiful Gir. In The World on Tre God Experience differs slightly from the previously released single. It is a little longer and the bass seems to have been brought up somewhat in the mix. Owing a nod to "Purple Rain." "Gold" is a stately, majestic "arena" rock song featuring an attractive melody and anthem-like singalong chants. The multi-layered vocal harmonies are tremendously moving, making the song a particularly effective closer for the album. The only drawback is the overdone, reverb-drenched production. "Dolphin" is a melodic upbeat rocker with a strong chorus and some tasteful guitar-playing by Prince. Also in the rock department. "Endorphinmachine" is a powerful high-energy offering, focusing on a potent, highly distorted guitar riff and a searing vocal by Prince.

One of the most unusual tracks on the album is "Shy." a gentle, toned down song with a semi-acoustic guitar and synthesised strings to the fore. Mixing funk and folk influences, it begins in a stripped-down fashion, with little more than Prince's voice and a dirty funk guitar. When the chorus enters, however, lush strings are juxtaposed with an odd vocal harmony. Bearing similarities to both "Cream" and "Pheromone." [319] is a taut, horn-boosted rock funk effort with Prince's charged guitar and loud drums upfront. However, the song is fairly typical of Prince, and relies on the same basic blues structure as "Cream." [Peach." "U Got The Look." [Partyman."] and countless other numbers. "Billy Jack Bitch" is a melancholy-tinged soul pop number, showcasing an electric organ and some snappy synth fills to the fore. The song is far too long, though.

The album's two soul ballads. "Eve Hate U" and "Shhh." are clearly derivative of "Do Me. Baby" and similar efforts. relying on Prince's passionate vocal delivery and the dynamics of the performance rather than any remarkable musical ideas. Entirely different. "Now" is a boisterous and rough-sounding funk workout based on a rudimentary bass-and-drums framework. The verses are rapped, while the chorus is chanted. It is a spirited effort, but ultimately the song is somewhat grating as it overwhelms the listener with a wave of rapping, screams. and sonic noise. More convincing. "P. Control" is a polished funk dance workout. Much like "Now." the verses are rapped. but the chorus features an odd piercing, "operatic" cry. It has a thick synth texture and incorporates sounds that could belong to a science-fiction film. "We March" also has a funky beat, but the melodic content is stronger than on "Now" and "P. Control.

Although the album doesn't have a coherent concept, several of the songs concern control and contain references to the name change. "Dolphin" directly relates to the theme of rebirth, with Prince choosing a dolphin as a symbol of his

reincarnated self. The song talks about his unwillingness to let others tell him how to do things. "Now" is mainly concerned with the subject of artistic integrity. The song brings to mind "Freaks On This Side" on New power Soul, as it refers to Prince and his fans as "freaks." non-conformists, who proudly don't fit into the strictures imposed by society. "Gold" also has an underlying theme of control, as it relates to "Prince's" decision to leave his old music behind and begin again as "T." Gold is traditionally the colour of divine wisdom and truth.

Four of The Gold Experience tracks concern relationships. "Shhh" is a fairly standard seduction offering, while "Eve Hate U" is another "do-wrong" woman song, concerning a love-hate relationship, with Prince prosecuting his unfaithful former lover in a fictional court of love. Carmen Electra is widely believed to have inspired "Eye Hate U." "319" describes a woman in room 319 posing suggestively for her camera-toting companion, which is reminiscent of "Alphabet St." on Literar, and his admission that he likes to "watch." Prince has mentioned actress Elizabeth Berkley as a source of inspiration for "319." In "Endorphinmachine." Prince is the "endorphinmachine." who will produce for his lover the sexual rush from her own endorphins. The lyric is somewhat ambiguous, however, and the song can actually be interpreted as being about going to the gym and working out. Prince first mentioned endorphine hormones in "Eye Wanna Melt With U" on T. "The Most Beautiful Girl In The World." meanwhile, stresses the importance of inner beauty over mere physical attraction. Prince submits to his lover, putting aside his ego in reverence to "the light of this power." essentially equating the attraction they have for each other with the divine.

The title of "P. Control" was originally "Pussy Control." but it was changed to avoid controversy from retailers who may have refused to sell the album with the word "pussy" printed on the packaging. A casual listener might be tempted to conclude that the subject of song is a slang phrase that refers to a woman's supposed ability to control a man through manipulation of his desire for sex. However. "P. Control" actually has a feminist theme, being a story about a woman, conveniently enough named Pussy, who is in control of all aspects of her life. "Shy," meanwhile, tells an unusual story of a man who, while wandering the streets of Los Angeles, meets a young female gang member. She is street-tough enough to have just murdered a boy who killed her friend, but with Prince she is innocent enough to be "shy."

Recalling the approach of the autobiographical 1985. B-side "Hello," "Billy Jack Bitch" is Prince's broadside against the media which has mocked him over the years, especially with regard to his name change. The song mentions a character called "C.J.", who is in reality Minneapolis newspaper gossip columnist Cheryl Johnson, who has written disparaging items about Prince for years. Standing out from the rest of the album, "We March" is one of the most socially conscious and politically aware songs Prince has released under his own name. "Prince or "T". It deals with the unfairness of a racist society and is closely related to a few contemporary songs written by Prince for other artists, including "You Will Be Moved". Mayis Staples. "Super Hero" (Farth, Wind & Fire., and "Uncle Sam" and "Paris 1798430" (Tevin Campbell).

Critics generally approved of The Gala Experience, which was described as Prince's most considered and commercially

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F: Chao: And Disorder

RECORD LABEL: WARNER BROS. RELEASE DATE: 9 JULY 1996

- · "Chaos And Disorder"
- · "I Like It There"
- · "Dinner With Delores"
- "The Same December"
- · "Right The Wrong"
- "Zannalee"
- · "I Rock, Therefore I Am"
- "Into The Light"
- "I Will"
- "Dig U Better Dead"
- "Had U"

Attributed to "#" Crass And Disorder became Princes last for Warner Bross until the 1999 release of Tree Vauls. Old Friends 4 lade. Despite being to uted as an album of freshly recorded music half of the tracks were in fact valid items. Prince was already well into the Emanspasson album profest when he assembled Crass And Disorder and he had no intentions of giving Warner Bross any of his stronger new material. Consequently, Chaos And Disorder can be seen as a quickly pasted together filler designed primarily to satisfy Princes contractual obligation. The album clocks in at a mere 39 minutes. His ongoing feeld with the record company is also reflected in the photos adoming the pages of the accompanying bookles, such as a syringe with a dollar bill rolled up inside and a toller with a heart floating in the water. Prince later described the album as "dark and unhappy," comparing its mood to that of the Black Album.

Chao: And Disorder contains 11 tracks recorded between May 1993 and April 1996. "Zannalee" dates back to May 1993, while "Chaos And Disorder" and "Right The Wrong" were cut on the same day, in October 1993, in the midst of The Gold Experience sessions. "The Same December" was taped some time in 1994: a video of the song was aired on the March 1995 European tour. "Into The Light" and "I Will" were recorded in February 1996 and "I Rock. Therefore I Am" was committed to tape in March 1996. All these songs were recorded at Paisley Park. Prince recorded "Dinner With Delores" and "I Like It There," and completed the album in early April 1996 at South Beach Studios in Miami. It isn't known where and when "Had U" and "Dig U Better Dead" were recorded.

The liner notes are sketchy, lacking details about the musicians on the various tracks. The majority of the tracks feature parts of or the entire NPG band: Sonny Thompson, Morris Hayes, Tommy Barbarella, and Michael Bland. One of the tracks. "I Like It There," was recorded by the Paisley Park Power Trio: Prince (guitar), Thompson (bass), and Bland

orums. Copy "Had U." If Proce Therefore I Am.," and "Dig U Berner Dead" are ensentially sold performance by Proces. This was at an all amounts of the most over tamo-intented record that for the nad recessed that far and the same. Proce Gainer dogs on a few traces, Steeper Paner and Strap Dilipotoce raps on 10 Paner. Therefore I Am.," The NPG Homologian on the same traces. "Pupper The Wrong." I Paner. Therefore I Am., "The Light." and "I Will." Additional performers on the admirture King Johnson and Milmae. Man. a \$2M.O.J. radio class. "Occare."

Countries Describe in more rock and guitar-comment man anything since frances miles file period. In fairs, the fiers in of the military well as the parkaging of the allours suggest an funde rocks' record indeed some tracks evoke fairmained among like Tot Amos, fairs, Marlathan, Joan Ostome and Alastis Monsette, Most of the most is rough and spontanes are sounding, and very lime synth is evident. There is lime in the way of elaborate attractions and production of incorporate background as and effects to illustrate string like "Track And Disorder." Zannalee," and "Pught The Wrong." Despite the overall emphasis on rock fronce also indices two dance offerings. "I Books Therefore I Amil and "Dig U Better Dead." They differ production-wise from the rest of the also implicated as more production-wise from the rest of the also implicated sound and drum machine beats.

Because of its guitar-newy attack and empped-cown feel. at first litter. Count And Dourder sounds rather "fresh." For fans who were dissertated with the light over-produced feel of some of Princes earlier 91s abums, mis appeared to be a welcome. mange. On close examination however. Grant And Durrage contains more mediocre material tran almost any other Prince record Of the quality tracks. "Into The Light" is certainly one of the most impired. It builds from a delivately beautiful plant phrase into an exhibitating. Howing rock song with a contagious chorus and a rousing saxophone solo. The subsequent tracks the brooding and dreamy "I Will," takes shape around the main plans phrase of "Into The Light." The two numbers were recorded in sequence and they play almost like a single composition. "Chaos And Disorder" is a hard and ferocious guitar-driven rock number relying on a grinding fuzz-filled guitar riff. Prince throws in embellishments such as recorded radio patter, atonal keyboard motificand an occasional veloadding to the delirium. The bluesy rocker "Zannalee" also takes shape around a charged guitar phrase that brings to mind Jimi Hendrix. "The Same December" is a more deliberate and intricate rock creation, containing a few tempo changes and going through several different segments. The first part of the melody is close to that of "4 The Tears In Your Eyes."

I Like It There is a simple, throwaway rock effort with Prince's guitar upfront. Little instrumental overdubbing takes place; on the guitar solo in the middle of the song. Prince simply shifts from playing rhythm to lead guitar, rather than electing to overdub the lead. Another lowpoint, "Right The Wrong is a contrived country & western-flavoured rock offering. It deals with the unfair treatment of Indians, but the song suffers from the inclusion of clichéd elements such as tribalistic drums and Prince's pseudo-Western accent. The relaxed and gentle "Dinner With Delores" is a departure from the rock onslaught of most of the album with its prominent langling guitar and slightly jazzy harmonies. The closing, 1:26-minute

*Had U is a slow and almost dirge-like synth-based oddin with some unusual chord changes.

Radically different from the rest of the album, the two dance-oriented outlings. "I Rock, Therefore I Am" and "Dig U Better Dead," are both are built around accentuated bass lines and feature singalong choruses. The gospet-tinged group lead vocal of "Dig U Better Dead" brings to mind "We March" on The Gras Experience, "I Rock, Therefore I Am." meanwhile, has many merits, including Rosle Gaines vocals, a striking minor tonality, and an infectious funky groove, but it is spelled by a loud, optimisive raps by Steppa Ranks and Scrap D, that are entirely inappropriate.

The title track of the abum, on which Prince refers to himself as a "no-name reporter." Is his commentary on the preakdown of modern society. Somewhat like on "Sign O." The Times." he describes a number of societal problems, offering no solutions, "Right The Wrong" also deals with socio-political issues, using narrative storytelling. The song recounts how an Indian woman buries her grandfather in the Black Hills of western South Dakota and eastern Wyoming, a region that was granted to the Sloux nation in 1868. However, the land was stolen from them a few years later when gold was discovered in the area. Prince urges people to right the wrong-doings of the past.

"The Same December" deals with the need for people to be more open-minded and stop seeing things in terms of black and white. In "Dig U Better Dead." Prince admonishes us to resist those people in life who are negative, cynical, and selfish. "I Rock. Therefore I Am" paraphrases the well-known maxim "I think, therefore I am." postulated by the French philosopher Rene Descartes. Recalling "Now." the song is about artistic integrity, being Prince's statement that he is his own person, saying that he doesn't need the suggestions of others as to the dothes he should wear or how he should style his hair. The syrics also refer to the dishonesty he has experienced in the music business.

Focusing on the nature of the afterlife and the soul. "Into The Light is the most spiritual song on the abum. The song was directly influenced by the book Empracea B. Tre Light. written by Betty Eadie about her near-death experience. Prince urges people to open their minds in order to "fee, the garg" that the divine has to offer. More concerned with the pleasures of the flesh. "I Like It There" is a simple celebration of being in love, describing how Prince likes being on his lover's "neavenly body. Similarly, "Zannalee" is about now Prince likes what Zannalee does to him when they are together. In contrast, "Dinner With Delores" sounds like a date with a completely awful woman, who is described as being Take some kind of whore." The closing song, "Had U." relates a man's seduction and eventual discarding of a woman. Many interpreted the song as an analogy to his liaison with Warner Bros., with Prince ending the song, album, and relationship with a "ruck you."

Most critics lambasted *Grass And Discret*, complaining that the bulk of the material qualified as uninspired filters. Most felt the fluctuating quality suggested a hastily assembled grab-bag of leftovers to see out the Warner Bross contract. Prince supported the album by giving two press interviews: shooting a video for "Dinner With Delores" and performing it on two TV shows. Still, it made little difference as it became the poorest selling Prince album of new music since

early in his careen. It reached only number 20 on the Biuciara. Abum Chart, it didn't enter the R&B Chart. The album sold 140/110 copies in the US, making it Prince's poorest selling album thus far into his career.

T: Emancipation

RECORD LABEL: NPG EMI RELEASE DATE: 19 NOVEMBER 1996

Distant

- · "Jam Of The Year"
- "Right Back Here In My Arms"
- "Somebody's Somebody" [Prince Brenda Lee Eager Hillard Wilson]
- · "Get Yo Groove On"
- · "Courtin' Time"
- "Betcha By Golly Wow!" [Thom Bell Linda Creed]
- · "We Gets Up"
- · "White Mansion"
- "Damned If Eye Do"
- "Eye Can't Make U Love Me" [Mike Read James Shamblin"
- · "Mr. Happy"
- "In This Bed Eye Scream"

J

- "Sex In The Summer"
- "One Kiss At A Time"
- "Soul Sanctuary" [Prince Sandra St. Victor]
- · "Emale"
- · "Curious Child"
- "Dreamin' About U"
- "Joint 2 Joint"
- "The Holy River"
- "Let's Have A Baby"
- · "Saviour"
- "The Plan"
- · "Friend, Lover, Sister, Mother/Wife"

Disc three:

- "Slave"
- · "New World"
- "The Human Body"
- "Face Down"
- "La, La, La Means Eye Love U" [Thom Bell Blin Hart
- "Style"
- "Sleep Around"
- "Da, Da, Da"
- "My Computer"
- "One Of Us" Eric Brazilian
- "The Love We Make"
- "Emancipation"

After being contracted to Warner Bross for 20 years. Prince was finally free of the "slavery" he had complained so butterly about during the final years on the label. His first album since the departure. Employed in, was a critical moment for n my for his stock was at a low ebb after dwindling sales and waning public interest for most of the 200s. His last major commercial success had been 1991's Duringuia And Petril, which sold 2 + million of copies in the US; his four records of new missessince charges a And Petril. The Order Tee Order Experience and sold a commercial Englishment of the condition of the conditions of the

preceding years behind him and re-emerge as a groundbreaking and popular artist at the forefront of pop music. Although he recorded and produced the music under his own auspices, he linked with EMI-Capitol to distribute and promote the album, which was attributed to $-\frac{1}{4}$.

Containing 36 songs, and three hours of music. Emancipation was a three-CD set, making it one of the longest records of all-new material ever released. Prince said that he always had wanted to release a three-record set. However, for a major artist in the '90s, releasing a triple CD of new music was unprecedented; even double albums were rare and commercially risky. Clearly, the album was intended to dazzle, proving that Prince had lost none of his skills or power. It was promoted as an artistic rebirth, employing the slogan that it was the record Prince was "born to make." Prince willingly admitted that it was his most important record to date.

Prince returned to recording mostly solo on Emancipation. but there are plenty of guest appearances. Kirk Johnson is credited as associate producer, and he handled most of the drum programming. Johnson also contributed to the arrangements and played additional synth. New NPG member Rhonda Smith plays bass on "Get Yo Groove On." "We Gets Up." "Eye Can't Make U Love Me." "Sex In The Summer." and "Dreamin' About U." The new NPG guitarist Kat Dyson plays on "Sex In The Summer." "Emale," "Dreamin' About U," and "The Love We Make." Former NPG members Tommy Barbarella. Sonny Thompson, and Michael Bland are credited for input on "Betcha By Golly Wow!" and "Saviour." Several horn players also contribute. Eric Leeds plays horns on "Jam Of The Year." "Get Yo Groove On," "We Gets Up," "Eye Can't Make U Love Me," "Sex In The Summer," "Emale," "Dreamin' About U," and "Style." Parts of or the entire NPG Hornz play horns on "We Gets Up," "Damned If Eye Do," "Emale," and "Style." Walter Chancellor Jr. plays saxophone on "Jam Of The Year" and "Style."

Additional keyboard are played by Todd Burell on "Eye Can't Make U Love Me" and Ricky Peterson on "Sex In The Summer" and "Saviour." Mike Scott plays guitar on "La, La, La Means Eye Love U." On "Joint 2 Joint," Prince uses Broadway star Savion Glover's tap dancing as a percussion element. "Joint 2 Joint" also features record-scratching by Michael Mac. Additional programming on "The Human Body" and "Sleep Around" is credited to Cesar Sogbe and Joe Galdo. A snippet from Tower Of Power's "Squibcakes" is sampled on "Sleep Around" and Ice Cube's "What Can I Do" on "Mr. Happy." The America Online greeting, goodbye, and incoming e-mail messages are incorporated into "My Computer," while the car horn sound on "Face Down" is attributed to the jeep owned by Prince's album cover designer Steve Parke. There are also several uncredited samples on the album, such as a drum fill on "Jam Of The Year."

Several guests made vocal contributions. Scrap D. raps on "Mr. Happy" and "Da, Da, Da." The voice of rapper and poet 99 is sampled on "Right Back Here In My Arms" and "Face Down," and she speaks on "Joint 2 Joint." Mayte's sister Janice Garcia speaks a little on "White Mansion" and her mother Janelle "and friend" speak some Spanish on "Damned If Eye Do." Recording engineer Hans-Martin Buff portrays a driver on "Joint 2 Joint." Additional vocals were supplied by Rosie Gaines on "Jam Of The Year," Rhonda Smith, Kat Dyson, and

Montalbo Stewart on "Get Yo Groove On." Kathleen Bradford and 'her sister Rhonda Johnson on "Friend. Lover, Sister, Mother Wife." Chanté Moore on "La. La. La Means Eye Love U." Kate Bush on "My Computer." Mayte on "One Of Us," and Smooth G., Scrap D., and Michael Mac on "Style."

Emancipation was the first-ever Prince album to include cover versions of other artists' music: Bonnie Raitt's "I Can't Make You Love Me." retitled "Eve Can't Make U Love Me" by Prince (written by James Shamblin and Mike Read, included on Luck Of The Draw. 1991); The Stylistics "Betcha By Golly Wow." which Prince called "Betcha By Golly Wow!" (by Thom Bell and Linda Creed. from Betcha By Golly Wow. 19-1); The Delfonics "La La Means I Love You," retitled "La. La. La Means Eve Love U" by Prince (by Thom Bell and Bill Hart. from La La Means I Love You, 1968); Joan Osborne's "One Of Us" (by Eric Brazilian, from Relish, 1995). The lyrics of "Soul Sanctuary" are credited to Sandra St. Victor, formerly of The Family Stand, and "Somebody's Somebody" is attributed to Prince in collaboration with Brenda Lee Eager and Hilliard Wilson, about whom nothing is known (they also wrote the lyrics of "Hide The Bone," released on Crystal Ball in 1998).

In many respects. *Emancipation* lives up to the hype and expectations surrounding its release. Certainly, the album is amongst Prince's strongest and most consistent of the '90s. It is full of focused, well-crafted material, and it is apparent that Prince took his time making the record as there is nothing tossed-off about the music. By virtue of its sheer length combined with the high quality of the music. *Emancipation* probably contains more first-rate songs than any other album he released in the '90s. That said, the record certainly isn't flawless, and doesn't contain a large number of truly exceptional songs. The songwriting is strong, but not overwhelmingly so; *Emancipation* lacks both the highs and lows of most of his '80s records.

Prince claimed that the format of the exactingly sequenced and timed discs, each containing precisely one hour of music over 12 tracks, was based on his studies of Egypt, "the building of the pyramids and how the pyramids were related to the constellations. They were a message from the Egyptians about how civilisation really started." It would be stretching a point to say that the three discs are thematic, but each disc does have somewhat of a distinct character. Disc one is a kind of conventional Prince album in miniature, focusing mostly on R&B. Disc two features many ballads and is primarily a romantic offering to Mayte. The third disc involves more risk-taking, with excursions into dance music and rap that attempt to push conventions.

There is little musically on *Emancipation* that Prince hadn't tackled before. Indeed, the melodic structures, rhythmic elements, and instrumentation and production hallmarks are straight from the Prince handbook. Instead of breaking new ground, the album is simply a reaffirmation of his strengths as a musician and songwriter. While the album isn't completely devoid of experimentation, it doesn't have the wildness and unpredictable quality of much of his '80s music. At the same time, it largely lacks the passionate intensity and tension of his most outstanding work. Showcasing a new maturity, the majority of the music is considered and mellow.

The arrangements are clean and uncluttered, although there are some glaring lapses into overindulgence and musical

pompousness. The drum programming is generic, focusing on formulaic R&B beats and sounds. The end result is music that sounds polished and radio-friendly, but also highly conventional and quite unoriginal. Although Prince tries on a variety of musical styles throughout all three discs, the emphasis is on mainstream R&B, with at least half of the tracks answering to descriptions like soul, funk, or dance music.

Indeed, *Emancipation* was geared towards R&B acceptance. The American R&B market had expanded tremendously since the mainstream breakthrough of that genre in the late '80s. The '90s saw the emergence of a new generation of rappers and R&B artists, many of whom cited Prince as an important influence: TLC, Salt-N-Pepa, Maxwell, D'Angelo, Erykah Badu, Tony Rich, Me'Shell NdegeOcello, Angela Stone, The Roots, and Arrested Development. Many of the new artists issued a challenge to more established artists like Prince. *Emancipation* was an obvious bid by Prince to compete on the R&B market and reclaim his Afro-American following. With the help of Johnson, Prince sought to emulate the lush, glossy sound of successful contemporary R&B and pop stars like R. Kelly, Boyz II Men, Toni Braxton, Mariah Carey, and Whitney Houston.

Some of the finest moments on Emancipation are "Sex In The Summer," "Sleep Around," and "Right Back Here In Your Arms," which fuse dance, funk, and pop influences by marrying memorable melodies with irresistible grooves. "Right Back Here In My Arms" is a brooding song with an urgent vocal delivery by Prince. Firmly set in a minor key, the mood is depressive and obsessive. A mesmerising high-pitched synth hook line replaces a conventional chorus. The sparse arrangement is dominated by a low-frequency synth bass. "Sex In The Summer" is a poppy funk number with an optimistic, "sunny" feel. The song boasts a catchy high-profile chorus. A loop of the ultrasound heartbeat of Prince and Mayte's unborn child is incorporated into the texture, making up part of the rhythm track. The song's coda section takes a memorable departure into down and dirty funk. "Sleep Around," meanwhile, is a breezy uptempo dance pop number with a bouncy house-influenced beat. Fluid synth lines reinforce the flowing feel of the track, while snappy horn punctuations add excitement.

The opening trio of songs on the third disc, "Slave," "New World," and "The Human Body," are amongst the most left-field and adventurous tracks on Emancipation. "Slave" is built on little more than bass, drums, and thickly layered vocals. Towards the end, Prince adds marching drums-like drums à la the ending of "Sign O' The Times" (this part was also used on "Ain't No Place Like U" on Mayte's Child Of The Sun album). However, the song fails to get off the ground melodically. "New World" sounds like an updated take on "electro pop," a musical style that Prince was fond of around 1981-82. The song makes good use of a fast, echoey, almost vibrating synth bass loop. Much like "Slave," however, the melody is rather insubstantial. Vaguely recalling "Eye Wanna Melt With U" on T, "The Human Body" is a fast and frenzied technostyled effort propelled by a relentlessly pumping synth bass line. Prince sings in an affected falsetto voice. He adds a wealth of samples and sounds on top of the beat, but the song ends up as an overblown and unfocused cacophony.

Four of the tracks on the second disc are gentle, dreamy, and melodic numbers that show certain influences from

meditative new-age music: "Soul Sanctuary," "Curious Child," "Dreamin' About U," and the instrumental "The Plan" (later released on the *Kamasutra* album). Three other tracks on the second disc, "One Kiss At A Time," "Let's Have A Baby," and "Friend, Lover, Sister, Mother/Wife," are tender, sensuous falsetto-sung soul ballads. While listenable and highly accomplished, these songs are fairly unspectacular and don't really add anything new to the Prince canon. "Somebody's Somebody" is another silky soul ballad, sporting a sitar-like synth motif as a primary ingredient, yet it lacks originality and resembles typical R&B Top 40 fare.

"Jam Of The Year" is a falsetto-sung funky dance number with a laidback, languid feel. The track is built around a smooth bass line and features nice jazz-tinged piano embellishments. Rosie Gaines adds backing vocals and engages in some scat-singing on the chorus. Following a somewhat similar path, "Get Yo Groove On" is an upbeat dance number with a falsetto vocal by Prince. The song has a buoyant singalong chorus that brings to mind many songs from the disco era. "Emale" is an unhurried, laidback funk offering built around the bass line. "Joint 2 Joint" revolves around a cheesy-sounding organ motif. It starts out like a relaxed funky number, but the track takes bizarre structural turns, detouring into tap dancing, raps, a funky bass solo, and a climax that layers preceding sections of the song on top of each other. "Style" is an energetic funk outing, sporting a busy bass line and an assertive chorus that combines a horn motif with a chant of "vou got it," a reference to the Public Enemy song "Brothers Gonna Work It Out" (from Fear Of A Black Planet, 1990). "Emancipation" is one of the most urgent funk offerings on the album, focusing on a percussive bass line and a celebratory, chanted chorus.

"Mr Happy" is a hard-edged funk outing with raps by Prince and Scrap D. The track combines falsetto-sung verses with a more forceful chorus that includes a piercing synth line. Scrap D. also raps on "Da, Da, Da," a stark, dramatic funk/rock number based on a repetitious bass figure. Slightly unnerving synth lines contribute to creating a dark, ominous musical atmosphere redolent of "The Future" on Batman. At the end, Prince recycles the marching drums idea for the second time on Emancipation. Pulsing with understated menace. "Face Down" can be seen as Prince's take on gangsta rap. The verses showcase an angry rap by Prince over a bass-heavy funky backing, while the chorus fuses an insistent synth line with a chant of "face down" and a looped fragment of rapper/poet 99 saving "dead like Elvis." The track contains several playful and humorous touches. At one point, when Prince commands "orchestra," a synth responds with an exhausted sigh.

A disappointing aspect of *Emancipation* is the rather unsatisfying pop/rock material. "The Holy River" is one of the few truly impressive rock numbers, and was justifiably compared to early Bruce Springsteen. The song is an elegant, flowing rock number with an earnest and heartfelt vocal by Prince. It starts as a folk-flavoured pop song, with a strummed acoustic guitar to the fore, but intensity builds gradually and Prince rips into a fiery guitar solo towards the end. The song closes with an intricate classical-inspired guitar and synth part that seems somewhat ill-suited to the rest of the piece.

Other first-rate efforts in the pop/rock genre on *Fmancipation* include "White Mansion," "My Computer," and "In This Bed Eye Scream," a song which Prince sent to former

Revolution members Lisa Coleman and Wendy Melovin and asked for their input. They gave him some suggestions, but never heard back from him on the subject. In This Bed Eye Scream" is a well-crafted and vigorous track melding pop and soul influences. Prince uses both his falsetto and his normal voice. He replaces a sung chorus with a shrill synth line that has a bagpipe-like sound. The song was created around the feedback noise that was produced when Prince put a guitar on the floor. "White Mansion" is a funk-flavoured pop number with a laidback feel. The chorus is enhanced by airy string-like synths. However, there is a certain lack of melodic contrast. ultimately making the song somewhat tedious. "My Computer" is an appealing pop number with sitar-like synth decorations. but much like "White Mansion" it suffers from a lack of sufficient melodic and harmonic contrast. Still, the song is full of intriguing details, including a distorted background vocal possibly by Kate Bush, who is credited on the track.

"The Love We Make" is an ambitious rock ballad that builds from a sparse, restrained opening to a loud, anthemic gospel-style finale. Prince's vocal delivery is very passionate. but the excessive, reverb-drenched production weakens the impact. At times, the layers of keyboard, vocals, and guitar runs simply become too busy. "Saviour" is a similar-styled rock ballad. Much like "The Love We Make." it is undermined by an overblown production, with Prince incorporating too many instruments and embellishments, including some neo-classical piano flourishes that recall "Diamonds And Pearls." His voice is multi-tracked to achieve a gospel-style effect, but the delivery is rather histrionic. Two of the least impressive rock-oriented tracks are "We Gets Up" and "Damned If Eye Do." The former is an upbeat rocker with a busy rhythm section. However, the track is very monotonous and fails to come alive despite an animated horn part. "Damned If Eve Do" starts out like is a fairly conventional rocker but the song soon develops into an exuberant Santana-style salsa effort. Standing out as something of an oddity, "Courtin' Time" is a fast-paced jazzy swing-inspired effort based on a blues progression. It is cut from the same basic cloth as rockabilly-influenced tracks like "Jack U Off on Controversy, "Delirious" on 1999, and the 1983 B-side "Horny Toad."

The four cover versions are of varying interest. Most undistinguished are Prince's takes on The Stylistics' "Betcha By Golly Wow!" and The Delfonics "La, La, La Means Eye Love You," two sweet and sappy pop/soul ballads to which Prince adds little but slick '90s production. Both "Betcha By Golly Wow!" and "La, La, La Means Eye Love U" are exponents of the "Philly Sound" that was popularised in the early-to-mid '70s by the songwriting and production team of Kenny Gamble, Leon Huff, and Thom Bell on the Philadelphia International label. Their acts, including The Delfonics, The Stylistics, Billy Paul, and The O'Jays, featured pop/soul music adorned with candy-coated string ensemble arrangements. Prince felt that "Betcha By Golly Wow!" had the "most beautiful melody" he had ever heard. While certainly a skilfully written ballad, Bonnie Raitt's "Eye Can't Make You Love Me" comes off as smarmy in Prince's falsetto. The overall sound of the song is very close to that of "Somebody's Somebody." The only memorable cover version on Emancipation is Joan Osborne's "One Of Us," which benefits greatly from Prince's reworking. The song is plodding and a trifle dull in its original form, but Prince delivers it with a great deal of energy and passion, transforming it into an anthemic guitar-driven rocker. The song is about God's physical presence in the world and Prince said that he wanted to cover it because "it's nice to hear God's name on the radio."

Promoted as "three hours of love, sex, and liberty."

Emancipation was Prince's most autobiographical work to date. His marriage to Mayte and his future fatherhood served as vitally important inspiration for many songs. She is his soul mate, which Prince expresses in "Saviour" by saying that they are "like two branches from the same tree." His longing for a child is evident on "Let's Have A Baby." in which he admits to being unable to do anything "without thinking about a little baby" and he wonders what his woman's eyes would "look like on a newborn child." Likewise, he says in "Friend, Loven. Sisten Mother Wife." "The eyes of my child I see every time you look at me." The song was written in Tokyo, January 1956, and recorded in secrecy before being showcased at the wedding reception.

Many songs are unusually personal and serious, showing a great deal of vulnerability. Prince acknowledges in "Emancipation" that his spirit has been "ill at ease." "The Holy River" also deals with feelings of being depressed and lost, as Prince says. "People say they love you and they want to help you, but how can they when you can't help yourself." Several songs express feelings of betrayal. He remarks in "Courtin Time" that "all the friends I thought I had, found out that they were not at all." while "Slave" talks about how his "enemies" lie to him and break his heart. Several songs depict Prince as a lonely, isolated figure, who "can count [his] friends with a peace sign, one, two "My Computer".

The licentious libertine of old has matured into a headover-heels-in-love romantic who champions monogamy on

Emancipation. Almost one third of the tracks are tender expressions of love, devotion, commitment, and desire: "Dreamin

About U." "Courtin Time." "Soul Sanctuary." "Curious Child."

"Let's Have A Baby." "Saviour." "Friend, Lover, Sister, Mother

Wife." "Betcha By Golly Wow!", "La. La, La Means I Love U."

"One Kiss At A Time," and "Sleep Around." "Dreamin About

U" addresses the dual nature of his personality. Depicted as two
sides who are "both friends" in "My Name Is Prince" on "T.
here Prince refers to them as his sane twin and his lustier twin.

Only three of the songs hark back to the sexually preoccupied themes of his earlier work. "Mr. Happy." "Joint 2 Joint." and "The Human Body" concern lust and the pleasures of the flesh. Five of the tracks deal with love gone wrong and failed relationships: "Right Back Here In My Arms." "Somebody's Somebody." "Damned If Eye Do." "Eye Can't Make U Love Me," and "In This Bed Eye Scream." The latter song is dedicated to Lisa Coleman and Wendy and Susannah Melvoin. and it can be construed as a plea for forgiveness and reconciliation, containing such lines as "how did we ever lose communication?" and "a thousand times I feel whatever I put you through."

Unquestionably, one of the most profound songs on the album is "The Holy River." The theme of the song is close to that of "Anna Stesia" on *Lovesexy* as it chronicles a spiritual awakening (the close relation between the two songs is acknowledged by the mention of "Anna Stesia" next to "The Holy River" in Prince's comments on the songs in the CD booklet). It moves from a profession of a depressed state of

mind to a confession of Prince's faith in God. He admits to spending his time with "all the wrong faces" and having relationships that are based on "the physical, over and done." Then the realisation hits him, "like a fist on the wall," that he should be thankful just to be alive. The river is a traditional symbol of the course of the soul's evolution from the material to the spiritual life and Prince appears to be making an analogy between his life and the river: as the river never stops flowing until it gets to the ocean, so Prince will never stop seeking until every part of his being is perfectly at one with God. The parallel with the theme of "The Ladder" is obvious: the ladder and the river both lead from suffering and pain to God and perfect harmony with all creation. "The Holy River" ends with Prince proposing marriage to his lover. The union with his soul mate makes his soul complete, enabling him to transcend the duality of everyday life and becoming one with God. The concept of two lovers becoming one through the power of their love was also used in "Purple Rain."

Borrowing its title from a line in "Crystal Ball." "The Love We Make" mentions a "new world" and preaches positivity and the importance of showing love for one another in the face of adversity. The song also has an anti-drug message, as Prince pleads, "Put down the needle, put down the spoon." Prince has said that he was "speaking to the spirit of a friend lost to drugs." "Da. Da. Da" also deals with life's harsh realities. Much like his earlier songs "Super Hero" (released in 1993 on Millennium by Earth, Wind & Fire) and "Uncle Sam" (released in 1993 on I'm Ready by Tevin Campbell), the story of "Da, Da, Da" is told from the viewpoint of a poor Afro-American man from the ghetto who is looking for a job and trying to "get [his] shit together." Prince proclaims that "loving one another is the only way." Considerably more lighthearted. "Jam Of The Year," "Get Yo Groove On," and "Sex In The Summer" are about partying and living life to its fullest. However, somewhat like "The Love We Make," "Sex In The Summer" also talks about a "new day" when "all believers will see an end to suffering and every disease." The song was originally titled "Conception" and was going to be about how a sperm feels on its way into the egg; Prince felt the subject was "too heavy" and gave up, however.

"Face Down," "Slave," and the title track can be seen as direct references to his Warner Bros. troubles. "Slave" verges on self-pity, as Prince laments his poor treatment, asking "How'd they keep me under for so long?". "Face Down" also concerns artistic repression. The song displays more genuine anger than anything else on the album, as Prince is full of resentment for the people who called him a "washed-up singer." The title track isn't as bitter as "Face Down" or "Slave," instead being filled with defiance as Prince declares his artistic freedom. "White Mansion" looks back at Prince's early career as a struggling artist. Having achieved the goals he dreamed about then, he asks whether he really is happy. "We Gets Up" is also self-referential, boasting about The NPG's "new power soul" music that defeats all competition.

The album includes a few commentaries on culture and society. "Style" attempts to explain the concept of "style." which is described as a "second cousin to class." For Prince, style is "keeping a promise," refraining from alcohol, and "loving yourself until everyone else does too." "My Computer" finds Prince in front of his computer and TV, longing for

companionship and a better life. He is anxious about the world his child will inherit, noting. "I have a child. I have a lot to explain." "Emale" also deals with the new computer media, chronicling the meeting between a man and woman after they have communicated via the Internet. The man turns out not to be what she expected, as he attempts to rape her. "New World" paints a bleak George Orwell-like picture of the future, when "they're always listening, especially on the phone." The song was possibly influenced by Aldos Huxley's classic book *Brave New World*, which depicts a future society. Utopia, as a living nightmare.

Emancipation was warmly embraced by the critics, who saw it as a return to form after a number of disappointing records. Some complained about a lack of experimentation, but the general opinion was that the album was a truly impressive tour de force. Many commended Prince for having the courage to release an extravagant triple CD on an already glutted pre-Christmas market, mere months after Chaos And Disorder had flopped.

Prince was fully committed to promoting *Emancipation*. He appeared on several high-profile TV shows in the US and Europe, and he gave more interviews than at any other time in his career. His new label, EMI, pulled out all the stops, launching an ambitious publicity campaign that was planned to last two years. The combined efforts seemed to pay off as the album quickly reached number 11 on *Billboard's* Pop Chart and number six on the R&B Chart, which was quite impressive considering that the album was a three-CD set.

Emancipation was certified double platinum (2 million copies) in February 1997 by the RIAA (the Record Industry Association of America), but the set didn't actually sell more than around 570,000 units in the US. The figure is automatically tripled because it was three-CD set. Furthermore, RIAA bases its certifications on the number of albums shipped to record stores rather than the number of records sold. Regardless, because of Prince's high royalty percentage, he did make a great deal of money on the album.

The release of *Emancipation* corresponded roughly with the untimely and tragic death of the child born to Prince and Mayte. Although he never addressed the situation, this event seems to have shaken Prince in a deep way that ultimately affected his feelings towards the *Emancipation* project. He incorporated very few of the album tracks into his live work and he soon began replacing them with more familiar Prince material. Placing a further damper on the project, EMI-Capitol was having problems, eventually leading to the record company being shut down in the spring of 1997. The album was doomed after the label's demise and Prince completely lost interest in the project at that point. In the end, the album failed to reinstall him at the top of the charts and it didn't have nearly the popular impact that he had hoped.

T: Crystal Ball

RECORD LABEL: NPG

RELEASE DATE: 29 JANUARY 1998

Disc one:

- "Crystal Ball"
- "Dream Factory"
- "Acknowledge Me"
- "Ripopgodazippa"

- "Lovesign (Remix By Shock G.)"
- "Hide The Bone" [Prince/Brenda Lee Eager/Hilliard Wilson]
- "2morrow"
- "So Dark"
- "Movie Star"
- "Tell Me How U Wanna B Done"

Disc two:

- "Interactive"
- "Da Bang"
- "Calhoun Square"
- · "What's My Name"
- "Crucial"
- "An Honest Man"
- "Sexual Suicide"
- "Cloreen Bacon Skin"
- "Good Love"
- "Strays Of The World"

Disc three:

- "Days Of Wild"
- "Last Heart"
- "Poom Poom"
- "She Gave Her Angels"
- "18 And Over"
- "The Ride"
- "Get Loose"
- "P. Control"
- "Make You Mama Happy"
- "Goodbye"

Released on Prince's NPG Records label, the *Crystal Ball* set consisted of four discs. Three discs were *Crystal Ball*, a collection of mostly outtakes and leftovers from the vault. The fourth disc was *The Truth* album. Those who ordered the set from 1-800-NEW-FUNK also received a fifth disc, The NPG Orchestra's *Kamasutra*.

Crystal Ball was first mentioned in the Emancipation booklet as a "three-CD set of previously bootlegged material." The project can be seen as Prince's version of Frank Zappa's Beat The Boots, a series of releases that literally copied bootlegs. Designed by fans, the Crystal Ball booklet includes liner notes by Prince, who often refers to himself in the third person. He discusses details of the sessions, what prompted certain songs and whom they were written for. His comments range from the silly to the serious. The mail order edition had no booklet at all; fans were expected to retrieve the information from a website created specifically for the release.

1-800-NEW-FUNK began taking pre-orders in May 1997 and it was announced that the set would be shipped within a month. Nothing happened, however, and in an interview published in July 1997, Prince said that *Crystal Ball* might be ready to ship by Christmas. The delay became official when Prince's website Love 4 One Another stated in August that the album would not be manufactured until 1-800-NEW-FUNK had received 100,000 orders. Meanwhile, Prince explained in interviews how wonderful the Internet was because he could record music and the fans could have it instantly, "As soon as I'm done with it, I get it on, take orders, and press records." Later in 1997, Prince finally proclaimed that he had collected some 84,000 pre-orders for *Crystal Ball* and fans were now expecting the set to be out by Christmas. Still, it took another

month until the wait would be over.

The repeated delays and the lack of information regarding the release caused a great deal of frustration amongst Prince's followers. Many fans reported unsatisfactory service from 1-800-NEW-FUNK, including lost or doubled orders. Shortly after the news that shipping would commence, it was announced that the set would also be officially released to retail stores, which upset many as it had previously been promised that it would only be available to those who had ordered from 1-800-NEW-FUNK. The set became available at the Best Buy, Musicland, and Blockbuster outlets in US in mid-February 1998. In many reported cases, the record was made available in stores before it reached fans that had mail-ordered the set. It was also made available outside of the US as an import. Retailers normally sold it at a much lower price than \$60.50 from Prince's mail order, causing many angry fans to cancel their pre-orders. Widely viewed as a fiasco, the botched marketing of Crystal Ball left in doubt Prince's prediction that artists in the future would easily be able to retail music exclusively through the Internet.

Crystal Ball is a sprawling, patchy affair, encompassing five remixes and 25 tracks that concentrate on two periods: the 1985-86 Paradel Sign O' The Times era and the 1993-96 years, which spawned Come, The Gold Experience, Chaos And Disorder, and Emancipation. The only exception is "Cloreen Bacon Skin," which dates back to 1983. Thus, the collection is hardly representative of Prince's 20-year career. Prince chose to leave out most tracks involving Lisa Coleman and Wendy Melvoin, saving them for Roadhouse Garden, a projected archive album focusing on The Revolution years.

Lacking cohesion and structure, the 30 tracks seem almost randomly spread across the three discs with little or no regard for different time periods, sounds, moods, themes, or musical genres. Even some of the segues between songs are sloppy. Further, *Crystal Ball* inexplicably contains an edited version of a song, "Good Love," that appeared in a longer version elsewhere. Such gaffes only reinforced the impression that the record was thrown together too rapidly.

Regardless of *Crystal Ball's* warts-and-all quality, the compilation offers an excellent view into Prince's musical breadth, showcasing a multitude of musical influences and styles, from pop, rock, and blues to funk, soul, hip-hop, and reggae. There are many highlights: the sensuous balladry of "Crucial," "So Dark," and Goodbye"; the catchy blend of pop and funk of "Last Heart," "Good Love," and "Acknowledge Me"; the hard, energetic rock of "Interactive"; the more deliberate and melodic rock of "Strays Of The World" and "She Gave Her Angels"; the raw, urgent funk of "Hide The Bone"; and the laidback funky groove of "18 And Over." There is also a fair amount of inessential material.

The collection includes five remixes of previously released tracks: "The Continental" (retitled "Tell Me How U Wanna B Done"), "Love Sign" ("Remix by Shock G."), "Dark" ("So Dark"), "Loose!" ("Get Loose"), and "P. Control." A few of the songs had previously been released or were available in one form or another: "Good Love" was released in 1988 on the Bright Lights, Big City soundtrack album, "Interactive" was featured in the Interactive CD-ROM in 1993, and "The Ride" was included in both The Undertaker and The Sacrifice Of Victor home videos.

Two songs, "An Honest Man" and "Sexual Suicide," were recorded in 1985 during sessions for Parade and Under The Cherry Moon. Five of the Crystal Ball tracks are cast-offs from the aborted 1986 Dream Factory and Crystal Ball projects: "Crystal Ball," "Dream Factory," "Movie Star," "Good Love," and "Last Heart." "Crucial" and "Make Your Mama Happy" are from the same time period, but neither was included on any of the album projects at the time. Three of the tracks were featured in the 1993 Glam Slam Ulysses show: "What's My Name," "Strays Of The World," and "Interactive." "The Ride" was first recorded (and filmed) in 1993 for The Undertaker film project (the version on Crystal Ball is a different recording of the song). "Calhoun Square" was recorded shortly after "The Ride." Four of the songs are The Gold Experience leftovers: "Acknowledge Me," "Interactive," "Days Of Wild," and "Ripopgodazippa." Three tracks are from the 1995-96 sessions for Emancipation: "She Gave Her Angels," "2morrow," and "Goodbye." Dating from 1993 to 1995, the remaining four Crystal Ball tracks were never placed on any configurations of Prince albums: "Hide The Bone," "18 And Over," "Poom Poom," and "Da Bang."

"Cloreen Bacon Skin" was cut with Morris Day behind the drums and Prince on bass (playing with gloves on) and vocals. Lasting over 15 minutes, the track is a spontaneous funk jam, with Prince instructing Day and ad-libbing spoken lyrics in his "Jamie Starr" voice, in a style reminiscent of The Time B-side "Tricky" (which was also created from a Day/ Prince jam). The improvised lyrics concern a sexual dalliance with an extremely ugly woman; although the words are overtly sexist and course, they are also humorous and clearly delivered in a tongue-in-cheek manner. According to Prince's liner notes, the purpose of the session was to come up with a funky beat to layer instruments on.

"Cloreen Bacon Skin" was recorded at Sunset Sound, Los Angeles, in March 1983, during a 1999 tour stop, when Prince spent two days with Day and Jesse Johnson, working on tracks for The Time's third album, which became *Ice Cream Castle*. The bass line of "Cloreen Bacon Skin" was borrowed for the 1983 remake of "Irresistible Bitch."

The Crystal Ball recording of "An Honest Man" is an abbreviated a cappella version of the song. The original take was a gentle and melodic piano-led ballad, distinguished by Prince's florid piano playing. Prince sings from the viewpoint of Christopher Tracy, expressing the belief that love conquers death, "I'll be your slave, just understand how much I need you. And if I died, we'll be together, side by side." The original version was recorded in Prince's home studio in November 1985, right after Prince returned from France and the filming of Under The Cherry Moon. A full-length instrumental version of the song was included in the film.

Crystal Ball's "Sexual Suicide" is also slightly different from the original version, which was taped in August 1985 at the Washington Avenue warehouse. Using his falsetto voice, Prince sings that he will take a sexual suicide, celibacy, if he cannot have his woman, which could have fit in with the plot of Under The Cherry Moon. Eric Leeds' thickly layered saxophone parts are added on top of a sparse bass-and-drums framework. Prince spices the track with guitar synth fills and by interjecting a string part by Clare Fischer's orchestra. The track was included on early versions of Dream Factory and it

was actually incorporated into an early cut of *Under The Cherry*Moon.

"Dream Factory" concerns a man who is losing control and is pleading for help, "I take a pill to wipe away my doubt, but a pill can't cure a month of being alone." Prince advises, "Hollyrock ain't all it seems, don't get too serious, it's just a dream. Don't forget your friends, they're all you've got." The song was sparked by Paul Peterson's departure from The Family. It was cut at Sunset Sound, Los Angeles, in December 1985, right after Prince had completed the Parade album. It was included on Dream Factory but was dropped when Prince shelved the project in favour of the Crystal Ball three-LP set. Musically, "Dream Factory" sounds like a quick throwaway and seems to have been intended as an introduction to a body of work rather than holding up on its own. Restrained verses are contrasted with a louder, more forceful chorus that features Lisa Coleman, Susannah and Wendy Melvoin chanting along with Prince. Throughout, Prince mixes his normal voice with the speeded-up vocal style he introduced on "Erotic City."

"Last Heart" is an exhilarating funky pop effort with an infectious saxophone hook. It deals with the familiar theme of an unfaithful lover and has Prince declaring, "If you break my heart one more time it'll be the last heart you'll ever break." The track features backing vocals by Susannah Melvoin and saxophone by Eric Leeds. Taped in January 1986 at Sunset Sound, Los Angeles, Prince intended to re-record the track at a later date but he never got around to it. Much like "Dream Factory," it was included on *Dream Factory* but was dropped when Prince aborted the project.

"Movie Star" is a pop/funk novelty that pokes fun at movie celebrities. Prince portrays an unsophisticated film star who is preparing for a night out. The lyrics mention Gilbert (Davison) and Jerome (Benton), and refer to Prince as the Kid. A humorous spoken scene towards the end has Prince picking up a girl at a club and bringing her back to his "crib." However. his attempt to seduce her fails as she falls asleep. The song has a light beat and the music alternates between a funky segment centred around a rhythm guitar part and a portion with a jerky high-pitched synth line and bass to the fore. The track was recorded in Prince's home studio in March/April 1986, and like "Dream Factory" and "Last Heart," it was included on Dream Factory but was scrapped when Prince began working on Crystal Ball. The track sounds very much like something Prince could have written with Morris Day and The Time in mind, although the group was defunct when Prince cut the song.

"Crystal Ball" is a peculiar, meandering, almost 11-minute long composition. It begins with almost two minutes of weird synth sounds and a lone drumbeat before Prince makes his vocal entry. He had initially planned to pan the introductory music to the left channel as a joke, so listeners would try to adjust their stereos to figure out what was wrong with the right channel. Prince then introduces a simple four-note synth bass figure that is repeated throughout most of the song. The instrumentation gradually expands as Prince adds percussion, keyboard, and a rhythm guitar. Clare Fischer's orchestral arrangement is interjected at certain points before being removed or left more discreetly in the background. Five minutes into the song, it enters a different segment, which focuses on marimba and guitar, the synth bass still providing the foundation. After bass and guitar solos, the song builds to a

crescendo as Fischer's ominous strings are brought to the fore. Following some energetic drumming by Prince, the song then returns to the opening theme again. Prince's voice is speeded-up and Susannah Melvoin provides backing vocals throughout. Recorded in April 1986 in Prince's home studio, the track was placed on *Dream Factor*, and was one of the few songs that survived to *Crystal Ball*. It was dropped when *Crystal Ball* was reduced to a two-LP. Sign O The Times.

"Crystal Ball" was cut just after Prince's return from France following the Libya air attack and the song expresses some of his fears of an impending war. The lyrics describe a world in turmoil. with bombs exploding all around. "Hate advances as "soldiers draw their swords of sorrow." Prince's answer to the "madness that threatens us all" is to spend the night making love to his woman, an "expert lover," because "the only thing that matters is the love we make tonight." Prince repeatedly asks her if she "ever had a crystal ball." Since a crystal ball is used to see the future, the theme of the song isn't dissimilar to that of the later song "Come" (on Come, 1994), in which Prince seemed to view orgasm as a moment when time ceases to exist and one can see the future. "if you try." One of the more cryptic lines in the song is "my baby draws pictures of sex. all over the walls in graphic detail." It referred to a mural of two full-sized naked nymphs, complete with nipples and pubic hair, that Susannah had drawn in a room that was adjacent to Prince's studio.

"Crystal Ball" is ultimately an unfocussed composition, and its varying components aren't all musically strong. Nevertheless, the song is quite notable for its ambitious structure, lyrical content, and use of ambient noise. Fischer's strings are used particularly adroitly, and create an ominous atmosphere that perfectly complements the song's lyrical message. While not the masterwork Prince had hoped, "Crystal Ball" certainly shows originality and ambition. Certainly, "Crystal Ball" is the type of epic piece Prince must strive to write if he wants to be seen as an major experimental pop artist.

"Make Your Mama Happy" is a busy funk effort, with a James Brown-derived horn arrangement and a multi-octave Prince vocal inspired by Sly and The Family Stone. Susannah Melvoin sings backing vocals and Eric Leeds plays saxophone. The lyrics are also highly Sly Stone-esque, dealing with the theme of optimism and success in the face of difficulty as in Stone's "You Can Make It If You Try," for example. Stressing the importance of education, Prince implies that obtaining a PhD is the route to an expensive car. According to the liner notes, it was inspired by Sly and The Family Stone's Fresh album and was recorded to prove a point to Susannah. The track was taped in Prince's home studio in August 1986, shortly before leaving for the European Parade tour.

Sung by Prince in his falsetto voice, "Crucial" is a gorgeous soulful pop song with a climactic chorus. The melody of the chorus is similar to that of the later recorded "Cool Love" (included on Sheena Easton's *The Lover In Me*, released in 1988). Prince wants his lover to show him everything and not hold anything back, because their love has got to be "crucial, everything from A to Z." A significant reverb has been added to Prince's vocal on the *Crystal Ball* version of the song and there are other minor changes in the mix. The track was recorded in Prince's home studio in September 1986, shortly after the completion of the *Parade* tour of Europe and Japan.

The track was tentatively planned for *The Daun* film project.

"Interactive." "What's My Name?", and "Strays Of The World" are the last three *Glam Slam Ulysses* songs to be issued on record, as all the 10 other tracks had been released on *The Hitt: The B-Sides* ! "The Pope". *Come* !seven tracks, and *The Gold Experience* ! "Dolphin" and "Endorphinmachine". Both "What's My Name?" and "Strays Of The World" were cut with The NPG line-up featuring Tommy Barbarella. Morris Hayes. Sonny Thompson, and Michael Bland at Paisley Park in May 1993 (although Barbarella doesn't appear on "What's My Name?"). All '90s tracks on *Crystal Bail* were recorded at Paisley Park unless otherwise is noted. "Strays Of The World" also features an orchestra arranged and conducted by Clare Fischer. "Interactive" was recorded in June 1993. Although no

"Interactive" is a solid. energetic rocker. revolving around a unison bass keyboard riff. A second section shifts the emphasis to Prince's guitar-playing. A keyboard repeating a single note. sounding like a Morse code signal, adds to the excitement. Prince's vocal is searing and passionate. The lyrics appear to analogise lovemaking to an interactive video game, a message accentuated by the recurring, mechanical keyboard motif. Cristal Ball features the full-length version of "Interactive." which was edited on the Interactive CD-ROM.

musicians are credited on the track on Crystal Ball. it appears to

be a live recording with The NPG.

"What's My Name?" is a dark, eerie, and dramatic piece of music. A section featuring Prince whispering the lyrics over a bare bass-and-percussion backing is alternated with a more ferocious and chaotic section with animated drumming and bass-playing, as well as record-scratching and siren sounds. Prince's vocal is mixed quite low, making it very difficult to make out all the lyrics. However, they seem to express some of his disenchantment with his relationship with Warner Bros., whom he feels has turned "Prince" into a product. "Take my name. I don't need it. Nothing stays the same anyway. Take my fame. I can't use it."

"Strays Of The World" is a carefully crafted and ambitious rock number, containing several disparate segments and tempo changes. Drums and an intricate keyboard motif launch the track. The chorus features the title phrase followed by a variation on the initial motif. Prince also inserts a bridge, spicing it with a wonderful, sustained guitar solo. Still, the song ends up sounding bombastic and rather contrived, somewhat like tracks such as "The Same December" on *Chaos And Disorder* and "3 Chains O' Gold" on "T. The song is an invitation to "Love's Kingdom."

"The Ride" is a straightforward blues number. The guitar work on this live version is particularly passionate, with Prince wildly generating sonic noise without much care for whether what he is doing is musically "accurate." Despite its 12-bar blues origin, the song comes off as relatively refreshing. The song is another paean to sex, recycling the automobile theme of "Delirious," in which Prince asked his lover to take him "for a little ride up and down, in and out and around your lake." Here it is Prince who is offering his woman a ride that "will keep [her] satisfied." He is willing to do it slow, but he can also take a short cut if that is what she wants. And if she prefers to be alone, he is just as happy to watch, which brings to mind the voyeuristic theme of "Pheromone" and his admission that he likes to "watch" in "Alphabet St." on *Loresey*. "The Ride"

was originally recorded in June 1993 at Paisley Park during the Paisley Park Power Trio sessions for *The Undertaker* film. The song soon became a permanent part of Prince's set. The *Crystal Ball* take is based on a live recording with The NPG (Tommy Barbarella, Morris Hayes, Sonny Thompson, and Michael Bland) made at Paisley Park on October 28th 1995; it was included in the VH-1 *Love 4 One Another* special, first broadcast January 27th 1996.

Much like "Interactive," "Calhoun Square" is a hard, bluesy offering relying on a bass/keyboard riff that is alternated with a second section, which concentrates on Prince's guitar. Prince almost shouts his way through the track. The tune takes its name from a shopping mall across the street from where The NPG Store in Minneapolis was located. Prince speaks of a place where there is no racism and no one cares or stares "if you're freaky." Thus, it can be viewed as an updated version of "Uptown." The track was recorded at Paisley Park in June 1993, featuring the regular NPG line-up of Tommy Barbarella, Morris Hayes, Sonny Thompson, and Michael Bland. It was rehearsed and played live on a couple of rare occasions during aftershows on the 1993 Act II tour.

Crystal Ball includes four tracks that were placed on the first configuration of The Gold Experience, compiled in the spring of 1994: "Interactive," "Acknowledge Me," "Days Of Wild," and "Ripopgodazippa." Clearly, "Interactive" would have fit very well into the computer theme of the album, but Prince felt the song didn't work with "Endorphinmachine" and decided to drop it in favour of the latter track. "Acknowledge Me" was replaced by the inferior "P. Control," while "Days Of Wild" and "Ripopgodazippa" were shelved.

Prince's second foray into reggae after "Blue Light" on 4, "Ripopgodazippa" is a relaxed and gentle number livened up by an innocuous keyboard/horn motif and a delicious clarinet solo towards the end. Still, the song is fairly monotonous, repeating with little melodic variety and no clear-cut chorus. The lyrics are risqué, describing in detail Prince having sex with a girl on "this bench that I normally use for the weights" and on a "fake lamb fur." The phrase "flick of the pink plush" was first used in "Space." "Ripopgodazippa" was amongst the first tracks Prince recorded at Paisley Park in October 1993 when he embarked on *The Gold Experience*. Sonny Thompson plays bass. Michael Bland drums, and Kathy Jensen of The NPG Hornz provides the clarinet solo. A portion of the song can be heard in the *Showgirls* film, which opened in the US on September 22nd 1995.

"Acknowledge Me" is a focused pop/funk offering, with an assertive chorus that sports a trademark synth hook line reminiscent of both "We Can Funk" (1986 take) and "17 Days." Meanwhile, the hard, metallic drum beat is close to that of "Pheromone." A slowed-down spoken portion from the 1985 track "All My Dreams" is incorporated towards the end. Prince tells his lover that there is no other fish in the sea for her except him, so she might as well acknowledge that fact. He asks her how she can give her body to others when her mind is with him. The track dates back to the initial *The Gold Experience* sessions, October 1993. Obviously fond of the track. Prince re-recorded it with The NPG in 1994 during *Exodus* sessions.

"Days Of Wild" is a rowdy, party-oriented funk workout with rapped verses and a singalong "na-na-na-nah" chorus. The song recalls the similar-styled "Now" on *The Gold Experience* in many ways. Prince expounds on some of the negative aspects of the rap music scene, such as the use of weapons, drug abuse, and depicting women in a derogatory way, "Hooker, bitch or ho, I don't think so." Instead, he advocates, "A woman every day should be thanked. Not disrespected, not raped or spanked." The track was recorded in early 1994 at Paisley Park and premiered during the launch party for "The Most Beautiful Girl In The World," February 13th 1994. The Crystal Ball take is based on a live recording from a Paisley Park concert with The NPG on December 9th 1995 (the original performance of the song was much longer).

"Hide The Bone" is a raw, urgent, and highly effective funk exercise. A patented rhythm guitar lick is locked in with a booming bass and loud, whipping drums. Prince's voice is intense and full of feeling, adding to the spontaneous feel. The song is about desire, with Prince realising that he is losing his cool as the woman breaks down his resistance. He admits that he "can't hold it" any longer, which echoes "Tick, Tick, Bang" on *Graffiti Bridge*. The lyrics are attributed to Brenda Lee Eager and Hilliard Wilson, who also co-wrote "Somebody's Somebody" on *Emancipation* with Prince. "Hide The Bone" was recorded at Paisley Park in November 1993 by NPG members Tommy Barbarella, Sonny Thompson, and Michael Bland. Despite being cut in the midst of *The Gold Experience* sessions, it was never placed on any configuration of that album.

Irresistibly funky, "18 And Over" has an almost hypnotic groove, made up of bass part locked in with a drum machine loop. Sampled from one of the many versions of "Come," a voice says the word "come" over and over, while Prince repeats the phrase "18 and over, I wants to bone ya." The lyrics are mostly rapped by Prince. The song updates the theme of "Ripopgodazippa" and has Prince describing in graphic detail what he wants to do with his lover. He portrays himself as a "nasty boy" and the "bone ranger." The track was recorded by Prince and Kirk Johnson in 1994 at Paisley Park, with Mike Scott playing guitar. The song premiered as a video that was shown on the March 1995 tour of Europe.

"Poom Poom" is something of a self-indulgent curiosity, showcasing a monotonous bass and drum machine groove and an annoying repeat of the phrase "poom poom" as a chorus. The song is lyrically unfocussed, with the phrase "poom poom" serving as yet another metaphor for a woman's vagina. Some of the lyrics trace Prince's growing interest in health foods and vegetarianism, as he sings "liquorice and goldenseal was all I ate." The song was copyrighted in August 1995, along with the *Emancipation* track "Right Back Here In My Arms Again" amongst others. However, the track was never intended for any album: according to Prince's liner notes, it was "just a funny track to make a female laugh."

"2morrow" is an easy-paced funk outing coloured by subtle, jazz-infused horn shadings. It was created around a fluid bass line vaguely reminiscent of that of "Jam Of The Year." Prince desires a woman so badly that he is afraid of the consequences of their love, warning. "I'm gonna die of my love for you, baby." He uses both his normal and his falsetto voice and speaks some of the lyrics. The track was taped in November 1996 at Paisley Park, with horns provided by parts of The NPG Hornz. The song was premiered on November 20th 1996 by Tom Joyner on his radio show.

"Goodbye" is a beautiful, wistful ballad featuring a

sensitive falsetto vocal by Prince. Clare Fischer's strings add a sense of romance. The melody is expressive, climbing steadily to the chorus. The song mourns the end of an affair. Prince cannot understand what made the woman want to leave him; the night before everything had seemed normal and he had been "so sure [they'd] be together forever and four days." The track was intended for *Emancipation*, but Prince replaced it with "The Holy River." Considering the fact that *Emancipation* contained as many as 36 tracks, it was a poor decision to leave off such an outstanding track. "Goodbye" was originally recorded at Paisley Park in December 1991, during the "Fallbum sessions, but Prince later updated the track.

"She Gave Her Angels" starts out as a calm, tender piano-based ballad. It consists of one melodic theme that repeats without variation with each verse, which builds tension as there is no release or contrasting section. Two thirds into the track it turns into a loud, vigorous rock number with a guitar taking over to play the melody. The inspiration for the song was an experience that Prince had when he and Mayte were apart for the first time after their marriage. He sings, "She gave her angels to her man, because her man had none to watch over him until she returned." The track was recorded at Paisley Park in 1996. It was featured during Prince's appearance on *Muppets Tonight!* show, first aired on May 4th 1997. Much like the case with "Goodbye," it is very difficult to see what disqualified this first-rate effort from inclusion on *Emancipation*.

Showing Prince's more experimental side, "Da Bang" is a bleak, crude guitar-based rock effort that would have fit perfectly on *Chaos And Disorder*. Much like "What's My Name?", it alternates between two disparate sections, one calmer, revolving around a repeated guitar phrase, and the other a fast, furious portion featuring some raw and frenzied guitar-playing. The bottom end is missing and the track sounds more like an unfinished experiment than a completed composition. The lyrics are hardly audible as Prince has treated his vocals with an interesting effect that makes it seem as if the piece were sung underwater. The lyrics show Prince in his typical seduction mode, promising a woman that he will "dance and sing, like a puppet on a string," if she will make love to him. The song was recorded in Los Angeles, but no other details are known.

Most impressive of the five remixes is without doubt the new version of "Dark" from *Come*, titled "So Dark," which features an almost entirely new backing track. Prince's vocals and the horn part from the original take are kept, and Prince has added some more effectively nuanced keyboard playing. The new musical elements enhance the melancholy of the lyrics and the remake has a haunting quality lacking in the original. "Tell Me How U Wanna B Done" is the second part of "The Continental" from "with a harder, more pronounced beat. Remixed by Kirk Johnson, the new version was originally released in 1995 as the second part of "Kirky J's B-Sides Remix" from the "Purple Medley" single.

"Get Loose" is a pre-

dominantly instrumental reworking of "Loose!" from *Come*. It features many new synth lines and has a menacing atmosphere missing from the original recording. "Get Loose" is fairly close to another remix of "Loose!" entitled "(Lemme See Your Body) Get Loose!", which was included on the *Sampler Experience* cassette tape that was given away during the March 1995 European tour. The *Crystal Ball* version is a little shorter, but there

are some musical differences as well (some parts are included in each version that aren't in the other). The "Love Sign" remix by Shock G. is very laidback, completely lacking the life and energy of the original version. A sampled synth line from "D.M.S.R." from 1999 is incorporated throughout, to little effect. Similarly, the "P. Control" remix is a smooth, relaxed version. This version was released as the "Club Mix" on the cassette that was handed out to VIPs during the VH-1 Fashion And Music Awards, Los Angeles, December 3rd 1995. Parts of the mix was also used for the French version of "P. Control" on The Versace Experience (Prelude 2 Gold) tape, "Chatounette Control," given away at a Versace fashion show in Paris, July 1995.

Crystal Ball was released with little fanfare and the album didn't attract much interest from the mainstream music media or radio. Airplay was minimal, as programmers found few commercially-oriented tracks that they could play. The reviews were mixed, with some critics complaining that much of the music sounded uninspired and aimless, lacking melodic finesse and hooks. Some critics concluded that Prince's famous vault doesn't contain many superior tracks. The general impression was that Prince had created a confusing hodgepodge when he could have moulded a masterpiece. Many fans felt the same way, and the eventual release became something of an anti-climax after the long wait. Almost everything had previously been bootlegged or heard in concert; "Cloreen Bacon Skin," "Make Your Mama Happy," "Poom Poom," and "Da Bang" were the only tracks that fans were unfamiliar with. The Crystal Ball four-CD set was made available in a limited edition of 250,000 copies (which includes the mail order sets). Around 100,000 copies of the set were sold in the US. It peaked at number 62 on Billboard's Pop Chart and at number 59 on the R&B Chart.

T: The Truth

RECORD LABEL: NPG

RELEASE DATE: 29 JANUARY 1998

- "The Truth"
- "Don't Play Me"
- "Circle Of Amour"
- "3rd Eye"
- "Dionne"
- "Man In A Uniform" [Prince/Rhonda Smith]
- "Animal Kingdom" [Prince/Rhonda Smith]
- "The Other Side Of The Pillow"
- "Fascination"
- "One Of Your Tears"
- "Comeback"
- "Welcome 2 The Dawn"

Drawing on inspiration from artists such as Tracey Chapman, Joni Mitchell, and Bruce Springsteen's acoustic *Nebraska* and *The Ghost Of Tom Joad, The Truth* is a subdued and primarily acoustic album. It was recorded in the autumn of 1996, when Prince had completed work on *Emancipation*. Initially planned for distribution by EMI, a large-scale release of the album was cancelled due to the demise of the label. Instead, it was announced in early May 1997 that it would be made available from 1-800-NEW-FUNK as a limited edition cassette. However, this decision was reversed and the album didn't receive a public release until January 1998 when it was included as a fourth disc in the *Crystal Ball* set.

While an acoustic guitar is the main accompanying instrument throughout, Prince adds embellishments and plays bass guitar, percussion, and keyboard on many tracks. NPG member Rhonda Smith co-wrote "Animal Kingdom" and "Man In A Uniform" with Prince. She plays bass on three tracks: "3rd Eye," "Animal Kingdom," and "One Of Your Tears." "Fascination" features vocals and percussion by Smith, Kat Dyson, and Kirk Johnson, as well as a guitar solo by Mike Scott. Johnson is also responsible for the beat programming on "Circle Of Amour" and "One Of Your Tears."

The Truth finds Prince considerably toned down. Much of the music is languid and somewhat bleak. Stripped off his usual elaborate arrangements and production techniques, the songs and melodies have to stand up on their own, which is essentially the problem with the album: many of the songs are harmonically too monotonous, with melodies that hardly move up or down. Additionally, half of the tracks rely on well-tried blues progressions and harmonies. The result is that most of the music is uneventful, sometimes at the risk of being boring. Some of the tracks sound rushed and unfinished, and few leave a distinct or lasting impression.

The album does start out somewhat promisingly with the title track and "Don't Play Me," both of which have a quiet, haunting intensity. The sparse, almost amateurish production enhances "The Truth," which builds slowly into a patented Prince scream in the final chorus. "Don't Play Me" contains some interesting background sound effects, including the sound of a radio dial being spun from station to station. Other musical highlights include "Welcome 2 The Dawn" and "Circle Of Amour," which contain some of the more memorable melodies on the album. Songs like "3rd Eye" and "Man In A Uniform," however, blend into each other rather indistinctly. "Fascination," with its calypso overtones, sounds like an advertisement for a Caribbean cruise line. "Animal Kingdom" contains some interesting recording touches, like a distorted lead vocal and a backwards guitar solo, but ultimately the song is little more than a curiosity.

The songs on the album deal with a variety of subjects close to Prince's heart, ranging from veganism to the music industry. The title track and "Welcome 2 The Dawn" concern the importance of responsibility and making the right choices. "Comeback" reaffirms Prince's belief in the afterworld, recalling the theme of the 1985 *Parade* leftover "Others Here With Us." Prince says that loved ones we lose will reappear to us in other forms. According to Prince, "Comeback" was written for a "lost friend." It has been speculated that the song indirectly addresses the tragic death of Prince's son. Quite different, "Circle Of Amour" is a piece of narrative storytelling, recounting how four friends from Prince's Central High School form a sex circle. Prince said that the inspiration for the song "Dionne" was a girl who lives in London.

Prince: The Vault... Old Friends 4 Sale

RECORD LABEL: WARNER BROS.
RELEASE DATE: 24 AUGUST 1999

- "The Rest Of My Life"
- "It's About That Walk"
- "She Spoke 2 Me"
- "5 Women"
- "When The Lights Go Down"

- "My Little Pill"
- · "There Is Lonely"
- "Old Friends 4 Sale"
- "Sarah"
- "Extraordinary"

The Vault... Old Friends 4 Sale is a collection of mostly unreleased songs attributed to Prince. The album was delivered to Warner Bros. in April 1996 along with Chaos And Disorder. However, instead of rushing out The Vault... Old Friends 4 Sale at a time when Prince's career seemed to have reached a standstill, Warners elected to hold off on the release until a later date.

While *The Vault... Old Friends 4 Sale* was hyped by Warner Bros. as a "noteworthy musical event," it is very obviously contractual obligation filler, much like *Chaos And Disorder*. It is evident that Prince chose to give the record company mostly leftovers and discarded tracks that he didn't care too much about. The record clocks in at 39 minutes and features sloppy artwork. The liner notes are sketchy, lacking details about which musicians play on the individual tracks. Recorded in Paris, Tokyo, Los Angeles, and Paisley Park studios, the album features performances by Sheila E., Michael Bland, Sonny Thompson, Tommy Barbarella, Morris Hayes, Kirk Johnson, and Levi Seacer Jr.

The album is attributed to "Prince" and not "f"," despite the fact that it does contain material recorded after the name change. According to the less-than-accurate liner notes, the songs were recorded between January 23rd 1985 and June 18th 1994. However, the dates given seem almost arbitrarily. The oldest track on the album is "Old Friends 4 Sale," taped at Sunset Sound, Los Angeles, in April 1985. On the listed date, January 23rd 1985, Prince was in Cincinnati on the Purple Rain tour and although he and Sheila E. did do some work for her Romance 1600 album at Cincinnati's Fifth Floor around this time, there exists no documents of any work being done on "Old Friends 4 Sale" or any other song on The Vault... Old Friends 4 Sale (besides, Cincinnati is not listed as one of the recording locations). Since the January 23rd 1985 date can be questioned, it seems likely that the June 18th 1994 is just as incorrect. Indeed, if the album were to include only Prince material, the last date should be no later than June 7th 1993, when the name change was announced.

Three of the tracks are from the abandoned *I'll Do Anything* soundtrack from 1992: "The Rest Of My Life," "My Little Pill," and "There Is Lonely." Of these, "My Little Pill" was recorded at Paisley Park in late March, shortly before the start of the *Diamonds And Pearls* tour. "The Rest Of My Life" and "There Is Lonely" were recorded at either Paisley Park along with "My Little Pill" or at Platinum Studios. Melbourne, in mid-April 1992 when the *Diamonds And Pearls* tour visited Australia. Most of the work on *I'll Do Anything* was done at Platinum Studios, but some of the tracks were recorded at Paisley Park prior to the tour (and some were taped twice, both at Paisley Park and at Platinum Studios).

"5 Women" was recorded by Prince in Tokyo, Japan, on the 1990 *Nude* tour and re-recorded by Joe Cocker (as "Five Women") for his *Night Calls* album in 1992. "She Spoke 2 Me" is included in an "extended remix," which is essentially a longer (full-length) version of the track that was previously available on the soundtrack to the 1996 Spike Lee film *Girl* 6. The track was recorded during the Paisley Park sessions for the :

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in late 1991. Initially intended for Rosie Gaines, "Extraordinary" was taped at Paisley Park in the summer/autumn of 1992, after the *Diamonds And Pearls* tour (copyrighted October 9th 1992). The aforementioned "Old Friends 4 Sale" was taped during the initial *Parade* sessions in April 1985, but it was revamped with new lyrics in 1991 and has probably been worked on since then as well.

At least two of the tracks are "f" recordings (i.e. written and recorded after the name change) rather than "Prince" songs. "It's About That Walk" was recorded in September 1993 at Guillaume Tell Studios in Paris, France, during a day off on the Act II tour. "Sarah" is from February 1996 and one of the last Paisley Park sessions with The NPG line-up featuring Sonny Thompson, Tommy Barbarella, and Michael Bland. It isn't known where and when "When The Lights Go Down" was recorded.

Although it isn't stated in the liner notes, it is likely that all tracks on The Vault... Old Friends 4 Sale, barring "Old Friends 4 Sale," feature The NPG in various line-ups, recording live together in the studio. Thus, The Vault... Old Friends 4 Sale is the most band-oriented album Prince has ever released. All the other records from his period with The NPG contain as many or more Prince solo efforts. Despite containing songs from different time periods and studios, the album sounds like a single, coherent piece of work. The overall sound is warm, more "analogue" than "digital." The arrangements emphasise "real" instruments, horns, guitar, bass, piano, organ, drums, percussion, rather than synthesised sounds and samples. All tracks feature live drumming instead of computer drums. The arrangements are mostly sparse, lacking unnecessary embellishments, and the production is free from distracting studio trickery.

Like most of Prince's '90s albums, *The Vault... Old Friends 4 Sale* contains a wide range of musical styles, from jazz and blues to rock, pop, and soul. However, the blues and jazz influences are stronger than any other major-label album released in his own name and the album is noteworthy for its lack of any funk material. Still, the impressive performances and stylistic breadth cannot disguise the fact that the songs in themselves are unimpressive and not very original. The material is rather subdued, lacking the high-profile hooks and assertive choruses of Prince's more commercially oriented music. *The Vault... Old Friends 4 Sale* is ultimately a disappointing effort, giving few indications of what he is capable of as a songwriter.

One of the obvious highlights, "Old Friends 4 Sale" is a passionate blues-flavoured pop/rock song. Beautiful strings by Clare Fischer's orchestra add sophistication and an element of drama. A sombre mood is established from the outset with an eerie, slightly discordant synth theme that opens the song. A piano is the main accompaniment for Prince's emotional vocal interpretation of the lyrics. The synth theme returns at the end, now doubling as a chorus, followed by a closing passage that provides a sense of release after tension has built through the repeated verses. The kick drum is oddly low in the mix, so much so that it is virtually inaudible. "There Is Lonely" is a melancholy and somewhat bombastic rock number spiced with some jazzy guitar phrases by Prince. "5 Women" is an excellent blues number, although utterly unoriginal and derivative of hundreds of similar efforts.

"The Rest Of My Life" is an exuberant, rocking little number with a funky bass underpinning and some wonderful honky-tonk piano. The track has a stop-start structure, but never really seems to get going. "It's About That Walk" is an upbeat bluesy number with a jazzy swing era-flavoured horn arrangement. The horn charts are creative and Prince's vocal delivery is skilful and sassy. The song has a nice build-up to the chorus, but the track quickly becomes tedious, as there is ultimately little to it. "Extraordinary" is a by-the-numbers Prince soul ballad. It offers nothing new in comparison to past efforts, but the lack of instrumental bombast and the presence of interesting vocal harmonies during the chorus make it bearable. "Sarah" is a bluesy horn-boosted rock number based around a bass riff that repeats throughout, interrupted only by the minimal chorus. An obvious throwaway, the song at least has some energy and spontaneity to save it.

Sounding more like an improvised late-night jam than a finished song, "When The Lights Go Down" is more of a showcase for the musicians' performances than it is a genuinely interesting song. The track is a languid, seductive number revolving around a rhythmic phrase. Percussion adds flavour throughout and Prince's jazz-flecked piano playing is a delight. The track is reminiscent of both "She Spoke 2 Me" and "Willing And Able" on *Diamonds And Pearls*. "My Little Pill" is an off-the-wall track, even more odd than "Had U," the esoteric musical experiment of *Chaos And Disorder*. The brief 1:09-minute song contains a spoken vocal by Prince over a weird, dissonant guitar riff. "She Spoke 2 Me" is included in an 8:20-minute version. The extended portion is entirely instrumental, adding little to the song other than showing off some accomplished Madhouse-style jazz.

The lyrics of *The Vault... Old Friends 4 Sale* touch on a variety of subjects. "It's About That Walk" is a celebration of the way a woman moves as she walks. Prince leaves little to the imagination, stating that she has an "ass like a fine cut diamond, mounted on two legs of stone." The song was directly inspired by Mayte, according to band members. "Sarah" concerns a woman out for a night of fun. "When The Lights Go Down" deals with what goes on between two lovers after they have left behind the "silly worn out games." "Extraordinary" is a romantic love song, with Prince saying that he was born to love his woman. The two of them have been able to withstand the attempts to break them up, their love enabling them to get through even the most difficult times. The new version of "Old Friends 4 Sale" deals with a man who has been betrayed and abandoned by his friends.

"My Little Pill" tells about a single mother who escapes from life and her responsibilities whenever she takes another pill. "There Is Lonely" is sung from the viewpoint of a depressed man whose world has crumbled at his very feet. He feels so alone that the word lonely isn't sufficient to describe the emotion. Prince doesn't provide any clue as to why the person in the song feels this way. As with "My Little Pill," the problem is that this song was intended for *I'll Do Anything*, and outside of the movie it is incomplete and at best half a song. Unlike "My Little Pill" and "There Is Lonely," "The Rest Of My Life" can be understood outside the context of *I'll Do Anything* as having a message about the need to keep a positive outlook on life. The song concerns a man who is taking control of his life.

The Vault... Old Friends 4 Sale met with mostly negative reviews. Many critics complained about the lack of first-rate material. Some even felt the record ought to come with a warning sticker, describing it as a throwaway, containing songs that Prince never thought worthy of release. Still, the musical performances received high notes, with many writers commenting on the jazz orientation of much of the music. Prince denounced The Vault... Old Friends 4 Sale, sarcastically noting on the Love 4 One Another website that the record was "indeed very old" and contained "dated tracks."

Expectedly, the album had minimal chart impact and sold poorly, mainly attracting Prince completists. It sold 140,000 copies in the US, comparable to *Chaos And Disorder*, and peaked at number 85 on the *Billboard* Pop Chart and number 33 on the R&B Chart. Almost immediately after the release of the album, the promotion for *Rave Un2 The Joy Fantastic* was stepped up and the excitement about the forthcoming album quickly eclipsed the disappointment of *The Vault...* Old Friends 4 Sale.

4: Rave Un2 The Joy Fantastic

RECORD LABEL: NPG/ARISTA

RELEASE DATE: 9 NOVEMBER 1999

- "Rave Un2 The Joy Fantastic"
- "Undisputed"
- "The Greatest Romance Ever Sold"
- · "Hot Wit U"
- "Tangerine"
- "So Far, So Pleased"
- "The Sun, The Moon And Stars"
- "Everyday Is A Winding Road" [Sheryl Crow/ Brian McLeod/Jeff Trott]
- "Man 'O' War"
- "Baby Knows"
- "Eye Love U, But Eye Don't Trust U Anymore"
- "Silly Game"
- "Strange But True"
- "Wherever U Go, Whatever U Do"
- "Prettyman"

Attributed to "A"," Rave Un2 The Joy Fantastic was Prince's first major-label album release since Emancipation in 1996. While keeping his fans reasonably happy, his 1997-98 releases, Crystal Ball, The Truth, Kamasura (attributed to The NPG Orchestra), and Newpower Soul (released as an album by The NPG) had sold in modest quantities and met with very little interest from the general public. Prince denied that his return to major label for wider promotion and distribution was prompted by a disappointment with his independent releases. On the contrary, he claimed that they had been highly lucrative and, for him, it was more important to be "number 1 at the bank" than topping the charts. Nonetheless, it was obvious that he wanted the attention of a larger audience and to reach beyond his core following.

Prince was committed to making Rave Un2 The Joy Fantastic a success. He promoted the album vigorously, giving more interviews than ever before, even appearing on several live talk shows, something he had carefully avoided in the past. Other factors also indicated that Prince wanted to reach the broadest possible audience. A number of prominent guests appear on the album, including rappers Eve of The Ruff Ryders

and Chuck D of Public Enemy and rockers Sheryl Crow and No Doubt's Gwen Stefani. Using commercially viable guest stars had proven to be a successful strategy for current artists such as Mariah Carey, Puff Daddy, and Lauryn Hill, as well as for veterans Santana, who had made a remarkable comeback on Arista in 1999 with one of the year's best-selling albums. Prince said that he had been unable to invite guests on his albums in the past because of record company complications, but there is no question that one reason for the guest appearances was to increase the album's chances of selling to different markets.

"Prince" was credited as producer of the album, which clearly can be seen as another sales augmentation method despite his explanation that Prince was an excellent editor. Undoubtedly, having Prince listed on the back cover sleeve (in bold letters unlike everything else) seemed like a shrewd idea in the nostalgia-crazed climate of the late '90s. After all, "Prince" is a household name, associated with tremendous success and countless classic songs; the only notable hit Prince had achieved as "ft" was "The Most Beautiful Girl In The World" in 1994.

With the exception of the title track, Rave Un2 The Joy Fantastic was recorded at Paisley Park from June 1998 until mid-September 1999. Two of the tracks, "So Far, So Pleased" and "Baby Knows," were mixed at Electric Ladyland studio in New York in the summer of 1999. The only vault item was the title track, which was recorded at the Olympic Studio in London in July 1988 while on the Lovesexy tour. The album includes a cover version of Sheryl Crow's "Everyday Is A Winding Road" (written by Crow with Jeff Trott and Brian McLeod, from Sheryl Crow, 1996). All the other songs are Prince compositions.

The album was in all essentials a solo recording. The computer programming is credited to Kirk Johnson in collaboration with Prince. Several guests make appearances: Chuck D raps on "Undisputed"; Eve raps on "Hot Wit U"; Gwen Stefani sings on "So Far, So Pleased"; Sheryl Crow sings and plays harmonica on "Baby Knows"; Ani DiFranco plays acoustic guitar on "Eve Love U, But Eve Don't Trust U Anymore"; Maceo Parker plays saxophone on "Prettyman." The Hornheads, featuring Michael B. Nelson, Dave and Kathy Jensen, Steve Strand, and Kenny Holmen, contribute horns arranged by Nelson and Prince on "Hot Wit U" and "Man 'O' War." They also appear on "Prettyman," but this horn part was sampled from another recording as The Hornheads didn't work on "Prettyman." An orchestra, dubbed The NPG Orchestra by Prince, arranged and conducted by Clare Fischer, appears on "The Sun, The Moon And Stars," "Man 'O' War," "Silly Game," as well as on a segue between "Everyday Is A Winding Road" and "Man 'O' War."

Four former and present NPG members make appearances on guitar, bass, and drums. Kirk Johnson plays drums on "So Far, So Pleased" and percussion on "Man 'O' War." Michael Bland is the drummer on "Baby Knows." Mike Scott plays guitar on "The Greatest Romance Ever Sold" and Rhonda Smith bass on "Tangerine" and "So Far, So Pleased." Several guests contribute backing vocals. "Undisputed" features vocals by Kirk Johnson, Morris Hayes, Kip Blackshire, and Adele C. The backing vocals on "Everyday Is A Winding Road" are attributed to Larry Graham and the three Blackshire brothers: Kip, DuJuan, and Johnnie. Marva King sings backing vocals to "So Far, So Pleased." Bros. [sic] Jules scratches on "Undisputed,"

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"Hot Wit U," and "Prettyman."

Partially showcasing a renewed musical vitality, *Rave Un2 The Joy Fantastic* was something of a return to form for Prince. The album was clearly intended to appeal both to new listeners and long-time followers, who had longed for a return to some of the musical risk-taking that characterised much of his '80s work. The record mixes some highly commercial and easily accessible material with a few more cutting edge tracks.

Typically, Rave Un2 The Joy Fantastic is stylistically broad, mixing funk, soul, and dance tracks with rock and pop, as well as tracks that blend elements from the different genres. The album is sparsely produced, with few lapses into overproduction or superfluous embellishments. The album includes both more generic contemporary-sounding R&B-styled efforts and tracks showcasing the classic "Prince" instruments, including the Linn drum machine and the analogue Oberheim synth.

The album is overall melodically stronger than most of Prince's previous '90s albums. Indeed, Prince said that he wanted to make a "very memorable album," explaining that he longed for the "the great days of music when you actually remembered and could sing along with a song." At the same time, the record displays more rhythmic imagination than in a long time. Indeed, for the first time since the late '80s, Prince offers some interesting drum programming. As always, the musicianship is assured throughout, but the focus is more on the songwriting and the songs themselves than the musical performances.

One of the least satisfactory aspects of the record is that the music is a bit subdued and lacking in energy. There are perhaps a few too many slow, languid numbers. A handful of the tracks have a hint of "been there, done that," perhaps most notably "Hot Wit U," "The Greatest Romance Ever Sold," "Man 'O' War," and "Silly Game." Another drawback is the slick and plastic "lite-R&B sound" of several tracks, resulting from Johnson's drum programming. Despite the "Prince" production credit, the majority of the tracks have very little in common with his unorthodox '80s productions.

The three most experimental tracks, "Rave Un2 The Joy Fantastic," "Undisputed," and "Strange But True," are obvious highlights, being unpredictable creations that attempt to push conventions. Featuring entirely spoken lyrics, "Strange But True" is a dark and edgy funk track that revolves around a hypnotic "Erotic City"-style bass line. The drum machine beat is intriguing, sounding almost as if it were skipping a beat here and there. Prince creates a dramatic soundscape by using unusual sounds, treated voices, and by inserting several different motifs throughout. "Undisputed" is an adventurous funk/dance track. The lyrics are more or less chanted, delivered in beats much like Janet Jackson sometimes does ("Escapade" and "What Have You Done For Me Lately" are two examples). The chorus mixes a chant of "NPG, get rowdy now" with sung vocals. The complex, jagged Linn drum machine beat is reminiscent of both "Big Tall Wall" (a 1986 leftover) and "Housequake" on Sign O'The Times. The song includes a brief, humorous segment with some intentionally bad operatic singing by Prince. Chuck D of Public Enemy appears in two guises: a part of his line "once again back is the incredible rhyme animal" from "Bring The Noise" (from the 1988 album It Takes A Nation Of Millions To Hold Us Back) is sampled repeatedly and then, at the end, he delivers a potent rap over a funky guitar

lick.

The title track is a sparse, demo-like funk/rock offering sung in a passionate falsetto. It contains little more than a primitive-sounding and very basic drum machine beat and an electric piano providing a rhythmic phrase. He adds a vaguely Oriental-flavoured guitar line (later borrowed for "The Max" on 4.). Prince embellishes the track with some guitar licks and improvisations, but he never breaks out in a fully-fledged solo. The chorus features a celebratory chant of the song title, with Prince's vocal multi-tracked to create a thick texture. The rhythmic groove achieved by the drum machine beat and the electric piano recalls "Kiss," which Prince attributed as the main reason why he kept the track in the vault for so long. At the same time, the melody of the verses isn't too far removed from "Eye No" on Lovesexy. The guitar has the unmistakably Lovesexy/Batman-era tone and the overall sound of the song is radically different from anything else on Rave Un2 The Joy Fantastic.

The record contains some of Prince's most convincing rock material since the '80s. "So Far, So Pleased," "Baby Knows," and "Wherever U Go, Whatever U Do" are all instant, energetic guitar-driven rockers that avoid the bombastic quality that have marred a great deal of his '90s rock and pop material. "So Far, So Pleased" comes from the infectious and exhilarating guitar-driven rock sphere of "When You Were Mine" on Dirty Mind and "I Could Never Take The Place Of Your Man" on Sign O'The Times. Much like the two predecessors, it replaces a conventional sung chorus with a guitar lead line that functions as a hook. A break is inserted two thirds through, with Prince introducing a new guitar motif before executing a rousing guitar solo. "Baby Knows" is a bluesy, gritty guitar-fuelled rocker that opens with harmonica by Sheryl Crow. Michael Bland anchors the beat with his muscular drumming. The chorus is loud and punchy, featuring more or less shouted vocals. A catchy rising-and-falling, fairground-like synth line is added on the chorus. Prince sings in a Camille-like speeded-up voice.

"Wherever U Go, Whatever U Do" is a wistful and highly melodic mid-tempo rocker. The arrangement is very simple, showcasing guitar, bass, and a Linn drum machine. The song has a pleasant and easy-going, flowing feel. It lacks a clear-cut chorus, instead alternating between two sections, one of which is instrumental, focusing on decorative guitar lines. The song is modulated to a higher key towards the end, before returning again. For all its qualities, though, the song is actually one of the most derivative-sounding creations on Rave Un2 The Joy Fantastic. The drum pattern recalls "Forever In My Life," while the chugging beat brings to mind both "Cream" on Diamonds And Pearls and Prince's take on "One Of Us" on Emancipation. Meanwhile, the melody has hints of Rosie Gaines' "My Tender Heart" on her 1995 album Closer Than Close (co-written by Rosie with Prince), as well as The Police's classic "Every Breath You Take."

One of the album's finest moments is "Eye Love U, But Eye Don't Trust U Anymore," a stark, tender piano ballad featuring a sensitive falsetto vocal by Prince that generates a passionate intensity. The sparse arrangement bears similarities to "Sometimes It Snows In April" on *Parade*, with a sparing acoustic guitar by Ani DiFranco complementing Prince's piano accompaniment. The beautiful, delicate melody has elements of both "Condition Of The Heart" on *Around The World In A*

Day and "I Can't Love U Anymore" (a 1992 I'll Do Anything leftover). Showcasing a certain Joni Mitchell influence, the jazz-flavoured "Tangerine" is a soulful and beautiful interlude, lasting only 1:33 minutes. The track is an "unplugged" number, with an acoustic guitar providing the main accompaniment for Prince's falsetto vocal delivery.

"The Sun, The Moon And Stars" is a relaxed soul/pop offering with a cute, almost lullaby-like chorus. Clare Fisher's evocative strings add a sense of romance, bringing to mind some of his work on Paradel Under The Cherry Moon. Prince sings in a lilting falsetto voice. A light, airy synth and a deep bass create a nice contrast. An important aspect of the song is the jazzy and faintly reggae-flavoured rhythm achieved by the interlocking of the bass and drum parts; the closest comparison in the Prince canon is the quirky, spasmodic rhythm of "The Ballad Of Dorothy Parker" on Sign O' The Times. A rap by Prince in a phoney Jamaican accent interrupts the song midway through. Although not as obtrusive as Steppa Rank's rap on "I Rock, Therefore I Am" on Chaos And Disorder, Prince's rap nevertheless seems inappropriate and doesn't add anything of interest. "Everyday Is A Winding Road" is a rousing disco-fied version of Sheryl Crow's straightforward, jangling rocker. While sounding inspired, Prince's recording is more of a novelty track. A hidden track, "Prettyman," is amusing and irresistibly funky. Prince creates a stunning rhythmic groove by locking in a repeated keyboard phrase with a fairly static bass part and busy live drumming. An Oberheim-sounding synth provides embellishments. The track is one of Prince's most convincing James Brown tributes, due in part to the distinctive presence of Maceo Parker, a saxophone player who contributed so much to the James Brown sound. Prince uses a vocal that isn't too far removed from his Jamie Starr voice. Prince has said that "Prettyman" was written with Morris Day and The Time in mind. Indeed, the track has an Old School Prince/The Time sound and would not have been out of place on any of the first three Time albums.

"The Greatest Romance Ever Sold" is a laidback midtempo R&B outing with a vaguely melancholy melody. The song starts off ear-catchingly with the assertive chorus, which features Prince's thickly layered vocal. The song is skilfully written: the verses end with the melody going down a semitone step by step, before a quick Oriental motif leads into a pre-chorus passage that showcases decorative synth cascades. The production mimics contemporary R&B music and the slick sound is close to that of Emancipation (and Newpower Soul). Reportedly, a Moroccan trip with Mayte provided some musical inspiration for the song. "Silly Game" is a soothing and sugary string-laden soul/pop number that finds Prince at his most traditional and accessible. The song is cut from the same cloth as the covers of The Delfonics' "La, La, La Means I Love You" and The Stylistics' "Betcha By Golly Wow!" on Emancipation. Prince even recycles the clarinet-like sound that was an important feature of "Betcha By Golly Wow!", while the wind chimes sound was becoming something of a cliché, having been used on Prince ballads from "Crazy You" on For You to "Until U're In My Arms Again" on Newpower Soul. The overall sound of "Silly Game" is also redolent of Emancipation, with a plastic-sounding synth bass as a primary ingredient.

"Hot Wit U" is a pedestrian funk/dance effort that sounds like a fairly outright capitulation to current R&B trends. Much like "Silly Game" and "The Greatest Romance Ever Sold," the production is very Emancipation-like, with Johnson's trademark computer drums and a bouncy synth bass to the fore. An interesting feature is the inclusion of some Oberheim-sounding synth lines recalling the classic Prince sound. The rap by Eve is competent but uninspired, and again seems like an overt and somewhat crass attempt to appeal to a younger audience. "Man 'O' War" is a rather melodramatic soul ballad not too far removed from "One Kiss At A Time" on Emancipation. Strings by Fischer and subtle horn shadings add sophistication, while a restrained guitar solo injects some energy. Prince sings in a combination of his falsetto and regular voice, using up no less than 14 tape tracks for his vocals. While showing off his considerable range and virtuosity, the vocal delivery is overwrought and fails to convey the sullen mood of the lyrics. The track is another Emancipation-sounding effort, with Johnson's drum programming being very close to "Friend, Lover, Sister, Mother/Wife" and the triangle sound reprising that of "Right Back Here In My Arms."

The lyrics of *Rave Un2 The Joy Fantastic* offer nothing new in comparison to Prince earlier '90s work. The title track is a celebration of life and of enjoying life through a new point of view that rejects guns and drugs. Prince's version of a brave new world consists of a planet of lovers and cities filled with good times. Similarly, the basic message of "Everyday Is A Winding Road" is that we should enjoy life. In contrast to *Emancipation*, songs about love gone wrong outweigh the more romantic love songs, which led many to interpret some of the lyrics as chronicling a break-up between Prince and Mayte, something that Prince flatly rejected.

"Tangerine" is about a man who misses his ex-girlfriend. The tangerine colour that he feels is explained as being the colour of his ex-lover's lingerie. "Man 'O' War" concerns itself with a man who is facing the fact that his lover has left him after falsely accusing him of sleeping with another woman. "Eye Love U, But Eye Don't Trust U Anymore" is also about a love affair that has ended. However, whereas "Man 'O' War" features an angry woman falsely accusing her man of cheating on her, in this song the man has come to realise that his woman is cheating on him. Prince said that "Eye Love U, But Eye Don't Trust U Anymore" was partially inspired by his recollection of seeing his father accusing his mother of having another man when she returned home from shopping with her new dress on backwards. "Silly Game" is also about a love affair gone bad. Much like "Man 'O' War" and "Eye Love U, But Eye Don't Trust U Anymore," the song features yet another do-wrong woman who treats her man poorly although he loves her, and doesn't deserve such treatment.

The more tender expressions of love and devotion that were so prevalent on *Emancipation* show up only in three songs. "The Greatest Romance Ever Sold" is about the power of love and the kind of romance that touches the very soul. The title of the song is an obvious variation of *The Greatest Story Ever Told*, a book by Fulton Oursler about the life of Jesus, which is considered a classic, reverent work. "So Far, So Pleased" is about a developing romance, with Prince singing about how he is "so far, so pleased" with the way this new affair is proceeding. "The Sun, The Moon And Stars" is essentially a gentle seduction of a woman by her lover. The elation they feel from their love makes "the sun, the moon, and stars" seem closer to them than

JOINTS 4 DAYS: The Recordings

ever. The song was written in Marbella after a pleasant dinner with Mayte and Larry Graham and his wife Tina.

The overtly sexual themes and hedonism that Prince explored prior to *Emancipation* return on "Hot Wit U" and "Baby Knows." The former is essentially a declaration by Prince about how he wants to turn the body heat up with his lover. "Baby Knows" is about a sexy woman who knows the funkiest spots in the city and knows how to treat her man. The song was inspired by Prince's "hang-out friend," Ananda Lewis, at the Life club in New York. Lyrically, it recalls songs like "Peach" and "It's About That Walk" in that it's preoccupied with a woman's exterior and, specifically, her posterior. The lyrics, like those of "Hot Wit U," lack subtlety and are fairly sexist. Quite unlike all the other songs, the subject of "Prettyman" is a comically conceited "pretty man" who is out trying to find a woman to be his. The man in the song thinks of himself as a truly irresistible guy, but he is really a shallow loser without a clue.

Two of the songs comment on the music business and artistic integrity. While not quite a rap number, "Undisputed" does have the sense of bravado found in many rap songs where the rapper brags about his prowess as an entertainer. The title refers to Prince's claim that the "undisputed truth" is that if people take the time to realise how innovative he is they will finally be able to "get free." "Strange But True" is more ambiguous, initially sounding like a song about a man addressing a former lover. However, the song shifts from a love relationship to a suggestion of something else. Prince mentions the "unfamiliar faces" he has forgotten, and the "petty lies and alibis" which are like "gold diggers chasing" after him, which bring to mind some of the negative aspects of celebrity. When he mentions that he was "freed" after this "chain of events" reminded him where and who he was, the link to his "emancipation" from Warner Bros. can hardly be doubted.

Critical reaction to Rave Un2 The Joy Fantastic was at best mixed, although some critics maintained that it was one of his strongest albums of the '90s. Despite Prince's tremendous promotional efforts, the album met with fairly modest commercial success. Unquestionably, one reason for the album's lack of impact was the commercial failure of the first single, "The Greatest Romance Ever Sold." The album reached number 18 on Billboard's Pop Chart and number 8 on the R&B Chart, selling around 350,000 copies in the US, comparable to records like Come (345,000) and the Black Album (295,000). Prince was frustrated with Arista's promotional efforts, going as far as making a series of public attacks on Vice President, Clive Davis, who had signed Prince and promised him success with the project.

A: Rave In2 The Joy Fantastic

RECORD LABEL: NPG

RELEASE DATE: 29 APRIL 2001

- "Rave In2 The Joy Fantastic"
- "Undisputed (The Moneyappolis Mix)"
- "The Greatest Romance Ever Sold"
- "Hot Wit U (Nasty Girl Remix)"
- "Tangerine"
- "So Far, So Pleased"
- "The Sun, The Moon And Stars"
- "Man 'O' War (Remix)"
- "Baby Knows"

- "Eye Love U, But Eye Don't Trust U Anymore"
- "Beautiful Strange"
- "Silly Game"
- "Wherever U Go, Whatever U Do"
- "Prettyman"

Rave In2 The Joy Fantastic is a special edition of 1999's Rave Un2 The Joy Fantastic released only to members of Prince's NPG Music Club. The release date refers to when shipping of the album began (the first reports from fans having received the album occurred on April 30th). Two tracks from the original 15-track release were left off the new 14-track configuration of the album, "Strange But True" and "Everyday Is A Winding Road," while one track, "Beautiful Strange," was added.

The album included four tracks that were identical to the versions on Rave Un2 The Joy Fantastic: "So Far, So Pleased," "Eye Love U, But Eye Don't Trust U Anymore," "Silly Game," and "Whatever U Do, Wherever U Go." Three of the songs are identical to the original versions of Rave Un2 The Joy Fantastic except for extra music added at the end. "The Sun, The Moon And Stars" is extended with three seconds of ocean sounds tagged on at the end. "Tangerine" adds 40 seconds of music at the end. "Prettyman" is also identical for the duration of the previous album version, but after the laugh that ends the song on Rave Un2 The Joy Fantastic, the groove comes back and Maceo Parker solos for another 1:10 minutes. The track fades out and ends with the sound of a disgruntled fan smashing the CD. "Baby Knows" is the same as previously until the second chorus, when one of the Blackshire brothers is added to the mix. He also shouts over the guitar solos.

Five of the tracks are remixes with new musical elements added. "Rave In2 The Joy Fantastic" features re-recorded vocals and a techno-style beat. "Undisputed (The Moneyappolis Mix)" is revamped with new vocals and a new rap by Prince. The "NPG get rowdy" chant has been removed. "The Greatest Romance Ever Sold" combines the regular song with the "Adam & Eve Remix." "Hot Wit U (Nasty Girl Remix)" and "Man 'O' War (Remix)" are two remixes previously made available on *The Remix Experience*.

"Beautiful Strange" is a plaintive, understated number somewhat in the vein of "Madrid 2 Chicago" and "Breathe," two tracks intended for the shelved 1998-99 Madrid 2 Chicago album (both tracks were made available from NPG Music Club in 2001). Blurring the line between the softness of balladry and the urgency of rock, Prince plays charged guitar solos and licks against a sparse backdrop consisting of a slow, subdued drum machine pattern, synth bass, and some plucked bass guitar fills. The lyric is rather obscure, but appears to concern the importance of looking inside for answers and the insufficiency of words, as Prince says, "Words so strange that only the mind can say." He encourages, "Dive inside your soul" in order to find "the light," which "forever glows." While the song has some interesting aspects, the music is rather uneventful and there is no discernible melody. The Rave In2 The Joy Fantastic version of "Beautiful Strange" differs minimally from the version included in the Beautiful Strange home video. The latter features a slightly longer guitar lead-in segment before the vocal begins.

Prince: The Very Best Of Prince

RECORD LABEL: WARNER BROS. RELEASE DATE: 31 JULY 2001

- "I Wanna Be Your Lover"
- "1999"
- "Little Red Corvette"
- "When Doves Cry"
- · "Let's Go Crazy"
- "Purple Rain"
- "I Would Die 4 U"
- "Raspberry Beret"
- · "Kiss"
- "Sign O' The Times"
- "U Got The Look"
- · "Alphabet St."
- "Thieves In The Temple"
- · "Gett Off"
- "Cream"
- "Diamonds And Pearls"
- "Money Don't Matter 2 Night"

Warner Bros.' second Price hits compilation didn't contain anything previously unavailable, focusing on the most obvious hits from Prince's 1979-92 period. Prince criticised the release on the NPG Music Club website, arguing that he would make very little money from the album. However, industry insiders refuted his claim, pointing out that with his royalties (both artist's and writer's) and publisher's share, he stood to make a great deal of money from the sales of the album despite not owning the masters.

Warner Bros. had actually contacted and had several discussions with Prince's legal representatives regarding his potential involvement in the production and assembling of the greatest hits package, originally planned to be called A Celebration. At one point, he was interested and was even going to contribute a few new tracks for the compilation. In the end, they couldn't agree on the financial aspects of the release. Apparently, Warner Bros. was willing to increase Prince's royalty share even more than what the old contracts obligate them to, but Prince said no.

Without active support by Prince, the album sold modestly, reaching number 66 on the *Billboard* Pop Chart. European sales were more impressive, with the album reaching the top 10 in several countries. It peaked at number two in the UK, showing that this remains one of Prince's best markets worldwide.

Prince: The Rainbow Children

RECORD LABEL: NPG

RELEASE DATE: 16 OCTOBER 2001 (AS DOWNLOADS FOR NPG MUSIC CLUB MEMBERS) AND 20 NOVEMBER 2001 (TO STORES)

- "Rainbow Children"
- "Muse 2 The Pharaoh"
- "Digital Garden"
- "The Work, Pt. 1"
- · "Everywhere"
- "The Sensual Everafter"
- · "Mellow"
- "1+1+1 Is 3"
- "Deconstruction"

- "Wedding Feast"
- "She Loves Me 4 Me"
- · "Family Name"
- "The Everlasting Now"
- "Last December"

After being previewed at "The Rainbow Children" celebration event in June 2001, *The Rainbow Children* was made available for download for NPG Music Club members on October 16th, before being released to stores on November 20th 2001. Prince used the independent record label Redline to distribute the album worldwide.

Despite being the first "Prince" album of new music in years, *The Rainbow Children* was not planned as a full-scale pop comeback attempt, intended to appeal to a mainstream audience or attract hordes of new fans. Instead, the album indicated that Prince wanted to turn his back on traditional pop music and focus more on what made him happy, blending spirituality with challenging funk and jazz-infused music. The lack of singles or videos revealed an album that was released simply because Prince thought it should be available as a historical document rather than as a money-making endeavour.

Prince embarked on the project some time in the late summer of 2000 after he had wrapped up work on the *High* album, which he later decided to shelve. The bulk of *The Rainbow Children* sessions were held in the autumn of 2000. The Hornheads added horns in early February 2001, indicating that the album was finished when Prince hit the road in mid-April 2001 with the *Hit N Run* tour. Prince composed and performed the music almost entirely by himself. John Blackwell is the drummer on most tracks with the exception of "The Work, Pt. 1," which features Kirk Johnson. Larry Graham plays bass on "The Work, Pt. 1" and "Last December." The Hornheads contribute horns to a few tracks and Najee is credited for saxophone and flute. Milenia, Kip Blackshire, and Morris Hayes supply backing vocals. Additionally, Prince's recording engineer Femi Jiya has a spoken part.

Much like 1992's T. The Rainbow Children is a concept album, chronicling a battle between good and evil in the shape of the Rainbow Children, a name which implies that they have obtained spiritual enlightenment, and their enemies the Banished Ones, who are pawns of the Resistor, with "so-called angels of light" telling them lies. While in the past, Prince's religiosity was expressed in his unique blend of the sexual and the divine, with The Rainbow Children Prince made a clear statement of his apparent adoption of the principals and faith of the Jehovah's Witnesses. The title track states that the "Rainbow Children" are "flying on the wings of the New Translation," which is a direct reference to the New World Translation, which is the name of the Bible used by the Jehovah's Witnesses.

Some of the lyrics were interpreted as being anti-Semite. In "Muse 2 The Pharoah," Prince says that "Holocaust aside, many lived and died," as if it is questionable whether the Holocaust should be considered. He asks the rhetorical question whether it is better to be dead or sold into slavery. "Family Name" also contains what seems like an anti-Jewish sentiment. Three times Prince has a person ask an African-American, "What you mad about?" In response, the lyrics note that the person asking the question still has his family name, unlike the African slaves forcibly renamed. The family names of each of the people in question are "Rosenbloom," "Pearlman"

and "Goldstruck." The first two are common Jewish names. The third is essentially a corruption of such Jewish names as Goldstein or Goldberg, but all the more regrettably, the name Prince uses plays off the repugnant stereotype of the wealthy, avaricious Jew.

The album tells the story of the Rainbow Children. Aware of their energy and love, the Banished Ones try to get rid of the Wise One, who is the king of the Rainbow Children. The Banished Ones take over the entire world, except for the Rainbow Children's palace, which they surround with a Digital Garden. The matter is resolved when the Wise One, tired of their noise, "Gladly obliged [them] with an invisible deed." The Banished Ones accept the proposal and return to the place they were born, Menda City, a play on words as mendacious means lying, untruthful, false or untrue. The Rainbow Children are willing to go "door to door" in their search of people willing to do the work of deconstructing the Digital Garden. The more the Digital Garden is taken apart, the closer the "everlasting now" (paradise) comes to being a reality.

The Muse, a woman, is sent to the Wise One to be his wife. He seduces her since her love for God has become so strong. Her passion takes her "out of body, out of mind" into the transcendent realm of the "sensual everafter." And as she fell "into the hypnotic unwind," the Wise One planted a seed of knowledge in her mind that "one plus one plus one is three," which suggests that the two of them plus God makes three, their love-making not just the two of them one in the "sensual everafter," but the two of them one with God as well.

The Banished Ones are run away by the Rainbow Children as they watch the destruction of their Digital Garden. And with that artificial garden of evil unable to bear any more fruit from its poisonous trees, "The haze was finally broken." With the purifying rain, the people understood that nobody else would ever be able to "lay claim to the treasures of the Rainbow Children." At this point, the Muse, as if waking up from a dream, "Opened her eyes this time as Queen." With the "Digital Haze" having been broken, and the Banished Ones gone for good, the time has arrived for a wedding between the Wise One and his Muse/Queen.

The story then takes an unusual turn by exploring issues of slavery and race. People who wish a marriage license are required to access the "Akashic Records Genetic Information Division." The "Akashic Record" is a supposed spiritual place that is said to hold a complete record of everything that has ever occurred or that will occur in the future, whether it be action, thought or even feelings.

Following the Akashic Record detour, Prince tells of how he used to know a person who was a ruler, but who gave up his "pearly crown" when he became educated to the fact that "men aren't fit to rule." That ruler, quite possibly a "Prince," now seeks the kingdom of God from within his own heart and mind. This "accurate knowledge of Christ and the Father" is essential for the coming of the "everlasting now." Prince says that "those who love Christ are the ones who benefit." The album ends with Prince invoking the name of God the Father and God the Son, stating, "We need to come together, come together as one."

Prince narrates throughout, using the slowed-down, droll-sounding Bob George voice. Despite a cohesive if largely incomprehensible storyline, the narrator adds little to the music and in fact interrupts the flow of the album more often than not. From a musical standpoint, the album is considerably less direct and easily digestible than almost anything Prince had released since the '80s. Treating commercial considerations as secondary, the album is completely devoid of energetic pop and rock songs or radio-friendly hit candidates. Clearly, Prince wanted to create something musically daring instead of making musical compromises in order to reach a wider audience.

The music has a live ambience, making frequent use of '70s-style keyboard sounds, including the Fender Rhodes electric piano. Most tracks feature live drumming. Prince blends jazz influences with funky rhythms on many tracks, emphasising musicianship and structural complexities rather than distinctive, memorable melodies or ear-catching choruses and hooks. There is also a pervasive gospel feel to some of the music, with group vocals to the fore. Still, there is less to the music than meets the eye, because the core melodies and song ideas are often insufficient and a trifle dull. While the musicianship is skilful, the actual songs illustrate the continued lack of fresh inspiration in Prince's songwriting.

Several songs find Prince blatantly repeating himself. While being one of the standout tracks, the irresistibly funky "1+1+1 Is 3" recycles nearly all of its musical elements from the 1984 B-side "Erotic City." "The Work, Pt. 1," meanwhile, is a highly derivative James Brown funk homage which fails to improve on similar efforts like "Sexy MF" or "Prettyman" (or much of Prince's material for The Time). Based around electric piano, soft drums, and sparse guitar embellishments, "Muse 2 The Pharaoh," "Mellow," and "She Loves Me 4 Me" all follow a generally similar path, being slow, laidback R&B-styled efforts that travel places where Prince has been many times before since the mid-'90s.

Prince even attempts an epic, climactic rock finale in the shape of the closing "Last December." The song incorporates some unexpected twists, including a "funk metal" passage with Prince soloing over a rhythmically complex bass-and-drums foundation. There is also an Arabic-flavoured passage and a softer, more melodic segment. The song has many merits: Prince's vocal is sincere, the intensity gradually builds, and the chorus has a convincing gospel fervour. Still, the song never really ignites as it lacks the energy, urgency and overall melodic memorability of similar-styled efforts like "Purple Rain" or "Gold," instead sounding rather earnest and pompous due to its structural complexity. "Wedding Feast," meanwhile, is an a cappella opera pastiche novelty that is more of a humorous interlude than a song in its own right. "Deconstruction" is another oddity, serving to move the storyline along with spoken vocals by the narrator and a short guitar solo.

Other songs showcase more originality but still fail to impress. The jazz-infused seven-minute title track is driven by a circular, fluid bass figure, but the song quickly outstays its welcome. Bringing to mind "Graffiti Bridge," the cheerful, singalong Broadway musical-type chorus is an unnecessary melodramatic element which seems completely at odds with the seriousness of the lyrics, Prince's harsh, distorted spoken voice, and the track's genuine jazzy ambience. "Family Name" is a rhythmically intricate number based around funky drums and bass interplay. The music was developed from Blackwell's drumbeat. It builds from an understated opening into a rousing guitar-led rock/funk offering. "The Everlasting Now" is an

upbeat, funky effort with Prince alternating between spoken and sung vocals. The song includes a Latin-tinged passage with Prince providing Santana-inspired guitar lead lines.

The album's most experimental track is "Digital Garden," which boasts a fast salsa beat and a synth texture that contrasts with the predominantly "analogue" ambience of most tracks. Propelled by Blackwell's lively drumming, "Everywhere" is a spirited pop number with a strong gospel feeling and one of the album's most memorable melodies. The song goes into "The Sensual Everafter," which is a calm, soothing instrumental segment that owes a nod to Santana.

The Rainbow Children was received warmly by critics. Some found greater experimentation in the album than in perhaps any Prince record since Sign O' The Times. Comparisons were made with The Weather Report and Steely Dan to describe the album's jazz leanings. However, Prince's attempt to weave a spiritual narrative through the use of a distorted voice was roundly criticized as annoying and distracting. Otherwise, the Jehova's Witness content received little criticism although some critics argued that seeing the inherent similarities in most of the world's religions would be a better way of bringing about peace. Few critics noted any anti-Semitism, probably because the lyrics were fairly ambiguous.

Sales were modest, topping out at 130,000 copies. In fact, the album failed to crack even the *Billboard* top 100, the first time this had happened since Prince's first album. Regardless, *The Rainbow Children* was an album that many longtime Prince fans had been clamouring for, one that shed his old sex and hedonism image and hit-making music for a new, more mature artist.

Prince: One Nite Alone...

RECORD LABEL: NPG

RELEASE DATE: 14 MAY 2002

- "One Nite Alone..."
- "U're Gonna C Me"
- "Here On Earth"
- "A Case Of U"
- "Have A Heart"
- "Objects In The Mirror"
- "Avalanche"
- "Pearls B4 The Swine"
- "Young And Beautiful"
- "Arboretum"

An NPG Music Club exclusive release, *One Nite Alone...* features Prince mostly alone at the piano performing 10 songs. *One Nite Alone...* was the first album delivered to NPG Music Club members after the club changed its format from monthly downloads to actual album releases. The release date, May 14th, refers to when shipping to fans began (the first reports from fans having received the album occurred on May 15th). Five of the tracks had previously been released to members of the music club. "Pearls B4 The Swine" was included in the "Ahdio Show" released on September 18th 2001. "A Case Of U," "One Nite Alone...," "U're Gonna C Me," and "Here On Earth" were released in the last instalment, January 17th 2002. Thus, NPGMC members had already heard half of the album before receiving the CD.

Subtitled "Solo piano and voice by Prince," One Nite Alone... was produced, arranged, composed and performed by

Prince. John Blackwell is credited as drummer on two tracks, "Here On Earth" and "A Case Of U." While piano is the primary accompaniment, many tracks also include synth embellishments. "Here On Earth" and "A Case Of U" feature bass in addition to Blackwell's drums. "Pearls B4 The Swine" has an even fuller arrangement, consisting of piano, synth, percussion, and semi-acoustic guitar and bass.

The album was recorded some time in the spring of 2001, apparently during the mastering of *The Rainbow Children*. It is clear that many of the songs were recorded in sequence, much like Prince has been known to do many times in the past. However, it is quite likely that Prince also added a couple of tracks from other sessions. "Pearls B4 The Swine" has a different sound and arrangement, indicating that it might have been tracked on another occasion. Possibly, "Here On Earth" and "A Case Of U," both featuring Blackwell, were also part of a separate session. The remaining seven songs were recorded with Prince at the piano, with synth overdubs added afterwards. Despite some differences in the instrumentation, most of the songs seem to merge into each other, like movements in a classical suite.

Not unlike the primarily acoustic guitar-based The Truth, One Nite Alone... is a subdued and intimate-sounding album. In many ways, piano is Prince's most personal "voice," as indicated by piano-based songs of the past, including "The Beautiful Ones," "Old Friends 4 Sale," "Condition Of The Heart," and "Anna Stesia" to name but a few. Many fans commented on the NPG Music Club website that the album was "extremely intimate and personal" and that Prince "speaks from the soul" and is "sharing intimate details of his life." Certainly, one can hear every note and nuance, including when Prince lightly pounds his boots to keep the beat or is drawing a breath. Thus, the intimate atmosphere creates a feeling of actually experiencing one night along with Prince. Still, One Nite Alone... does not express more heartfelt emotion than an average Prince album. Indeed, most of the songs cover highly familiar Prince themes, dealing mostly with relationships.

The title track concerns a love affair, described as a "little secret." Prince asks his lover, "Tell me now, what's your name?", indicating an anonymous one-night stand. Recalling "The Ride," Prince wants to know, "Do you like it fast, or do you like it slow?" "U're Gonna C Me" finds Prince longing desperately for an ex-lover. He admits, "There's never a minute that I find that you don't ever cross my mind." He would stare into the sun if she were his, because "it's not so great a leap since to all others [he is] blind," a line which brings to mind "Adore" on Sign O' The Times ("If God one day struck me blind, your beauty I'd still see"). "Young And Beautiful" offers moral advise to a young, carefree girl, the type that populated so many of the songs in the first half of Prince's career. Acting as a guardian of morality, Prince tells her that she doesn't "have to do what the other ones do," and he warns her that "they only want your virginity." Thus, the message is at the other end of the scale of a song like "One Nite Alone...," revealing the dual nature of Prince's personality.

Two songs express romantic bliss. "Here On Farth" depicts a "young woman running for her very life," trying to escape from her partner. However, it turns out to be a dream and Prince leans over and kisses his woman, realising that "here on earth, with you, it's not so bad." Oddly enough, the chorus

is written from a first person narrative, but the rest of the song is written from the point of view of Prince as an observer. In "Objects In The Mirror," Prince reveals that his favourite time with his woman is the time they share in the bathroom, brushing their teeth and posing in the mirror, after making a movie, "The kind that requires the title 'Parental Advisory." He sings of how much they can share since they are "the same height, weight, and body fluid." The title of the song alludes to the closeness Prince feels with his partner, as "the objects" are closer than what they appear to be in the mirror.

"Pearls B4 The Swine" concerns an affair that is over. Prince asks why they had go their separate ways, hoping for a reconciliation. In the end, he realises that his hopes and words are futile, being "pearls before the swine." Similarly, "Have A Heart" portrays a failed relationship, with Prince hearing from a mutual friend that he broke his ex-partner's heart. Prince doesn't take the blame, instead asking rhetorically, "Don't you have to have a heart first before you get it broken?" He argues that "everybody has had a heartbreak" and implies that she was the reason for the break-up, mentioning the "things you put me through" without specifying what happened or why they broke up. Prince delivers the words in a soft, tender voice (not his falsetto), revealing little of the bitterness evident in the lyrics.

One of the songs digresses thematically. "Avalanche" is an angry protest against the poor treatment of Afro-American people in the US. The first verse accuses USA's first President Abraham Lincoln of being a racist because "he was not or never had been in favour of setting our people free." The second verse names John Hammond, one of the most venerated figures in the history of American popular music. He recorded Benny Goodman, Bessie Smith, and Billie Holiday. Later, he signed Aretha Franklin, Bob Dylan, and Bruce Springsteen to CBS. Prince's disdain for music industry moguls and managers is well known and he depicts Hammond as someone lurking in the shadows where Afro-American musicians play, "With his pen in hand, sayin', "Sign your kingdom over to me and be known throughout the land!" The title of the song comes from Prince's analogy of individual snowflakes, which cannot be blamed for an avalanche, and people who do not want to take responsibility for their actions. The song is far more serious than the other songs. Prince has been hesitant to include songs that take a stand on racial issues, possibly fearing that it will alienate some of his WASP audience.

The album includes a version of Joni Mitchell's "A Case Of U" (originally titled "A Case Of You"), a song which Prince has performed many times over the years, beginning with the 1983 First Avenue concert where he premiered much of the Purple Rain material. This is his first known recording of the song. The song was originally released in 1971 on Mitchell's highly acclaimed Blue album, which is also one of her bestselling albums (it sold over a million copies at a time when such feats were exceptional). Prince dedicates his rendition to the memory of his father, John L. Nelson. The topic of the song has been much debated. Brian Hinton speculates in his Mitchell biography Both Sides Now that the song could be about ex-lovers Graham Nash or Leonard Cohen. However, he also believes it could be a message to Mitchell's abandoned daughter, who is being bid goodbye to. The lyrics imply that love is never lost, but can be recreated in memory, as if new

born. Prince sings the first verse of the song, which portrays her as a "lonely painter," something which Prince clearly could identify with. The allusion to his father is also obvious with the lyric, "Part of you pours out of me from time to time in these lines, you're in my blood like holy wine."

The piano medleys of Prince's concerts, from the *Lovesexy* tour and onwards, have always been amongst the fans' favourite part of the show, so an entire album of piano-based material seemed like an excellent idea. However, the *One Nite Alone...* material cannot be compared to such extraordinary songs as "Starfish And Coffee," "Strange Relationship," "Venus De Milo," and "Raspberry Beret," to name a few piano medley regulars. The songs on *One Nite Alone...* lack the distinctive, memorable melodies and assertive choruses of Prince's pop/rock material, being more gentle and subdued, leaning more towards complex jazzy melodies and harmonies. The material is calm and relaxing. Prince sings most songs using his sensitive falsetto vocal, adding to the tranquil atmosphere.

Much of the songwriting of One Nite Alone... is sketchy and unfocused, with several of the songs sounding tentative, giving the impression that Prince didn't spend much time on the songwriting. The obvious highlight of the album is "Avalanche," a melancholy-tinged bluesy number which is deeply felt and touchingly sung by Prince. His falsetto voice cracks with emotion at times. In a clever musical illustration of the title of the song, the chorus comes rolling in over the end of the first verse, very much like an avalanche. Starting off with some Chinese-flavoured piano, "Young And Beautiful" is the album's most lively, pop-oriented number, with a chorus that has a slight hint of "Little Red Corvette." The tempo is faster than the other songs on the album and Prince's piano playing is more chord-based and rhythmic. "Have A Heart" has a more defined melody than most of the other tracks, to the extent that Prince recycled the melody line in "Objects In The Mirror."

One of the most fully developed songs on the album, "Pearls B4 The Swine" seems slightly out of place as it doesn't feature piano as the main instrument, instead boasting a much fuller sound of piano, synth touches, light percussion, and semi-acoustic bass and guitar. In fact, the song has more in common with the primarily acoustic guitar-based *The Truth*. The song is a gentle number with jazz-tinged harmonies, although it is not particularly engaging. "Here On Earth" also has a fuller arrangement, featuring a bass line, light brush drumming by Blackwell, and a high-pitched synth line á la some of Prince's "silky smooth" songs and remixes (including "18 And Over," the "Mustang Mix" of "The Most Beautiful Girl In The World," and the "Remix by Shock G." of "Love Sign").

The closing "Arboretum" is an instrumental. It starts off with an arpeggio piano part, sounding like a clichéd classical piece, but Prince changes gear after a few seconds, delivering a soothing, laidback piece that is more decorative ear-candy than engaging listening. The album ends with the sound of Prince getting up from the piano and walking to a door, which he closes behind him after having spent "one night alone" with his listeners.

Ultimately, *One Nite Alone...* wasn't intended for mass consumption or to compete with Prince's more mainstream-oriented pop, rock, funk and R&B music. Still, the album is a pleasant experience, showcasing another facet of Prince's musical vocabulary.

Prince: One Nite Alone... Live!

RECORD LABEL: NPG

RELEASE DATE: 24 NOVEMBER 2002 (TO NPG MUSIC CLUB MEMBERS) AND 17 DECEMBER 2002 (TO STORES) Disc one:

- "Rainbow Children" [Washington DC, 31 March 2002]
- "Muse 2 The Pharaoh" [Indianapolis, 11 March 2002]
- "Xenophobia" [Portland, 30 April 2002]
- "Extraordinary" [Portland, 30 April 2002]
- "Mellow" [Indianapolis, 11 March 2002]
- "1+1+1 Is 3" [Lakeland, 6 April 2002]
- "The Other Side Of The Pillow" [Indianapolis, 11 March 2002]
- "Strange Relationship" [Indianapolis, 11 March 2002]
- "When You Were Mine" [Los Angeles, 19 April 2002]
- "Avalanche" [Portland, 30 April 2002]

Disc two:

- "Family Name" [Portland, 30 April 2002]
- "Take Me With U" [Oakland, 24 April 2002]
- "Raspberry Beret" [Portland, 30 April 2002]
- "The Everlasting Now" [Portland, 30 April 2002]
- "One Nite Alone..." [Seattle, 29 April 2002]
- "Adore" [Houston, 14 April 2002]
- "I Wanna Be Your Lover" [Portland, 30 April 2002]
- "Do Me, Baby" [Houston, 14 April 2002]
- "Condition Of The Heart" [Houston, 14 April 2002]
- "Diamonds And Pearls" [Portland, 30 April 2002]
- "The Beautiful Ones" [Portland, 30 April 2002]
- "Nothing Compares 2 U" [Portland, 30 April 2002]
- "Free" [Seattle, 29 April 2002]
- "Starfish And Coffee" [Seattle, 29 April 2002]
- "Sometimes It Snows In April" [Seattle, 29 April 2002]
- "How Come U Don't Call Me Anymore" [Portland, 30 April 2002]
- "Anna Stesia" [Los Angeles, 19 April 2002]

Disc three [It Ain't Over!]:

- "Joy In Repetition" [New York, 10 April (am) 2002]
- "We Do This" featuring George Clinton [George Clinton]
 [New York, 10 April (am) 2002]
- Medley: "Just Friends (Sunny)" [Barias/Davis/Haggins/ Hebb/Johnson] / "If You Want Me To Stay" [Sly Stone] featuring Musiq Soulchild [New York, 10 April (am) 2002]
- "2 Nigs United 4 West Compton" [Los Angeles, 21 April (am) 2002]
- "Alphabet St." [Los Angeles, 21 April (am) 2002]
- "Peach" [Portland, 1 May (am) 2002]
- "The Ballad Of Dorothy Parker" [Los Angeles, 21 April (am) 2002]
- "Girls And Boys" [Los Angeles, 21 April (am) 2002]
- "The Everlasting Now" [Los Angeles, 21 April (am) 2002] Notes: City and recording date of each track is listed in square brackets after the song title. Some of the titles are spelled differently than on earlier Prince albums, e.g. "When You Were Mine" which is titled "When U Were Mine" here. The above, track listing adheres to the original spelling of the song titles. Three of the tracks on the album have explanatory subtitles in brackets: "Condition Of The Heart" is listed as "interlude," "Peach" as "xtended jam," and "The Everlasting Now" (Los Angeles version) as "vamp."

One Nite Alone... Live! is a three-CD set containing over

three hours of music recorded during eight *One Nite Alone...* shows (discs one and two) and three aftershows (disc three) between March 11th and May 1st 2002. The band includes Prince (primarily guitar), Rhonda Smith (bass), Renato Neto (keyboard), John Blackwell (drums), Maceo Parker, Candy Dulfer, and Najee (saxophone), and Greg Boyer (trombone). In addition, George Clinton, Musiq Soulchild, Sheila E. (uncredited), and Larry Graham (uncredited) guest at various aftershows.

The album includes one previously unreleased Prince song, "Xenophobia," and three cover versions. "We Do This" is a song by George Clinton. According to his management, the song is something he has been doing live for a few years but it has yet to be recorded in the studio. "Just Friends (Sunny)" was written by Barias/Davis/Haggins/Hebb/Johnson and performed by Musiq Soulchild (on Aijuswanaseing, 2000, also featured on Nutty Professor II: The Klumps 2000 soundtrack) and "If You Want Me To Stay" is a song by Sly Stone (nee Sylvester Stewart), performed by Sly and The Family Stone (on Fresh, 1973).

Packaged in a longbox, the set contained the three discs (complete with jewel cases and inserts) as well as a spectacular longbox-sized, full-colour booklet. Designed by Sam Jennings (also designer of Prince's websites) with beautiful photographs by Afshin Shahidi and Inam, the 56-page booklet features quotes from fans, newspaper reviewers and band members overlaying the pictures. Most interesting are the quotes from the band members, which add a personal touch to the set. Prince's words about the tour are noticeably absent. Also included in the box is a mini-poster of Prince playing the guitar. A bonus for NPG Music Club members was an additional copy of the *One Nite Alone...* album.

It was inconceivable to Prince fans and music lovers that an artist known for a nearly impeccable ability to amaze audiences with his live shows would avoid releasing an album of live performances. Indeed, very few big name artists with quarter century careers have avoided releasing live music with such vigour as Prince. The reason for the delay can only be speculated upon. Prince has often been quoted as being reluctant to release live music for fear that a certain arrangement of a song would be set in stone if released on record. He claimed that he liked to change songs around when the fancy struck him and that a live record would falsely state that these were his final wishes for the compositions.

Interestingly, there has been ample warning on Prince's part that a live album would someday arrive. In 1996, Prince surveyed fans on the Internet for their willingness to join a club to receive recordings of the concerts they attend on the Jam Of The Year tour. This project never materialised, but the first officially released live tracks from NPG Records came in 1997-98, NYC, a two-track cassette (containing "Face Down" and "Jam Of The Year"), and the Crystal Ball three-CD set. Where the latter succeeded marvellously at documenting scorching versions of "Days Of Wild" and "The Ride," the former failed miserably by giving fans "live" tracks, which were overproduced and filled with overdubs. In fact, this has been a fault of Prince's subsequent live releases. Songs released in live arrangement such as "The War" and numerous website releases, while interesting in their own right, were hardly live recordings at all. They were heavily produced after being recorded in a

concert setting. Prince was almost implying that his performance was not of sufficient quality to stand on its own. Thankfully, Prince avoided the same mistake with *One Nite Alone...* Live! Although overdubs were added to some songs, they do not detract from the raw feel of the album and in fact are not distracting in the slightest.

Opening with an odd mix of drum rolls and electronic noise, "Rainbow Children" bursts into its musical fusion of jazz and gospel-tinged music well reflective of the studio album from which it is taken. Complete with distorted vocals, it is loyal to the original version without much variation until Prince briefly acknowledges the Washington DC crowd nearly four minutes into the music. It is important to remember the crowd at the *One Nite Alone...* tour concerts was a mix of loyal fans who had listened to the newer releases and casual fans who expected a greatest hits tour. The opening songs of the live set successfully reflect the eyebrows raised by concert-goers, surprised at hearing such experimental music.

Approximately six minutes into the opening track, Prince breaks the music with a distorted, baritone "D.C...." and allows for a superb solo by keyboardist Neto, which immediately showcases his background in jazz music. The music gradually evolves into a remarkable duet between the horn section musicians and Neto and one can imagine the concert-goer being acutely aware that this would be a different kind of show from Prince and The NPG.

The segue between "Rainbow Children" and "Muse 2 The Pharaoh" benefits from a harder edge to Prince's guitar playing and Blackwell's drumming but never develops into a straight-out head banger before "Muse 2 The Pharaoh" begins. While this ballad showcases Prince's remarkable falsetto, it lacks originality in its composition necessary to impress long-time fans. Interestingly, the lyric "the opposite of NATO is OTAN" from the album is changed to "the opposite of NATO is monotheism" in this live version.

Prince sets the theme of the One Nite Alone... show with "Xenophobia," an unreleased jazz-oriented instrumental originally slated for the Xenophobia album. The title means "fear of strangers." Finally acknowledging the crowd, Prince rhythmically states, "Welcome to the power of surrender. First thing's first, you must surrender your expectations. For those of you expecting to get your Purple Rain on, you're in the wrong house!" Later in the song, Prince also states, "If you drove up here in a Little Red Corvette, you might be surprised at what you find!" Prince continues, "You see, we're not interested in what you know, but what you are willing to learn."

The band bursts into a funky workout while Prince exclaims, "Leave that blood alone! Don't you know dead blood kills, interferons." This is likely a reference to the Jehovah's Witness philosophy to refuse transfusion of blood products. Interferon is a type of protein produced by the body to fight viruses by boosting the immune system. Interferons are also given by doctors to patients afflicted with viral hepatitis which can be transmitted by blood products.

Prince then asks, "NPG are you ready?" and lets out a scream signalling the beginning of the horn riff from "Xenophobia." The track also serves to introduce The NPG to the audience, starting with a solo by Boyer during which Prince playfully asks, "What do you think? Candy, does he need a passport? Can he stay?" Parker is featured next with encourage-

ment by Prince and chanting of "Maceo, blow your horn!" by the audience.

Obviously proud of Neto's ability, Prince once again asks for a solo by the keyboardist who forgoes his jazz background and gives the audience a distortion solo. Returning to the theme of the song, which is a commentary on the US' paranoia after September 11th 2001, Prince yells, "You have randomly selected to be searched! Can I get any volunteers? You must remove your shoes. We gonna get funky!", a reference to airport procedure of scanning shoes after the 'shoe bomber' Richard Reid was caught. Following a solo by Blackwell, Prince presents the "give/receive" and "leader/follower" options to audience members which was a frequent feature of the One Nite Alone... tour. This is followed by an electric guitar serenade to the lucky female fan who correctly answered "follower" to his option. "Xenophobia" finally ends after twelve and a half minutes and is one of the most interesting and fun tracks on One Nite Alone... Live!

The main riff of "Xenophobia" is actually 15 years old, being taken from the track "Overnight, Every Night," released on Eric Leeds' 1991 album *Times Squared* (only on the CD version of the album), but originally recorded in July 1987 during sessions for Madhouse's 16. The track on *Times Squared* is credited to Prince, Eric Leeds, Sheila E., and Levi Seacer Jr. The live version alternates between the vaguely Oriental-flavoured riff and instrumental solos by the band members.

A rarity on the *One Nite Alone...* tour, "Extraordinary" is a sweet ballad which fits perfectly with the jazz-tinged show. The live version remains faithful to the studio track from *The Vault... Old Friends 4 Sale* and deviates little with the exception of the showcase of Dulfer's skills. Following another solo by Neto, it becomes clear that he is now a featured focus of the new NPG. The next song, "Mellow," does a wonderful job of highlighting Prince's vocal abilities. Unfortunately, his voice seems to echo quite a bit and the beauty of the song is somewhat drowned by this effect.

Opening with the question, "Y'all ready to get some exercise?", Prince begins "1+1+1 Is 3," one of the most danceable songs on *The Rainbow Children* and orders, "Everybody on the balcony, on your feet!" "1+1+1 Is 3" is most reminiscent of Prince concerts past and the listener can practically picture the crowd's hands waving when Prince exclaims, "Turn the house lights on!" Once again the weakness of low crowd volume comes through when Prince asks the crowd to holler responsively. No doubt the crowd was amused by Prince's request, "Somebody get me a new suit, I'm about to sweat this one out!"

The song is stopped abruptly with Prince feigning frustration and saying, "I know y'all crazy! Y'all trying to make me tear up something in here I see. Say what? Everybody just chill out for a minute, hang on, hang on..." The statement segues into a jazz-soaked reworking of "The Other Side Of The Pillow" from *The Truth* album. A pleasant surprise for die-hard fans, this song, which had never been performed live prior to the *One Nite Alone...* tour is a highlight of the live album and features solos by the entire horn section.

"Strange Relationship," the first '80s song on the album, opens with Prince saying, "Real music for real music lovers. What? WNPG on the radio!" This rendition of the Sign O' The Times track retains the classic arrangement played in concert on many tours since 1987. The song ends with Prince stating, "I

like that, but I gotta switch up the groove on 'em. We ain't through with y'all yet, hit me John!" Opening with Blackwell's perfectly timed beat, "When You Were Mine" kicks off with Prince daring the audience to sit down for this one. Completely switching gears from fun dancing to social consciousness, "Avalanche" seems somewhat out of place as the closing track of the first disc. This actually reflects the quizzical looks on many of the audience's faces when this song was performed on the *One Nite Alone...* tour.

"Family Name" continues the overall theme of the *One Nite Alone...* show and live album. In Prince's words, it is "to tell the truth." The live rendition finds Prince changing the family names of audience members to those considered less desirable. He chants, "If you want to go higher, then we got to get deep." Tremendously funky, "Family Name" follows in the tradition of "1+1+1 Is 3." Also remarkable is that this track is the only one highlighting Smith's bass guitar playing. The duet between the bass and Prince's roaring guitar solo at the end of the song is fun and a definite head-banger.

Lightening the pace slightly, "Take Me With U" and "Raspberry Beret" have been paired in Prince's concerts since 1997. Remarkably, The NPG finally play nearly complete versions of both songs instead of an attenuated medley. Being the first Top-10 hits on the live album, these help the listener recall how impressive Prince has been in concert over the years. Smith's backing vocals on "Take Me With U" are discreet enough to recall those of Apollonia.

Opening "Raspberry Beret," Prince asks, "Question: how may of y'all haven't seen me before?" When a significant cheer goes up (as it did at most of the *One Nite Alone...* tour stops), he responds, "Awww! First timers, huh? I'm gonna see if you know the words to this song. If you don't, you better ask somebody!" The verses are sung mostly by the audience, once again exposing the weakness of low crowd volume on the album.

Although funky, the key and pace of "The Everlasting Now" is surprisingly stale on the live album. Prince's Santanainspired guitar solo is interesting, if somewhat unoriginal. The track ends with a "thank you, good night!" from Prince followed by approximately one minute of audience cheers, indicating that the next track is the "encore" portion of the concert.

Next follows the piano medley, which features a solo Prince at the piano playing bits and pieces from "One Nite Alone...," "Adore," "I Wanna Be Your Lover," "Do Me, Baby," "Condition Of The Heart," "Diamonds And Pearls," and "The Beautiful Ones." There is little doubt that the highlight of this segment is "Adore," which is almost played in its entirety over screams from female audience members. The rearrangement of the ballad to fit a solo piano performance in very impressive and allows for emphasis on the spectacular vocals. Prince shows his humorous side when he reaches to portion about smashing up his ride. He coyly jokes with his mysterious lover, "Uh oh! Don't smash up the ride. You smashed up the ride?... Where is it? On the driveway? C'mon, show me. Oh you didn't... awwww no! (Prince inserts the Twilight Zone theme briefly). You didn't smash up the ride, did you baby? No, no, it's alright, don't cry, don't cry. I'll get you another one... What kind you want? That's a little expensive now, c'mon! Alright, anything you want, baby..."

"Condition Of The Heart" is another highlight of the

piano medley simply because of its rarity in terms of live performance. Unfortunately it is an all-too-brief instrumental. Regrettably, "The Beautiful Ones" is never allowed to build to its crescendo and is cut short at only two minutes in length. "Nothing Compares 2 U" then reintroduces the band. Unfortunately, the version lacks the tremendous emotion of the take from *The Hits/The B-Sides*. It seems softer and less grandiose than that previous live rendition. "Free" makes up for this with a soaring, shivering version of the song from 1982. Perplexing is that Prince opens the song by stating, "Ain't none of us free." And yet he goes on to sing the first verse and chorus which remind us to "be glad that you are free."

"Starfish And Coffee" is restricted to only one minute in length which is disappointing considering the fun that Prince always seems to be having while playing the song. Nonetheless, it segues beautifully into "Sometimes It Snows In April" which is faithful to the sparse *Parade* studio track. Replacing Clare Fisher's orchestral lines from the song with the horn section of The NPG does not detract at all as the tune is played very softly so as to resemble the sound of violins.

Being promoted from a rarity and a B-Side to a bonafide hit since the release of Alicia Keys' cover, "How Come U Don't Call Me Anymore" is started with only Prince at the piano but the band is brought in after the first verse to play a fuller sounding version. Unfortunately, this takes away from the original track, which was powerful in its own right without extraneous backing music. It more closely resembles Keys' cover version, which was likely an attempt to allow concert-goers to identify more closely with the song. It is not altogether successful, however.

Another highlight of the live album, "Anna Stesia" is sung with all the emotion and vigour of a Prince who has found a new philosophy on religion. He opens with, "I don't want to leave you worrying about some stupid fool calling you up on the phone. This is how we want to leave it." Prince manages to stay faithful to the original message of the song by portraying the importance of believing in God, no matter which way one worships Him. This message has been lost in the preaching of recent concerts, which promoted the Jehovah's Witness philosophy, but is a welcome addition to the *One Nite Alone... Live!* album.

A "Rise Up!" addendum to the song is played over the beat of "The Greatest Romance Ever Sold." Prince asks, "How many of you worship God? How many of you know how God wants to be worshipped? And that's where the agreement falls down, right? Twenty churches in a one-mile radius. Everybody's at different churches, worshipping different ways.... We should champion our similarities, not our differences. We should meet on a higher level instead of looking at white, black, rich and poor, young, old... Let's meet somewhere higher. Rainbow Children you know what I'm talking about! NPG Music Club put your hands up!" This message is a positive way to end the concert tour and expresses the theme of the album perfectly.

Titled *It Ain't Over!*, the third disc in the live set contains performances from various aftershows during the tour. The disc certainly begins very promisingly. "Joy In Repetition" is absolutely superb. Containing two guitar solos, both equally impressive, this track highlights his guitar abilities. The track's only weakness is the intrusiveness of some of Larry Graham's "dirty" bass style, which is out of place on this rock number.

"We Do This" featuring George Clinton is also a strong track. It begins very strangely, with a light, funky workout featuring a sax solo by Maceo Parker. With the introduction of Clinton's vocals, the track takes on a very aggressive tone. Contributing to this aggressiveness is Neto's odd electronic keyboard experimentation underlying the vocals. Follow this with another scorching guitar solo by Prince and this track is another tribute to years of aftershow performances.

Unfortunately the first weak track of the entire three-disc set follows with a medley of "Just Friends (Sunny)" and "If You Want Me To Stay," featuring the vocals of Musiq Soulchild. His live performance simply does not fit with The NPG's funky backing and "Just Friends (Sunny)" does not compare with the studio track. At times, Musiq actually sings off-tune and seems to need to catch up to the faster pace of The NPG's backing.

"2 Nigs United 4 West Compton" bears no resemblance to the track of the same name from the *Black Album*. It is a generic funk workout which becomes boring quite quickly, yet lasts for a dreary six minutes. "Alphabet St." is more interesting. It extends the same funk beat as "2 Nigs United 4 West Compton," but adds a funk rhythm guitar portion played by Prince, who also sings the first two verses. This version bears more than a passing resemblance to the "Alphabet St." played on the *Nude* tour. Greg Boyer's trombone solo is fun and upbeat. Prince's self-commentary to his rhythm guitar is, "I like country music too!" Lasting only three minutes, the song is far too short.

The live rendition of "Peach" is a long funk jam, very similar but slightly slower in time to "2 Nigs United 4 West Compton." Prince exclaims, "We gonna keep this groove going for 20 minutes! It Ain't Over!", which is unfortunate because it becomes quite boring and varies very little for nearly five minutes. It was clearly meant as a showcase to allow fans to dance on stage, however it doesn't hold the same excitement on an album. The "Peach" power chords are finally played at the five-minute mark, teasing the listener with the beginning of the fun rock song. However, Prince returns to the same funk beats, which lasts over eleven minutes in total. Not even solos by the horn section and Neto can save this boring track.

"The Ballad Of Dorothy Parker" (listed as "Dorothy Parker") is interesting simply based on the strength of the original track. This version adds very little to previous performances and Prince does not play with the audience as much as he could. The song is saved by a spectacular percussion solo by Sheila E., who played on most of the Los Angeles tracks on this disc, and fun duelling keyboard solos by Neto and Prince.

"Girls And Boys" opens with Prince and the crowd singing the chorus of the Parade favourite, but bears little resemblance to the track after this. Once again, a dull funk workout track follows a stronger, more experimental song in the form of "The Ballad Of Dorothy Parker." The concluding 'The Everlasting Now" vamp features the same music of the live version played on disc 2 without the vocals. Thankfully it lasts only two minutes and the listener is able to replay the first two discs of the live set, which are far superior.

The One Nite Alone... tour was praised by many as the most consistent Prince tour since Lovesexy and One Nite Alone... Live! succeeds very well at documenting an exciting time in Prince's touring career. Without a doubt, The NPG of 2002 is one of the best live bands of recent memory as Prince gathered musicians able to switch between the jazz-flavoured songs of

The Rainbow Children and the funk of his most danceable hits.

A weakness of the album, as with most live releases, is the lack of audience atmosphere, with the mix favouring the band sound over that of the audience. Although the sound is pristine and clean, with little overdubbing, it is often difficult to feel. the excitement of the crowd since the cheers and chants are hard to hear. The album may have benefited from increases in the crowd volume at strategic points.

Exclusively recorded in small clubs, the third disc is intended as an exciting document of the loose, informal performances played for years at Prince's aftershows. Unfortunately, it fails to consistently deliver on this promise. Jams like these are fun to dance and get into to while watching a concert, but they are not quite as interesting when listening to a concert on an album. There is little doubt that the first two discs will stand the test of time better than *It Ain't Over!*

Critical reception was enthusiastic and the general view-point was that *One Nite Alone...Live!* succeeded marvellously at documenting an exciting time in Prince's touring career. Indeed, by combining a superb band with a show focusing on musicianship rather than showmanship, the *One Nite Alone...* tour was possibly the best choice to immortalise on record. Where *Lovesexy* and *Sign O' The Times* focused on a mixed audio and visual experience, *One Nite Alone...* was easily enjoyed with the concert-goer's eyes shut. The *One Nite Alone...* show also managed to mix new music with hits and rarities from Prince's past. Prince may not be at his commercial or creative peak, but *One Nite Alone... Live!* encourages the listener to ignore 25 years of studio releases, hits and misses, and to listen to live music on par with some of the best musicians in the history of pop music.

Prince: N.E. W.S

RECORD LABEL: NPG

RELEASE DATE: 30 JUNE 2003 (TO NPG MUSIC CLUB MEMBERS) AND 29 JULY 2003 (TO STORES)

- "North"
- "East"
- "West"
- "South"

Stating "new directions in music," *N.E.W.S* features instrumental music with strong elements of jazz. Prince also employed the "new directions" phrase for *Xpectation*, which was made available as downloads from NPG Music Club on January 1st 2003. That album featured jazz/funk-infused instrumental music in the vein of Madhouse's two 1987 albums, 8 and 16. Considering the jazz tendencies of *The Rainbow Children* and the *One Nite Alone...* show, it thus seemed as if Prince has entered a new, more jazz-influenced musical phase of his career. If this is just temporary musical direction change or a more permanent orientation remains to be seen.

N.E. W.S contains four instrumental pieces, titled "North," "East," "West," and "South," the initial letters making up N.E. W.S. The musicians are: Prince (primarily guitar and keyboard), Renato Neto (piano and synths), Rhonda Smith (bass), Eric Leeds (saxophone), and John Blackwell (drums). Additionally, strings by Clare Fischer's orchestra are sampled on "North." The length of each track is exactly 14:00 minutes. However, despite the fact that the only four tracks are listed, each piece is actually made up of two or three musically dispa-

rate sections. Thus, had Prince not decided to go with the four directions concept, the album would have contained (at least) 10 tracks. The basic tracks of the four selections were committed to tape on February 6th 2003. This doesn't mean that the album was finished in a single day, however, as it is obvious that overdubbing and post-production required considerable time and effort.

N.E. W.S showcases some of Prince's most intriguing instrumental music since Madhouse's 8 and 16 (and the equally outstanding 1988 album 24, which was never released). In some respects, the music of N.E. W.S is even more impressive than that of Madhouse, showcasing more structural complexity and musical breadth. Much of the music can loosely be termed jazz-infused funk and rock, but there are also Oriental and classical influences. Notably, the music relies less on the concise, perky saxophone riffs of Madhouse and largely abandon Madhouse's formula of alternating between riffs and stretches of improvisation in favour of more multifaceted compositions.

Leeds' saxophone contributions are crucial. He plays solos, Madhouse-style riffs, and melodic embellishments, infusing the music with a genuinely jazzy ambience. Blackwell is also important since his highly versatile drumming is an important ingredient of most tracks. His role reaches far beyond conventional time-keeping chores, as he drives many of the songs with his flexible playing. In contrast, Smith's bass lines are fairly simple and monotonous, often revolving around a repeated figure. She delivers a brief bass solo on "East," but her role is clearly to lay down a solid foundation for the other instruments. Neto is present throughout on synth, but his sophisticated piano playing is given fairly limited space. His playing is more jazz-oriented than that of any of Prince's previous keyboard players, who have been mostly rooted in R&B or rock. Perhaps the nearest comparison is Lisa Coleman, although Neto's jazz vocabulary is more considerable.

While there are many improvisational elements to all the tracks, the bulk of the music was clearly "composed" before entering the recording studio. The arrangements are dynamic and eventful, with constantly evolving textures and changing instrumentation. Still, the overall sound of the album is rather conventional and "Old School," with acoustic drums, electric piano, saxophone, guitar, and bass guitar featuring prominently. Thus, the album continues in the "organic" vein of *The Rainbow Children* and *Xpecatation*, contrasting with the preceding *Emancipation*, *Newpower Soul*, and *Rave Un2 The Joy Fantastic*, which relied far more on computer technology and "synthetic" textures.

One of the album's least pleasing aspect are the numerous sections of overly smooth, laidback music, dubbed "purple muzak" by some commentators. Another drawback is the occasional tendency to revert to pedestrian James Brown-esque funk, which doesn't offer anything new or interesting in comparison of Prince's past offerings in this vein. Still, Prince's musical ambition is praiseworthy and the album contains a great deal of adventurous and unpredictable music, making for a fascinating musical odyssey. Regrettably, distribution of *N.E.W.S* was limited and it didn't reach beyond Prince's core audience. In fact, the music media hardly noticed the release and there were few reviews of the album.

The opening track, "North," gets underway with the drums and bass establishing a gentle, moderate beat. The bass

is rubbery-sounding, repeating a slow, pulsating figure from beginning to end. Gentle washes of synth strings provide a soft cushion for smooth, jazz-soaked saxophone phrases. Three minutes into the piece, Prince enters with scratchy rhythm guitar phrases, followed by some fluid, jazzy flute/guitar unison playing. The opening is very relaxed and easy-paced, but things become more lively with the introduction of a perky Madhouse-styled saxophone and guitar riff. The next passage sets lush strings against Prince's restrained guitar solo. The saxophone riff returns and intensity builds with more hurried and busy drumming as well as more fiery guitar playing.

Circa nine minutes into "North," the music slowly quiets down, giving way to Neto, who plays some exquisite piano, mixing improvisational flourishes with more melodic parts. Leeds adds some soothing saxophone, accompanied by swelling strings. This beautiful but all too brief passage quickly fades away, which is a pity since the last two minutes basically consist of nondescript wind sounds and distant echoes.

The second track, "East," begins with Oriental-flavoured notes played on a synth sounding like a cross between a violin and a shrill, wailing voice. The music starts off with a fade-up of a distant metallic, hammering-like sound as Blackwell picks up a lively, rhythmic beat. Odd, high-pitched synth lines fade in and out of the fabric. A keyboard enters, its sound vaguely recalling "Digital Garden" on *The Rainbow Children*. The music is droning, with one underlying chord, which generates tension as there is no harmonic change or release. The piece continues like this for several minutes, sounding rather hesitant, more like a lengthy overture to a song than a proper composition.

Four minutes into "East," Leeds enters with fast "warm-up" saxophone scales up and down. Prince's briefly interrupts the proceedings with a fierce, atonal guitar riff before the music becomes quiet, introducing a Oriental-tinged harp-sounding synth figure that brings to mind Andreas Vollenweider and a humming, buzzing one-note bass part. Prince returns with his aggressive, slashing guitar injections which contrast with the delicate harp sound, lending the music an unnerving aura.

Then, circa eight minutes into the track, it completely changes direction with a section featuring busy funk in the vein of "The Work, Pt. 1" based around a rhythm guitar part. The music proceeds through a number of instrumental solos. Leeds first provides fast riffs and embellishments, then electric piano and organ take turns, before Leeds returns, now with a baritone saxophone improvisation.

A new direction change occurs at around 11:20 minutes, when a slow, jangling guitar phrase surfaces. This is accompanied by subdued drumming and a humming bass tone. Prince contrasts this with rough guitar interjections. Smith plays a short bass solo before the track concludes with less than a minute of serene, Oriental-tinged piano playing and some esoteric sounds.

The opening segment of "West" takes shape around a descending three-note bass figure and three airy, lightly strummed guitar chords. The music is languid and relaxed, vaguely recalling some of Prince's sensuous "seduction ballads." I eeds plays cool, grainy saxophone phrases, followed by Prince who adds fluent, Santana-like lead lines, reinforcing the calm mood.

Four minutes into the track sees the beginning of a portion of busy, straightforward funk music. Prince introduces a funky guitar riff, with the bass and drums following suit, pick-

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ing up a syncopated rhythm. Leeds provides clipped saxophone riffs. A little later, Neto makes a wonderful, jazz-flecked piano excursion on top of a busy, rhythmic backing. The music gradually builds, then Leeds' saxophone takes over from the piano, emerging with the improvisational lead.

The music changes direction and pace again at 8:33 minutes, kicking off a stately, majestic rock-oriented segment. Prince plays sustained guitar notes before moving on to a charged guitar solo set against an atmospheric string background. Leeds then takes the centrestage as the music slowly fades away, leaving only the saxophone and drums. "West" is more or less quiet the last 40 seconds.

The final track, "South," opens with a slice of fairly conventional funk music, featuring slapped, percussive bass. There is even a patented funk-style bridge. Prince plays a rough-sounding atonal guitar phrase, followed by Leeds' more smooth and laidback saxophone parts.

At 4:58 minutes, the music changes abruptly, entering a slow, dramatic segment. A delicate keyboard phrase that brings to mind "So Dark" on *Crystal Ball* is introduced. Blackwell plays a robotic, drum machine-like pattern. A one-note bass punctuates the music at regular intervals. Neto plays fantastic piano, blending chordal, rhythmic phrases with more melodic cascades of notes, while Leeds intersperses jazz-tinged saxophone phrases throughout. The musical intensity builds steadily, as the strings become more prominent and the saxophone and drumming livelier and more urgent. Prince adds to the frenzy by executing a fiery guitar solo.

The music then dies down and the piece ends beautifully, with two minutes of grand, "cinematic" orchestral strings. "South" and the *N.E.W.S* album ends with only a piano, repeating a simple, desolate figure.

Non-Album Songs

The listing contains Prince songs that have never been released on any of his regular albums, i.e. commercially released albums of primarily new music attributed to Prince or \P , with or without The Revolution or The NPG listed as his backing group. Songs attributed to The NPG as the main artist are not included, however. Songs exclusively available from Prince's Internet websites are covered in a separate section.

Songs by Prince released on albums attributed to various artists, such as We Are The World, 1-800-NEW-FUNK, and Girl 6, are also treated as "non-album" songs since they didn't appear on albums with Prince as the main artist credit. "4 The Tears In Your Eyes" appears twice because two different recordings of the track have been released.

Apart from records, the listing covers all sorts of releases: songs featured in movies (if the songs are listed in the credits), TV films, and video clips as well as songs released on home video, DVD, etc. Incidental music and snippets of songs featured in movies and TV films are not included, however. Unless otherwise is noted, all songs were performed by Prince/ and all songs were written or co-written by Prince/ His cover versions of other artists' songs are only included if they are studio (or live in the studio) recordings, which means that Prince's cover versions performed in concert are excluded (e.g. the cover versions featured on the *One Nite Alone... Live!* album and the *Live At The Aladdin Las Vegas* DVD).

Eighteen non-album songs that were originally released on singles between 1981 and 1989 were later included on *The Hits/The B-Sides*, but they are included here as non-album songs since *The Hits/The B-Sides* was released "after the fact."

The Hits/The B-Sides also included five previously unavailable tracks ("Nothing Compares 2 U," "Pink Cashmere," "Pope," "Peach," and "Power Fantastic"). In contrast to the 18 non-album songs previously released on singles, the five tracks are not treated as non-album songs since these versions were not available before being released on the album. A sixth track not previously available on record prior to the release of The Hits/The B-Sides was the video version "4 The Tears In Your Eyes," which had only been broadcast once. Since it was available before The Hits/The B-Sides was released, it is "qualified" for inclusion in this section.

The Crystal Ball three-CD set was also a compilation album, but in contrast to The Hits/The B-Sides, the focus was on previously unavailable tracks (with a few exceptions). Hence, the songs included on Crystal Ball are not treated as non-album songs with one exception, "Good Love," previously available on the Bright Lights, Big City soundtrack album. Similarly, the one previously unavailable track on Rave In2 The Joy Fantastic, "Beautiful Strange" is not included here as a non-album song.

Only different configurations of songs unavailable on Prince's regular albums are included. This disqualifies songs like "An Honest Man" (*Under The Cherry Moon* movie, then on *Crystal Ball* in different version), "The Ride" (first in *The Undertaker* film and later on *Crystal Ball* in different version)

and "Endorphinmachine" (first on \P Interactive CD-ROM and later on The Gold Experience in a different version).

Many of the tracks on the five maxi-singles "Thieves In The Temple," "New Power Generation," "Gett Off," "Cream," and The Beautiful Experience are essentially remixes of or elaborations on existing tracks, retaining so much of the original song's lyrical and/or musical elements that they do not qualify as unique, non-album songs in their own right. The following songs are treated as non-album songs on these five maxi-singles: three songs on "New Power Generation" maxi-single ("Get Off," "Loveleft, Loveright," and "The Lubricated Lady"); three songs on "Gett Off" maxi-single ("Clockin' The Jizz," "Gangster Glam," and "Violet The Organ Grinder"); seven songs on the "Cream" maxi-single ("2 The Wire (Creamy Instrumental)," "Do Your Dance (K.C.'s Remix)," "Ethereal Mix," "Get Some Solo," "Housebangers," "Q In Doubt (Instrumental)," and "Things Have Gotta Change (Tony M. Rap)"). This means that all versions except for the title track on the "Thieves In The Temple" maxi-single and all tracks barring "The Most Beautiful Girl In The World" on The Beautiful Experience maxi-single are considered to be too close to the original songs to be called unique, non-album songs. Instead, they are termed alternate versions and are listed in a separate section. Similarly, "Sexy Mutha," the B-side of "My Name Is Prince," is an edited version of "Sexy MF (12-inch Remix)" and thus not included

"The Remix Experience," a medley of remixed Prince songs done by DJ Brother Jules, is not included. It doesn't feature any involvement by Prince although he endorsed the release.

Four tracks attributed to The New Power Generation are included. "Gamillah" and "The Daisy Chain" were released on a double A-side single credited to The New Power Generation, but both tracks were originally intended for the Prince album *High*. Meanwhile, "Peace" was released on a double A-side single with "2045: Radical Man," listing The New Power Generation as the artist credit. However, when the latter track was first released on the *Bamboozled* soundtrack it was attributed to Prince, which is why "Peace" is also treated as a "Prince" track. "Call The Law" originally appeared on a Prince single B-side ("Money Don't Matter 2 Night"), but it was later included on *Goldnigga*, attributed to The New Power Generation.

The release date and release format (single, album, movie, home video, etc.) is given for each song entry. Release dates refer to US releases unless the song was a non-US release. Release dates of movies, video clips, and the *Billboards* dance production are the premiere dates. The songs are listed in roughly chronological order. Songs included on the same release (for example a multi-track maxi-single record) are listed in alphabetical order.

Background details to many of Prince's side projects and brief biographical profiles of the artists/band members involved in them are provided in *Days Of Wild*.

"Gotta Stop (Messin' About)" RELEASE DATE: 29 MAY 1981 RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

The first non-album song released by Prince was "Gotta Stop (Messin' About)," which was issued as a single with "Uptown" as the B-side in the UK in time for Prince's visit there. The single was actually re-issued a few weeks later with "Uptown" replaced by "I Wanna Be Your Lover" as the B-side.

The song was recorded during the *Dirty Mind* sessions and was copyrighted at the Library of Congress on August 4th 1980 along with all the *Dirty Mind* songs (and "Lisa"). Prince re-recorded his vocal, changing some of the lyrics, and remixed the track at Hollywood Sound Recorders in January 1981. Interestingly, Prince originally sang the song in a lower vocal register than on the released version. Prince occasionally performed the song on the 1980 *Dirty Mind* tour, but it became more of a regular fixture on the 1981 club tour. It has not been performed since 1981.

The heavily new wave-influenced "Gotta Stop (Messin' About)" isn't really one of Prince's most original or interesting rock efforts. It owes something in style to Devo with its jerky stop-start beat and repeated synth motif. The rhythm also bears more than a superficial resemblance to The Knacks' 1979 hit "My Sharona" (from Get The Knack, 1979). The song deals with the familiar theme of an unfaithful woman. Prince even asks her "what goes on inside your head that makes you want to take them all to bed?". While his lover is so blatantly unfaithful, he still wants to get her alone. In contrast to many of the songs on Dirty Mind, Prince isn't so relaxed about the actions of his lover. He cannot understand what motivates her, and he implores her to stop her messing about.

• "How Come U Don't Call Me Anymore" RELEASE DATE: 24 SEPTEMBER 1982 RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

One of the greatest A-sides of Prince's career, "1999," was paired with one of his most enduring B-sides, "How Come U Don't Call Me Anymore," which has gone on to become something of a classic, appearing on many of his tours and being covered by Stephanie Mills in 1983 and more famously by Alicia Keys in 2001 (as "How Come U Don't Call Me").

"How Come U Don't Call Me Anymore" is a typical example of Prince's unfaithful, "do-wrong" women songs. His love for his woman, who has left him, is still true and from his perspective they were perfect together. Because we hear only one side of the story, it appears that there was no reason for the woman to leave, making the man's predicament all the more unjust and his faithfulness more poignant. Near the end of the song, Prince ends up on his knees, begging her to return, with the plaintive comments "it's just one lousy dime" as well as "why on earth can't you just pick up the phone?".

The song takes shape around a repeated four-chord progression, with a brief chorus added. With only an acoustic piano for company, the heartbreak tale depends on Prince's passionate vocal interpretation of the lyrics. His multi-tracked vocal harmony on the chorus evokes a gospel feel.

The song was recorded at Sunset Sound in April 1982 in the midst of the 1999 sessions. Quite why it didn't make the album, instead being relegated to a single B-side, is difficult to see. The song was a showstopper on the 1999 and Purple Rain tours, with Prince acting out the lyrics to dramatic effect. He revived it for live work in 1997, performing it on the Love 4 One Another Charities and Jam Of The Year tours. It also appeared in the 2001 Hit N Run and 2002 One Nite Alone... shows.

"Horny Toad"

RELEASE DATE: 17 AUGUST 1983
RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

The B-side of "Delirious," the third single lifted from 1999, was "Horny Toad." The song is a hyperkinetic rockabillytinged rock 'n' roll number, recorded in Prince's home studio in 1982. Much like the similar-styled "Jack U Off" and "Delirious," the song focuses on a synth lead line and is based on a standard three-chord blues progression. The synth lead line is borrowed from the outtake "You're All I Want," recorded in January 1982.

The title of the song comes from a play on the word "horned toad," a variety of lizard with a hornlike projection on its head. Prince declares himself to be a "horny toad" in love with the woman to whom the song is addressed. Recalling "Bambi," where Prince tells his lesbian lover "baby, you need to bleed," here Prince says to his lover that he wants to "rub your body until you start to bleed." The song ends with Prince advising her to tell her boyfriend that from now on she is going to "live on a lily pad with a horny toad."

• "Irresistible Bitch"

RELEASE DATE: 23 NOVEMBER 1983 RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

"Irresistible Bitch" was released as the B-side of "Let's Pretend We're Married," the fourth single off 1999. An early configuration of the song was taped in 1981. The released B-side version was re-recorded from scratch at Sunset Sound in September 1983 with Lisa Coleman and Wendy Melvoin providing backing vocals.

The 1983 take on "Irresistible Bitch" is a sparse, superbly funky workout and a vast improvement on the original recording of the song, which was a somewhat stiff synth-dominated "electro pop" version, sung by Prince in a strange, hoarse voice. The song stays on one basic chord but Prince inserts a James Brown-style bridge to provide some relief. He adds subtle synth embellishments and a bell tone, but more than anything else the song relies on his dexterous, rhythmic bass playing. The bass line (of the 1983 version of the song) is borrowed from "Cloreen Bacon Skin," a jam recorded with Morris Day in March 1983 and released in 1998 on the *Crystal Ball* three-CD. Prince lists all of the misdeeds his "do-wrong" woman puts him through and his long-suffering response. Prince is a willing fool who is so smitten that he always goes along with what she says.

"Irresistible Bitch" has been sparingly performed live. It was introduced into the *Purple Rain* set towards the end of the tour. Snatches of the song were played occasionally on the *Lovesexy* tour (in the piano set) and a few words sometimes made it into the *Nude* tour set (incorporated into the "Baby, I'm A Star" medley), before it cropped up again on the *Act I* and *Act II* tours.

"17 Days"

[Prince/Lisa Coleman/Dr. Fink/Wendy Melvoin]

RELEASE DATE: 16 MAY 1984
RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

"When Doves Cry" coupled with "17 Days" is perhaps the most outstanding pairing of songs ever released on a single during Prince's career. Unquestionably, "17 Days" is a brilliant funk/pop tune that ranks with the finest music on *Purple Rain*. Indeed, the images used in the song would have made it fit perfectly in the movie. The song deals with the familiar theme of the unfaithful woman. Prince/the Kid called his woman on the telephone, but she didn't answer, leading him to suspect that she was with another man. He calls on the rain to come down, as if it will wash away his problems, purifying the world in its wake.

Underscoring the Kid's sad resignation, the music is melancholy, set in a minor tonality. The melody is sung over two alternating guitar chords and a rhythmic foundation made up of a basic drum machine beat and a rubbery-sounding bass that repeats a monotonous figure. Prince adorns the track with an addictive synth hook line.

Having first taped the song in his home studio in the summer of 1983 (with Brenda Bennett on vocals), Prince re-cut the song at Sunset Sound in late December 1983, with Lisa Coleman and Wendy Melvoin supplying some backing vocals. Dr. Fink, Lisa, and Wendy are credited for songwriting input to the track. The song was at one point intended for the *Apollonia 6* album. The song is copyrighted at the Library of Congress as "17 Days (The Rain Will Come Down, Then U Will Have 2 Choose, If U Believe. Look 2 The Dawn and U Shall Never Lose)" (the short title is used in *The Vault* for convenience).

Despite its many merits, "17 Days" has been an infrequent live number. It was introduced towards the end of the *Purple Rain* tour and was regularly played during the final stages of the tour. It featured sporadically on the *Parade* tour of Europe and Japan. After being left out of the tour repertories for 11 years, it was brought back, albeit as a mostly instrumental number, for the *Love 4 One Another Charities* tour in 1997.

"God (Love Theme From Purple Rain)" RELEASE DATE: 22 JUNE 1984 RELEASE FORMAT: SINGLE TRACK ("PURPLE RAIN" UK-ONLY 12-INCH SINGLE TRACK)

The instrumental "God (Love Theme From Purple Rain)" was only released in the UK on the 12-inch single of "Purple Rain." The song was recorded in February 1984, with Prince handling all instruments. The track was not included on *The Hits/The B-Sides*, making it one of the least heard songs of Prince's non-album material.

"God (Love Theme From Purple Rain)" is first and foremost a showcase for Prince's guitar playing. The music begins quietly, with a synth picking out a plaintively pretty melodic theme, but the guitar soon takes over and Prince expands on the melody. His guitar solo faintly recalls Carlos Santana. The track builds towards a more forceful, raucous showdown before returning to the opening theme. Quite unlike anything Prince had previously attempted, the track points towards the jazz-infused complexity and versatility of much of Madhouse's music. Having never been performed live by Prince, "God (Love Theme From Purple Rain)" somewhat surprisingly made its debut in Prince's live work on the 2000 Hit N Run tour, spotlighting saxophone and flute player Najee. It was also played on the 2001 configuration of the tour and the subsequent A Celebration tour.

"Erotic City"

RELEASE DATE: 18 JULY 1984
RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

Another fantastic pairing of songs released on a single was "Let's Go Crazy" backed with "Erotic City." The B-side song was recorded, with Prince playing all the instruments, at Sunset Sound in March 1984. It was the first track on which he used a speeded-up lead vocal. Prince has said that George Clinton inspired the song. The full title of the song (at the Library of Congress) is "Erotic City (Make Love Not War Erotic City Come Alive)" (the shorter title is used in *The Vault* for convenience).

"Erotic City" is a playful and incredibly funky exercise. An effective groove is created by interlocking a simple three-note bass figure with a drum machine beat. Prince spices the concoction with rhythm guitar and brisk synth fills, and by alternately speeding up and down his vocals. Sheila E. sings with Prince on the chorus. Basically a celebration of physical love, "Erotic City" also contains a few references to Princely concerns of salvation through sex.

"Erotic City" was used as the curtain-raiser in the *Loves-exy* show, setting the scene for the "sin" part of the show. Since then, the song has rarely been performed by Prince. It made a brief comeback on the 1997-98 *Jam Of The Year* tour, but only as a part of a piano medley.

• "Father's Song" [Prince/John L. Nelson] RELEASE DATE: 27 JULY 1984 RELEASE FORMAT: PURPLE RAIN MOVIE

"Father's Song" was placed on an early configuration of *Purple Rain*, dated November 7th 1983. It didn't make the final album but it is included in the film and also constitutes a part of "Computer Blue." It has never been released on record and is available only in the *Purple Rain* home video/DVD (on which it is listed in the credits). A portion of the song was played in the piano segment of the *Purple Rain* show.

"Father's Song" is a calm piano instrumental with a beautiful, plaintive melody. It was recorded in Prince's home studio in October 1983, shortly before shooting of *Purple Rain* began. The full 5:15-minute recording of the song is awesome, featuring several melodic elements not heard in *Purple Rain* or as part of "Computer Blue."

"God"

RELEASE DATE: 26 SEPTEMBER 1984 RELEASE FORMAT: SINGLE TRACK.

LATER ON THE HITS/THE B-SIDES

"God" was the B-side of "Purple Rain." The song was recorded by Prince on his own in August 1984 at the Flying Cloud warehouse. The gentle and pensive song begins with the sound of howling wind, muted instrumentation and Prince making various noises with his voice. This nebulous beginning evokes in a successful manner the idea of the creation of the universe. Indeed, the lyrics first mention how "in the beginning there was God," who made the heavens and earth. Prince says that we need to dance the "dance electric" as there isn't much time.

Prince reuses most of the melody of the instrumental version of the song, "God (Love Theme From *Purple Rain*)," but emphasises the almost lullaby-like chorus. A subdued piano and synth provide the musical backdrop. Apart from some irrelevant vocal acrobatics, Prince's vocal is very sensitive and contributes to the humble feeling of the song. While "God" doesn't offer any real insight into Prince's beliefs about God, it stands as a rather poetic reaffirmation of his faith.

"God" became a centrepiece of the piano segment of the *Purple Rain* show, with Prince developing the song into a monologue with God. It has not been appeared on his tours since then.

• "Another Lonely Christmas" RELEASE DATE: 28 NOVEMBER 1984 RELEASE FORMAT: SINGLE TRACK, LATER ON THE HITS/THE B-SIDES

The fourth single off *Purple Rain*, "I Would Die 4 U," also featured a non-album song as its B-side, "Another Lonely Christmas," which Prince recorded on his own at Sunset Sound in February 1984. Apart from a one-off appearance on the *Purple Rain* tour (on, rather fittingly, December 26th), the song has never been played on Prince's tours.

"Another Lonely Christmas" is a medium-paced rock effort that starts unusually with the chorus (à la some early Beatles hits, "She Loves You," "Can't Buy Me Love," and "A Hard Day's Night"). Compared to outstanding and original B-sides such as "Erotic City" or "17 Days," however, the song is fairly disappointing. The arrangement, with the drums placed mono recording-style in one channel, is cluttered and the overall production leaves a great deal to be desired. Indeed, the song sounds somewhat undisciplined, giving the impression of being hastily recorded without much consideration.

With its relatively slow pace and echo on Prince's vocals, the song has a nostalgic feel. Prince talks to his girlfriend, and he builds the story by telling us in the third and fourth verses that they are no longer together, but it isn't until verse five that we learn that she died on the 25th of December. Prince reminds her that she had promised to never leave him, a promise broken by her death.

• "4 The Tears In Your Eyes" RELEASE DATE: 12 APRIL 1985 RELEASE FORMAT: USA FOR AFRICA: WE ARE THE WORLD ALBUM (COLUMBIA)

"4 The Tears In Your Eyes" is about Jesus and his sacrifice for the salvation of mankind. Much like the song "God," the song deals with its religious subject in a very straightforward manner. And just as "God" was forthright but not very revealing, so too is "4 The Tears In Your Eyes" a fairly surface level examination of Christ.

The song starts on an intimate note, with Prince singing over a restrained guitar part, before drums and a synth enter. The track is notable for the use of electronic drums rather than acoustic drums or a drum machine. The seriousness of the lyrics is enhanced by Lisa Coleman's and Wendy Melvoin's

solemn backing vocals which gradually take over the singing from Prince.

Perhaps not one of Prince's most accomplished compositions, the song nonetheless has a subdued quality that fits perfectly with the humanitarian tone of the *We Are The World* album. The track was recorded in February 1985 using a mobile recording unit. It made its live debut in the piano segment towards the end of the *Purple Rain* tour. It has not been played on any of Prince's tours since then.

• "She's Always In My Hair" RELEASE DATE: 15 MAY 1985 RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

"Raspberry Beret" coupled with "She's Always In My Hair" must rate amongst the classic pairing of songs on a Prince single, almost on a par with "1999"/"How Come U Don't Call Me Anymore," "When Doves Cry"/"17 Days," and "Let's Go Crazy"/"Erotic City."

Recorded at Sunset Sound in January 1984, "She's Always In My Hair" is an appealing medium-paced pop/rock effort with an upbeat, carefree feel and a mesmerising guitar figure that hooks the listener into the song. The arrangement also boasts a prominent high-pitched organ and an emphasised drum machine beat. Prince adorns the song with a sound effect akin to a chugging train. First employed on "Sex Shooter" on *Apollonia 6*, the effect was achieved by running the hi-hat from the Linn LM-1 drum machine through a flanger (a signal processor producing a time delay shift which gives the effect of a slight pitch deviation).

Directly inspired by Jill Jones, the song tells in a simple manner of the girl who is always in Prince's hair. The title of the song has a playfulness to it; the phrase "to be in one's hair" usually refers to one who is acting like a pest, but here the use is obviously meant in a tender and loving way.

Having never played the song live, "She's Always In My Hair" surfaced on the 1993 Act I tour. Since then, he has performed the song on several tours, including the Jam Of The Year tour, the 1998 tours, and the 2000 Hit N Run tour.

"Hello"

RELEASE DATE: 10 JULY 1985 RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

Released as the B-side of "Pop Life," "Hello" was at the time the most straightforwardly autobiographical work Prince had ever released. It concerns an incident in January 1985 when Prince's bodyguards tried to protect Prince from some photographers who attempted to get into his car to get close-up pictures. It also touches on Prince's decision not to participate in the USA For Africa recording (which was taking place when the bodyguard scuffle happened). With Prince playing all instruments and backing vocals by Jill Jones, the song was recorded in late May 1985 at Sunset Sound.

Prince relates in "Hello" how a photographer tried to get into his car after leaving a restaurant while he and a female friend were inside. The photographer's insensitivity is expressed by the line "no introduction, how have you been, just up yours, smile, that's right, you're a star." Unfortunately, Prince ends up sounding somewhat defensive when he says, "We're against

hungry children, our record stands tall, there's just as much hunger here at home." The song also describes how Prince had arranged in advance to submit a song in lieu of participating in the USA For Africa session. In actuality, he wasn't asked to contribute a song to the album until after failing to attend the recording session, so it seems as if Prince is engaging in some revisionist history.

On a strictly musical level, "Hello" hardly is one of Prince's most original or distinguished releases, giving the impression of being written and recorded very quickly. The song basically consists of two interwoven synth lines which are interrupted by the descending title phrase sung by Jill Jones. Prince's live drumming and Jones' backing vocals add to the spontaneous feel of the song, but it is obvious that Prince didn't spend too much time on the music, focusing instead on the lyrics.

"4 The Tears In Your Eyes" RELEASE DATE: 13 JULY 1985 RELEASE FORMAT: VIDEO CLIP,

LATER ON THE HITS/THE B-SIDES

Prince recorded a new, acoustic version of "4 The Tears In Your Eyes" for a video with Lisa Coleman and Wendy Melvoin at S.I.R. in Los Angeles right after the completion of the *Purple Rain* tour. The video premiered during the Live Aid broadcast, July 13th 1985. The video version was unavailable on record until the release of *The Hits/The B-Sides*. The song benefits from its acoustic treatment, which enhances its honesty and wistfulness.

"Girl"

RELEASE DATE: 2 OCTOBER 1985 RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

The B-side of "America" was "Girl," a song which dated back to 1982, when it was recorded in Prince's home studio. The song is different from the Prince-penned "Girl" on The Time's first album. The tape was pulled out and quickly remixed in 1985.

"Girl" is a pleasant, if rather slight, pop offering. The unorthodox instrumentation is actually more interesting than the song itself. Lacking drums and a conventional bass line, the arrangement contains little more than a dull-sounding synth bass and finger snaps, while the basic theme is played on delicate bells and a synth. The song is a fairly uncomplicated celebration of a woman who "excites [Prince] so."

· "Possessed"

RELEASE DATE: DECEMBER 1985 RELEASE FORMAT: DOUBLE LIVE (LATER REISSUED AS LIVE) HOME VIDEO AND LIVE LASERDISC

Intended as a homage to James Brown, "Possessed" received its stage premiere at a New York concert in March 1983 on the 1999 tour. Prince put the song down on tape in his home studio in May 1983 before re-recording it at Sunset Sound in March 1984 for use in the *Purple Rain* movie. A short instrumental part of the new version is played in the background of *Purple Rain* when Morris Day tries to seduce Apollonia for the first time.

The song became a regular in the set towards the end of the *Purple Rain* tour in 1985. The version released on the *Dou-* ble Live (later reissued as Live) film was recorded at the Carrier Dome in Syracuse, March 30th 1985 (the song is dedicated to James Brown in the credits of the film). The song has not been featured on any of Prince's tours since then.

"Possessed" is built around a repeated synth figure, not too far removed from the chorus of "Sugar Walls" which Prince wrote for Sheena Easton later in 1983. Prince's vocal style is his take on James Brown. The lyric covers familiar Prince territory of the early '80s, concerning his obsession with a girl and his inability to resist temptation, "Why can't I stop this satanic lust? I don't wanna hold you but my body says I must." Echoing the threat of violence in the 1982 outtake "Extra Loveable," Prince warns, "You're leaving me no choice, I'm going to hit you with my guitar, baby." It gets increasingly explicit towards the end as Prince says, "You know your pussy puts up quite an awful fuss" and "you're gonna get wet, pussy get wet." The updated March 1984 recording improves musically on the first version of the song, being looser and funkier, with a vibrant rhythm track.

• "Love Or Money" RELEASE DATE: 5 FEBRUARY 1986 RELEASE FORMAT: SINGLE TRACK

Borrowing its title from a song by Jon Mitchell (from *Miles Of Aisles*, 1975), "Love Or Money" was the B-side of "Kiss." The track is a mildly interesting one-chord funk strut propelled by a pumping bass. Lisa Coleman and Wendy Melvoin repeat the title phrase from start to finish, while Eric Leeds adds some saxophone accents. The song was originally recorded with a funky rhythm guitar part as one of the main ingredients, but it was removed in the mixing.

Prince's voice is slightly speeded-up (it sounds normal if the 45 rpm single is played at 33 rpm). He wonders whether his woman wants him for his love or his money. In this respect, the song continues in a long line of songs by Prince in which he wonders whether or not his lover is true. The song was recorded at the Washington Avenue warehouse in July 1985. It was played on the *Parade* tour but never heard of from again after that.

• "Alexa De Paris" RELEASE DATE: 7 MAY 1986 RELEASE FORMAT: SINGLE TRACK

Featured in *Under The Cherry Moon*, the instrumental "Alexa De Paris" was the B-side of "Mountains." The song was recorded at the Washington Avenue warehouse in July 1985. It appeared in some of the 1986 "Hit & Run" concerts but was dropped for the European and Japanese *Parade* tours.

A complex and dramatic piece of music, "Alexa De Paris" is an ambitious medium-paced instrumental rock number that recalls the "symphonic" rock of Mike Oldfield or such groups as Genesis and Yes. Prince improvises on guitar around a basic theme, which is played on synth. The music is calm and unhurried but intensity builds as the instrumentation expands, with Clare Fischer's orchestra adding an element of danger. An arpeggiated synth and string part leads into a second section of the song. The tempo increases as the bass becomes more driving and the drumming more active. Prince rips into a guitar solo and Sheila E. plays a brief drum solo, before everything returns to the main theme again.

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• "La, La, La, He, He, Hee" [Prince/Sheena Easton] RELEASE DATE: 18 FEBRUARY 1987 RELEASE FORMAT: SINGLE TRACK.

LATER ON THE HITS/THE B-SIDES

The B-side of "Sign O' The Times," the oddly titled "La, La, La, He, He, Hee" was recorded after completion of Sign O' The Times, in Prince's home studio in January 1987. The lyrics are co-credited to Sheena Easton, not because she had actually taken part in the songwriting process, but due to the fact that the song was directly inspired by a conversation Prince had had with her. Apparently, Easton was adamant that song lyrics needed substance and that simple phrases such as "la, la, la, he, he, hee" or "I love you, you love me" were inadequate. Prince saw it as a challenge to come up with a song built around Easton's examples of silly lyrics.

"La, La, He, He, Hee" finds Prince at his most playful. The fun, lighthearted song tells the tale of a somewhat mismatched love affair between a male dog and a female feline. The track is a funky verse/chorus/bridge pop novelty, propelled by a drum beat with a sampled dog bark superimposed on top of the snare drum, by way of the Fairlight. Eric Leeds and Atlanta Bliss add horn accents and lines throughout and Prince spices up the arrangement with one of his trademark rhythm guitar licks. Sheila E. contributes some vocals and percussion. The sampled dog bark was incorporated into "When Doves Cry" on the Sign O' The Times tour, but the song itself has never been performed live by Prince.

"Shockadelica"

RELEASE DATE: RELEASE DATE: 6 MAY 1987 RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

A leftover from both the *Camille* album and the *Crystal Ball* three-LP set, "Shockadelica" appeared as the B-side of "If I Was Your Girlfriend," the second single off *Sign O' The Times*. It was recorded in Prince's home studio in September 1986.

The track is a one-chord funk offering featuring little more than an upfront drum machine beat and a rhythm guitar lick not dissimilar to that of "La, La, La, He, He, Hee." A second segment of the song emphasises a "rock" guitar. The song concerns a ruthless woman, the type who wears out her men and takes over their lives. While the song seems to stress the notion of sexual activity, the real subject is that of a man dealing with the temptations offered on account of his lustful thoughts for women. He says in the final verse, "Shockadelica is a feeling of the lonely cold, sleeping alone." He describes this as a "feeling nobody should know," but ironically, he adds that "everybody got the feeling, of lonely cold." In this way, Prince is recognising that everyone has to deal with lust and temptation.

"Good Love"

RELEASE DATE: 8 MARCH 1988
RELEASE FORMAT: VARIOUS ARTISTS:
BRIGHT LIGHTS, BIG CITY ALBUM (WARNER BROS.),
LATER ON CRYSTAL BALL

The soundtrack to the film *Bright Lights*, *Big City* includes "Good Love," which Prince recorded at Sunset Sound in October 1986. The track was a leftover from both the *Camille* album and the *Crystal Ball* triple LP. Like another *Camillel Crystal Ball* outtake, "Shockadelica," it was re-released in 1998

on the Crystal Ball three-CD set, although the Bright Lights, Big City version is longer.

"Good Love" is a spirited, joyous pop/funk hybrid, revolving around a contagious rhythmic keyboard phrase and with the trademark Linn drum machine to the fore. Using. his speeded-up Camille voice, Prince describes the effects his lover has on him. The mere thought of her brings a flash to his heart and "a fire breaks out" when she is around. He paints an idealised portrait of a land full of "cherry pie and apple kisses," where "everything is cool." The lyrics include a reference to classical composer Gustav Mahler's third symphony, which is "jamming on the box." In fact, at the end of the song, when Prince yells "Gustav," there is a small portion of Prince playing a snippet from the third symphony.

"Escape"

RELEASE DATE: 11 JULY 1988 RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

"Escape" was released as the B-side of "Glam Slam," the second single from Lovesexy. Subtitled, "Free Yo Mind From This Rat Race," "Escape" is a funky workout, more of a playful jam than a fully developed song. The song is built around a bass line and borrows portions of its chorus from "Glam Slam." The arrangement is stripped-down, but Prince adds a myriad of elements along the way, including power guitar chords, jazzy horns, and voices speaking in the background.

No musicians are credited, but it is clear that Sheila E. and Boni Boyer sing with Prince, while the horns are by Eric Leeds and Atlanta Bliss. The song was recorded at Paisley Park in May 1988. Prince used the opening words of the song as an introduction in the *Lovesexy* show, "Snare drum pounds on the two and four, all the party people get on the floor." Prince concludes that "it's more fun to love than it is to hate." The song includes a memorable reference to the crack epidemic that had begun to sweep urban areas of the US by the late '80s. "Fifteen minutes ain't long enough, to be out yo mind in a world so tough," Prince states in a rap-like delivery, referring to the drug's notably short-lived high.

"Scarlet Pussy"

RELEASE DATE: 20 SEPTEMBER 1988 RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

Initially planned for Sheila E.'s projected fourth album with Prince, "Scarlet Pussy" was released as the B-side of "I Wish U Heaven." The track was recorded at Paisley Park in January 1988.

"Scarlet Pussy" is a whimsical funk workout that shows a distinct George Clinton influence. The arrangement is very sparse, primarily revolving around a drum machine beat, a synth bass, and a rhythm guitar lick. Sheila sings the lead vocal, while Prince recites the story of the scarlet cat with his voice slowed down. The lyrical content, like the music, is a direct homage to Clinton and Funkadelic/Parliament. As on Clinton's "Atomic Dog" (from *Computer Games*, 1982), Prince analogises man's sexual pursuit of woman to a dog chasing a cat. The lyrics are humorous, with Prince using rhyme schemes like "puppy" and "yuppie," and employing the mock-Shakespeare phrase, "Pussycat, pussycat, wherefore art thou puppy."

Interestingly, the song is attributed to Camille on the record sleeve, which seems odd since all previous Camille tracks have featured Prince's voice speeded up, not slowed down.

"Blues In C (If I Had A Harem)" RELEASE DATE: 19 APRIL 1989

RELEASE FORMAT: LOVESEXY LIVE 2 HOME VIDEO (VHS AND BETAMAX), LATER ALSO RELEASED ON LASERDISC (WHICH COMBINES LOVESEXY LIVE I AND LOVESEXY LIVE 2)

Released on *Lovesexy Live 2*, "Blues In C (If I Had A Harem)" is actually a reworking of a song called "If I Had A Harem," which Prince had recorded prior to embarking on the *Lovesexy* tour. "Blues In C (If I Had A Harem)" was introduced during the third *Lovesexy* show, in Paris on July 10th 1988, and then played in most concerts of the tour.

"If I Had A Harem" was included on *Rave Unto The Joy Fantastic* in 1988 but was shelved when that album project was aborted. The original song is quite different from the live take, however, being a light and bouncy rockabilly-flavoured offering, featuring some jazzy guitar phrases and a prominent keyboard riff that was removed when Prince turned the song into a blues number. The lyrics of the two versions are essentially the same but there are a few minor differences. The song is humorous, with Prince gently mocking his reputation as a stud. He puts a twist on the theme as he explains that, if he had a harem of girls "like all the papers say," he would only "have them for one reason: just to take care of you."

"200 Balloons"

RELEASE DATE: 9 JUNE 1989
RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

The B-side of "Batdance," "200 Balloons," was actually the prototype for the rock portions of "Batdance," which began as a sample-laden remix of "200 Balloons."

The track is a frantic guitar-fuelled rock offering propelled by a loud and somewhat mechanical drum machine beat. It contains many samples, including Mavis Staples saying "get your house in order" and a snippet from the chorus of "Rave Un2 The Joy Fantastic." Prince sings the song in the guise of the Joker, referring to himself as the partyman. The party-oriented lyrics refer to Gotham City's 200th Year celebrations.

"200 Balloons" was recorded during the *Batman* sessions at Paisley Park in February 1989. It was written to replace "Baby, I'm A Star," which the filmmakers had placed into the film in a street party scene featuring balloons flying into the air. However, "200 Balloons" was replaced by "Trust" in this scene.

• "Feel U Up"

RELEASE DATE: 15 SEPTEMBER 1989 RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

A Camille left-over, "Feel U Up" was released as the B-side of the "Partyman" single. Originally recorded in late 1981, Prince re-recorded "Feel U Up" at Sunset Sound in October 1986.

A snappy synth line of the original version was later hijacked to become a horn line on Newpower Soul's "(Eye Like) Funky Music." Although "Feel U Up" was rehearsed for the Lovesexy tour, it didn't make the tour repertoire and the song has never

been played on any of Prince's tours.

"Feel U Up" is a funky effort with a robotic bass line and a pronounced Linn snare drum machine beat. It vaguely recalls some of the "electro pop" numbers from the 1999 era, although not as much as the 1981 version. The 1986 take, unlike the original recording, incorporates horns, giving the song a more standard R&B feel. The song is about lust, with Prince declaring "physical attraction is what it's all about." Prince is so emotionally uninvolved with the song's female character that he feels even a "one-night stand" would be excessive commitment; all he wants to do is "feel [her] up."

"I Love U In Me"

RELEASE DATE: 16 OCTOBER 1989
RELEASE FORMAT: SINGLE TRACK,

LATER ON THE HITS/THE B-SIDES

The B-side of "The Arms Of Orion" was "I Love U In Me," an exquisite, tender ballad with Prince's vocal set to a delicate keyboard accompaniment. The song is a testimony to a woman's sexual prowess, with Prince admitting, "Everything I want is what she does to me." He compares making love to surgery, which is a somewhat awkward metaphor since everything about their lovemaking seems very passionate, with their "bodies [sinking] in a pool of sweat." As in many songs, Prince equals sex with love for he describes coitus with her as "the kinda love that you never forget."

The song was recorded at Paisley Park in the summer/ autumn of 1989. Having never been performed live by Prince, it was revived for the *Act II* tour in 1993 and then played on several subsequent tours, including "The Ultimate Experience" tour and the *Jam Of The Year* tour.

• "The Scandalous Sex Suite" RELEASE DATE: 1 DECEMBER 1989 RELEASE FORMAT: THE SCANDALOUS SEX SUITE MAXI-SINGLE

The "title track" of "The Scandalous Sex Suite" maxi-single is an extended, 19-minute version of the *Batman* track "Scandalous," featuring three parts, "The Crime," "The Passion" and "The Rapture." Additional recordings for the reworked version were held at Paisley Park in October 1989. The suite was created by repeating the music of the original version three times, much like Prince did on the unreleased track "The Dopamine Rush Suite" (which reprised the same underlying music four times).

"The Crime" begins with a spoken "seduction dialogue" between Prince and Kim Basinger. This is interspersed with the original, sung lyrics. The arrangement is spiced up with soothing, sensuous saxophone phrases by Eric Leeds and rhythm guitar embellishments by Prince. Prince tells Basinger to move a little closer, but she admits to being "a little nervous." He thinks she looks "overdressed," which prompts her to remove some of her clothes, asking, "Are you afraid?" The dialogue continues but few words are spoken, letting the listener use his or her imagination. "The Crime" ends with Basinger's squeals of ecstasy (later sampled on "Peach").

"The Passion" features mostly new vocals by Prince, including some gospel-flavoured parts. There are some new lyrics although they are on the same basic theme. Prince wants to suck her "electric ocean" and "sail [her] virgin sea," meta-

phors which recall many other Prince songs, including "Soft And Wet" ("your love is soft and wet"), "In Love" ("I really wanna play in your river"), "My Love Is Forever" ("you've got a river that takes away my pain"), "Delirious" ("in and out and around your lake"), and "Eye Wanna Melt With U" ("your quivery ocean"). Basinger's squeals return before "The Passion" goes into "The Rapture."

"The Rapture" is a more instrumental part of the suite, kicking off with a fluent, melodic guitar solo by Prince. He plays long, sustained high-pitched notes. The few spoken words are reprised from "The Crime." Basinger asks, "Where am I?", to which Prince replies, "Where do you wanna be?" She says, "Right here, right here." The squeals appear again towards the end.

"Sex" [Prince/Levi Seacer Jr.]

RELEASE DATE: 1 DECEMBER 1989 RELEASE FORMAT: THE SCANDALOUS SEX SUITE MAXI-SINGLE

Released on "The Scandalous Sex Suite" maxi-single, "Sex" was recorded in the summer of 1989 at Paisley Park. Prince felt the song would benefit from a female vocal and viewpoint, and he recorded a new version with Lois Lane, released in 1992 on their *Precious* album.

"Sex" is based around a repetitious bass line and a simple keyboard motif. As the title indicates, it features rather typical Prince lyrics expressing his sexual desire for a woman, "Sex, sex, can't stop this feeling, baby, nobody should." He likens himself to an endorphin, while she can be his ecstasy. Endorphin is a type of hormone produced in the body, which relieve pain and produce a feeling of pleasure. The body can be stimulated to produce endorphins during physical exercise, including intercourse.

Two later songs by Prince which refer to endorphins are "Eye Wanna Melt With U" on T and "Endorphinmachine" on The Gold Experience. Prince states in "Sex" that "the '80s are over and the time has come for a new proclamation of love and fun," which translates into fidelity, "Monogamy and trust is what I'm talking about," reassuring his lover that he will "give up all [his] lovers if [she] can make [him] shout." He explains what S-E-X stands for, "S is for scandalous, E is for exciting, X is for adults-only, let's do something frightening."

"Get Off"

RELEASE DATE: 29 NOVEMBER 1990 RELEASE FORMAT: "NEW POWER GENERATION" MAXI-SINGLE

The "New Power Generation" maxi-single includes three non-album tracks: "Get Off," "Loveleft, Loveright," and "The Lubricated Lady." "Get Off" is loosely based on the "New Power Generation" bass-and-drums groove but the song has many unique musical elements, including a simple, catchy guitar synth motif, which is repeated throughout. Some of the melody of "Get Off" was later borrowed for "Gett Off" although the two songs otherwise have very little musically in common. The lyric can only be described as chauvinistic, relating how Prince took over a lover, the lubricated lady, from another man as if she were a possession. Prince brags, "Once I give her back to ya, she won't ever wanna do ya, cause I wrote the book."

"Loveleft, Loveright" RELEASE DATE: 29 NOVEMBER 1990 RELEASE FORMAT: "NEW POWER GENERATION" MAXI-SINGLE

Entirely different from "Get Off" and "The Lubricated Lady," the house-style "Loveleft, Loveright" boasts a fast, bouncy beat and a pumping bass. The contagious chorus is sung, while the verses are rapped. The song finds Prince proposing to make love to two women and he imagines how it would be if he were married to both, "Lord knows, I'd do my best, I mean it'd be a test." Employing one of his standard metaphors, Prince says that "the notion of the ocean" really gets him "gone." Robin Power appears on the track, repeating a "oh yeah" after each chorus.

"The Lubricated Lady" RELEASE DATE: 29 NOVEMBER 1990 RELEASE FORMAT: "NEW POWER GENERATION" MAXI-SINGLE

"The Lubricated Lady" is essentially a continuation of "Get Off," featuring more or less identical music. In fact, "The Lubricated Lady" comes across as a mostly instrumental edit version of "Get Off." One marked difference, though, is the absence of the distinctive "Get Off" guitar synth motif. The few lyrics are reprised from "Get Off."

"Horny Pony" RELEASE DATE: 29 JULY 1991 RELEASE FORMAT: SINGLE TRACK

Released as the B-side of "Gett Off," "Horny Pony" was slated for *Diamonds And Pearls* and was included on all configurations of the album until it was replaced by "Gett Off." The song was recorded in September 1990, right after the *Nude* tour.

"Horny Pony" is an unimpressive funk offering with rapped lyrics by Prince. The arrangement features little more than an upfront drum beat, a sampled horn motif, and some rhythm guitar phrases. Rosie Gaines adds backing vocals. Cat's rap on "Alphabet St." on *Lovesexy* had referred to a horny pony. Here, the phrase refers to a dance and the song is addressed at all the "horny people." The "horny pony" dance is a "sex dance" that "every parent fears the most" and "conservatives most despise."

• "Clockin' The Jizz" RELEASE DATE: 12 AUGUST 1991 RELEASE FORMAT: "GETT OFF" MAXI-SINGLE

The "Gett Off" maxi-single features three non-album tracks: "Clockin' The Jizz," "Gangster Glam," and "Violet The Organ Grinder." "Clockin' The Jizz" is an instrumental number based on a few musical elements from "Gett Off," including the "garbage can" drum sound. The focus is on Prince's jazz-flavoured rhythm guitar playing. There are also some additional flute solos by Eric Leeds. Tony Mosley speaks the title phrase. Rosie Gaines ad-libs some lyrics towards the end, "Early in the morning, you gotta get off, early in the evening, you gotta get off, late at night, you gotta get off, oh for lunch...," before she erupts with laughter.

"Gangster Glam" RELEASE DATE: 12 AUGUST 1991 RELEASE FORMAT: "GETT OFF" MAXI-SINGLE

Like "Clockin' The Jizz," "Gangster Glam" retains little of the original version of "Gett Off." It features new lyrics rapped by Tony Mosley and a catchy, high-pitched chorus of "gangster glam" sung by Prince over a synth lick. There are also numerous hip-hop-style chants by Mosley and some inserted phrases by Rosie Gaines. "A family is born," states the lyric, which most likely was penned by Prince, referring to The NPG. Everything they do is "on a positive tip," their style is "Godfather III meets Barbarella," and they don't go for lip-synching since they are "bringing the live performance back."

"Violet The Organ Grinder" RELEASE DATE: 12 AUGUST 1991 RELEASE FORMAT: "GETT OFF" MAXI-SINGLE

"Violet The Organ Grinder" is the most memorable and distinctive piece on the "Gett Off" maxi-single, having a definite personality of its own. The song is a dark, compelling mid-tempo dance number, with rapped lyrics by Prince and a sung chorus featuring a thickly layered vocal. Orchestral strings are brought to the fore at different points to dramatic effect.

The lyric tells the story of Violet, who likes to grind her organ all day long, a double entendre designed to draw an analogy between making music and masturbation, which isn't a first for Prince since "Tamborine" on *Around The World In A Day* was based on the same premise. Prince is longing for his former lover and he still keeps her stockings "in a drawer next to [her] brassiere." He believes that she is still in love with him and that he lives in her heart "no matter what [she says]."

• "2 The Wire (Creamy Instrumental)" RELEASE DATE: 4 NOVEMBER 1991 RELEASE FORMAT: "CREAM" MAXI-SINGLE

The 38-minute nine-track maxi-single of "Cream" included no less than seven non-album tracks which are all substantially different from "Cream" to be recognised as unique songs in their own right. Most of the tracks on the maxi-single utilise a relentless, busy dance beat that isn't too far removed from that of "My Name Is Prince" on "F or "Go Go Dancer" from Carmen Electra's self-titled 1993 album.

"2 The Wire (Creamy Instrumental)" is instrumental except for Tony Mosley's spoken phrase "take it to the wire" and Rosie Gaines' sung "boogie." The track features a prominent recurrent piercing synth line and many different elements appearing throughout, including a saxophone riff, orchestrated strings and a flute-like synth solo.

• "Do Your Dance (K.C.'s Remix)" RELEASE DATE: 4 NOVEMBER 1991 RELEASE FORMAT: "CREAM" MAXI-SINGLE

The longest track on the "Cream" maxi-single, the 5:58-minute "Do Your Dance (K.C.'S Remix)" boasts a catchy synth phrase and borrows some lyrics from "Cream," including, "Do your dance, why should you wait any longer, take a chance, it could only make you stronger."

The lyrics don't amount to much, however, essentially being Prince's encouragement to "let's dance." Jevetta Steele sings with Prince and provides backing vocals, contributing to a Sly and The Family Stone-like vocal variety, with Prince at times going down in his vocal register to sound like Larry Graham.

"Ethereal Mix"

RELEASE DATE: 4 NOVEMBER 1991 RELEASE FORMAT: "CREAM" MAXI-SINGLE

"Ethereal Mix" is an instrumental track showcasing ominoussounding synths and miscellaneous "ethereal" synth sounds, including some that would later appear in "My Name Is Prince." The dance beat is similar to that of the other tracks on the "Cream" maxi-single.

• "Get Some Solo"

RELEASE DATE: 4 NOVEMBER 1991 RELEASE FORMAT: "CREAM" MAXI-SINGLE

A primarily instrumental number, "Get Some Solo" is a nice, smooth 1:31-minute interlude with some tasteful jazzy guitar phrases by Prince against a backdrop of synths and a light beat.

· "Housebangers"

RELEASE DATE: 4 NOVEMBER 1991 RELEASE FORMAT: "CREAM" MAXI-SINGLE

"Housebangers" digresses from the dance beat of the majority of the "Cream" maxi-single tracks, instead sporting more of a house music beat with a low, pulsing synth bass as the foundation. The overall sound and musical style is remarkably similar to some tracks on Madonna's 1992 album *Erotica*. The lyrical content is similar to that of "Do Your Dance (K.C.'s Remix)," with Prince and Jevetta Steele providing the vocals.

• "Q In Doubt (Instrumental)" RELEASE DATE: 4 NOVEMBER 1991 RELEASE FORMAT: "CREAM" MAXI-SINGLE

Reprising the dance beat of "2 The Wire (Creamy Instrumental)," "Q In Doubt (Instrumental)" focuses on jazzy guitar and piano solos by Prince. As suggested by its title, the track is instrumental.

• "Things Have Gotta Change (Tony M. Rap)" RELEASE DATE: 4 NOVEMBER 1991 RELEASE FORMAT: "CREAM" MAXI-SINGLE

"Things Have Gotta Change (Tony M. Rap)" features a quickfire rap by Tony Mosley that is based on some key phrases from "Cream." The song includes a piercing synth line as one of the main features. The music is more or less the same as that of "2 The Wire (Creamy Instrumental)."

· "Call The Law"

RELEASE DATE: 3 MARCH 1992

RELEASE FORMAT: SINGLE TRACK, LATER RELEASED ON GOLDNIGGA (ATTRIBUTED TO THE NPG)

Released as the B-side of "Money Don't Matter 2 Night," "Call The Law" combines a relatively laidback funk section with a more chaotic rock portion with Levi Seacer Jr.'s guitar up front. The song was later included on *Goldnigga*, attributed to The NPG.

Tony Mosley takes the vocal lead, rapping and singing about a party where things get so raucous that the law is called out. The chorus consists of vocal call-and-response interplay between Mosley and Roise as they repeat "call the law" and "we're getting busy y'all" after one another. The song features laughter, spoken asides, shouted phrases like "here we go" and "ho, ho, ho," and some frenzied guitar solos, the intention

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being to create a party mood. Unfortunately, the song itself is rather mediocre and the performance fails at generating much enthusiasm.

• "2 Whom It May Concern" RELEASE DATE: 2 OCTOBER 1992 RELEASE FORMAT: SINGLE TRACK

"2 Whom It May Concern" first appeared on the B-side of the European single of "My Name Is Prince," released on October 2nd 1992. It was then the B-side of the US single of "Damn U," released on November 17th 1992. Starting off with mad, hysterical laughter, Prince announces, "To whom it may concern, you must come to your senses. There are no kings on this earth, only princes." His opening words were interpreted as a gentle dig at Michael Jackson, who recently had pronounced himself the "King of Pop." The line recalls "My Name Is Prince" on "T, which includes the lyric, "You must become a prince before you're a king," which was seen as a poke at Jackson.

The track mixes snippets of 'f' album tracks with Prince's spoken vocal, set to a dance beat which has some similarities to that of "7" although it's more bouncy and dance-oriented. Prince announces that "The NPG has taken control" and introduces the different NPG members.

• "Thunder"

RELEASE DATE: 8 FEBRUARY 1994 RELEASE FORMAT: THUNDER BALLET HOME VIDEO AND LASERDISC

The Joffrey Ballet's *Billboards* dance performance, which opened on January 27th 1993, featured 12 Prince songs, including an extended, nearly 11-minute long version of "Thunder" (from *Diamonds And Pearls*) that Prince tailored for the ballet company. The song was released on the *Billboards* home video. Prince created the new version, listed as "Thunder Ballet" in Paisley Park studio documentation, by recording a new five-minute segment on October 5th 1991 and incorporating that into the existing "Thunder."

"Thunder Ballet" begins with three minutes of the album version of "Thunder" before entering the new, roughly five-minute long segment. The song then returns to the closing portion of "Thunder." The added segment is entirely different from "Thunder," being a mostly instrumental piece of music that takes the listener on an adventurous journey. It starts in a calm and understated manner, with a lonesome keyboard motif that repeats to mesmerising effect. Prince then gradually builds the music by adding instruments and voices. The music becomes more dynamic and dramatic with the introduction of a staccato piano theme before it enters a bewildering passage that sets jaunty synth cascades against people shouting and screaming. The music then merges with the final portion of "Thunder."

• "Love Sign" performed by "f" and Nona Gaye RELEASE DATE: 12 AUGUST 1994 RELEASE FORMAT: VARIOUS ARTISTS: 1-800-NEW-FUNK ALBUM

"Love Sign" was one of the highspots of 1-800-NEW-FUNK and it remains one of Prince's strongest and most catchy pop/funk hybrid songs of the mid-'90s. The song combines a contagious chorus and melody with a stunning groove. The lyric has a

straightforward anti-violence message, "If you'd rather make love and have a little fun, throw up the love sign everybody and not the gun."

The song was produced by Prince and Ricky Peterson, and it features keyboard by Ricky, bass by his brother Paul Peterson, and drum programming by Statik. It was recorded in the early part of 1994.

· "The Call"

RELEASE DATE: 16 AUGUST 1994

RELEASE FORMAT: 3 CHAINS O' GOLD HOME VIDEO (VHS), LATER RELEASED ON LASERDISC

Released only on the 3 Chains O' Gold home video and LaserDisc, "The Call" is an instrumental track that plays while the end credits roll. It consists of Vanessa Bartholomew's phone conversations on top of a hip-hop-styled groove that is not too far removed from "Call The Law."

• "Poem"

RELEASE DATE: AUGUST 1994 RELEASE FORMAT: PROMO SINGLE TRACK

First heard in the *Glam Slam Ulysses* production in 1993, "Poem" was planned as the opening track on the first configuration of the *Come* album, submitted to Warner Bros. in March 1994. The track was recorded in the first half of 1993.

As its title indicates, "Poem" is a spoken poem by Prince. It ends with the guitar climax of "Private Joy" from *Controversy* combined with Vanity's moans of ecstasy from "Vibrator." The closing part of the song ended up being released as "Orgasm" on the final version of *Come*, while Prince's spoken part was cut up and made into segues on the album. Oddly enough, "Poem" was released on a Germany-only promo single, listed as "Come" on the sleeve.

• "Honky Tonk Women" [Mick Jagger/Keith Richards] RELEASE DATE: 6 MARCH 1995

RELEASE FORMAT: THE UNDERTAKER HOME VIDEO AND LASERDISC

Released on *The Undertaker* home video and LaserDisc, Prince's take on this 1969 Rolling Stones rock classic was recorded during a Paisley Park June 14th 1993 live session that was filmed for *The Undertaker* project. The musicians were the so-called "Paisley Park Power Trio": Prince on guitar, Sonny Thompson on bass, and Michael Bland on drums. The song was performed at three *Act II* aftershows in 1993. Prince's rendition is fairly straightforward. He discards most of the lyrics, essentially using the music as a foundation for his guitar work.

• "Poorgoo"

RELEASE DATE: 6 MARCH 1995

RELEASE FORMAT: THE UNDERTAKER HOME VIDEO AND LASERDISC

This previously unreleased Prince song was released on *The Undertaker* home video and LaserDisc. Like "Honky Tonk Women," it features a live session recorded and filmed at Paisley Park on June 14th 1993 with the trio of Prince (guitar), Sonny Thompson (bass), and Michael Bland (drums). The song was performed at three *Act II* aftershows in 1993.

"Poorgoo" was loosely written about a crew member named James "Magoo" McGregor, who was a friend of The Game Boyz's. However, the lyric doesn't amount to much more than a repeat of the title and some spoken asides, including "Poor Goo, know he just don't want to go home with that nappy-haired dame, you know he'd rather go home with you." Prince also makes a reference to breakfast cereals, "No you don't want Cap'n Crunch when you can have Trix." Musically, "Poorgoo" is an unspectacular mid-tempo rock effort. Thompson provides a funky bass line, but the song in its entirety is rather repetitious and monotonous. Prince closes the song with a two-minute fuzzed guitar solo.

• "Kirk J.'s B Sides Remix" RELEASE DATE: 14 MARCH 1995 RELEASE FORMAT: SINGLE TRACK

The B-side of "Purple Medley" was "Kirk J.'s B Sides Remix," which is Kirk Johnson's medley of Prince songs set to a dance beat. The tempo is slower and the groove funkier than on "Purple Medley," but it's difficult to see the merits of a recording like this.

"Purple Medley" RELEASE DATE: 14 MARCH 1995 RELEASE FORMAT: SINGLE TRACK

As can be deducted from its title, "Purple Medley" is indeed a medley of excerpts of Prince songs, most of them re-recorded with new vocals and instrumental backings. The focus is on Prince's most well-known songs, including "Kiss," "When Doves Cry," "1999," "Erotic City," "Darling Nikki," "Purple Rain," "Let's Go Crazy," and "Batdance," most of them appearing as brief snatches. The recording is rather pointless, however. Recording inferior versions of one's own songs for release on a one-off single seems like an awful waste of time and energy.

"Rock 'N' Roll Is Alive (And It Lives In Minneapolis)" RELEASE DATE: 30 NOVEMBER 1995 RELEASE FORMAT: SINGLE TRACK

Written in direct response to Lenny Kravitz's "Rock 'N' Roll Is Dead," a track on his then just-released *Circus* album, "Rock And Roll Is Alive! (And It Lives In Minneapolis)" was released as the B-side of "Gold." The song was recorded at Paisley Park in September 1995 with The NPG and they performed it during several Paisley Park concerts in September and October 1995.

"Rock And Roll Is Alive! (And It Lives In Minneapolis)" is Prince's emphatic declaration that rock 'n' roll is truly alive and well in Minneapolis, because as "sure as the drive around Lake of The Isles is cool," Prince knows that "rock 'n' roll will never die." The track is a spontaneous-sounding, punchy rocker spearheaded by a tightly-wound guitar riff and propelled by Michael Bland's muscular drumming. The track changes direction midway through. After a quick jazz-inflected interlude, it enters a slower, bluesier passage containing a fiery guitar solo by Prince. This is followed by a brief serene segment, before the song ends with a frantic portion. Prince's vocal on the chorus is augmented by a crowd of people chanting the title of the song.

• "Don't Talk 2 Strangers" RELEASE DATE: 19 MARCH 1996 RELEASE FORMAT: VARIOUS ARTISTS: G/RL 6 ALBUM (WARNER BROS.)

Amongst the tracks on the *Girl 6* soundtrack album were three previously unavailable songs: "She Spoke 2 Me" and "Don't

Talk 2 Strangers," both with Prince as the artist credit, and "Girl 6," which was attributed to The NPG. A longer version (less edited) of "She Spoke 2 Me" was later released on *The Vault... Old Friends 4 Sale*, while "Don't Talk 2 Strangers" was revised slightly for use by Chaka Khan on her 1998 album *Come 2 My House*.

"Don't Talk 2 Strangers" is a tender, sweet pop song about a parent saying a heartfelt goodbye to his child. The song doesn't explain why he has to leave, only hinting that he has his "future all planned out" and that "things don't always turn out right, but that's just the way it goes."

"On Sale Now!"

RELEASE DATE: 24 FEBRUARY 1997 RELEASE FORMAT: SINGLE TRACK (EUROPE-ONLY ON SOME FORMATS OF "THE HOLY RIVER")

This is more of a spoken "segue" than a song. It can even be questioned whether the track belongs in a survey of non-album songs since it doesn't contain any new music. It features Prince, in a mild version of his Jamie Starr persona, calling the 1-800-NEW-FUNK phone line asking if they have *Kamasutra* and other products. The operator answers in the affirmative, but Prince says that he will call back when he gets his credit card. During the whole skit, "Somebody's Somebody" is playing in the background.

"2045: Radical Man" RELEASE DATE: 26 SEPTEMBER 2000 RELEASE FORMAT: VARIOUS ARTISTS:

BAMBOOZLED ALBUM (MOTOWN)

A sample of this song was posted on NPG Online LTD in March 2000. It was announced that the track was intended for a projected NPG album. However, the album never emerged but the song was released on the soundtrack of Spike Lee's media satire *Bamboozled*. It was also released as a double A-side single with "Peace" that was sold on the 2001 *Hit N Run* tour. The single says, "From the 4thcoming 'Peace,'" which was the unrealised NPG album. The song is attributed to Prince on *Bamboozled*, whereas the artist credit on the single is The NPG.

"2045: Radical Man" is a laidback, casual funk offering created around the bass line. It is not too far removed from tracks like "Emale" on *Emancipation*, "2morrow" on *Crystal Ball*, and the 1995 outtake "Feel Good," all of which showcase similar-styled "lazy" funk grooves. The song is rambling and playful, with some nice production touches, such as the occasional backing vocals by the speeded-up Camille voice, and many unexpected instrumental interjections happening along the way. While many of the musical details are interesting, they cannot hide the fact that the underlying song is unspectacular.

"2045: Radical Man" poses a hypothetical situation where it is now the year 2045, and you are asked what have you done with your life. The lyric is mainly concerned with the notion of fighting against corporate greed and the need for people to take a stand for the things in which they believe. Prince complains about the sorry state of popular music and narrow-minded music executives being afraid of artists uniting against them. He also condemns those who claim there is no cure for the diseases ravaging the planet. Prince envisions a world where "the brand-new currency [is] taking care of one another, you and me."

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• "U Make My Sun Shine"

performed by Prince and Angie Stone

RELEASE DATE: 10 APRIL 2001

RELEASE FORMAT: SINGLE TRACK

Released on a single with "When Will We B Paid?", the *High* leftover "U Make My Sun Shine" was performed on the 2001 *Hit N Run* and *A Celebration* tours. The song is a duet with rising R&B star Angie Stone. The song is an Old School-style soul ballad. With its call-and-response backing vocals by the girl group Milenia and the stop-start structure of the music, it is one of the most overtly gospel-influenced songs Prince has ever written. Stone sings the second verse and joins Prince on the chorus. The verses are rather meandering, building slowly towards the chorus. Unfortunately, the chorus is anti-climactic and doesn't leave much of an impression.

Owing a passing nod to "The One" on *Newpower Soul*, the lyric of "U Make My Sun Shine" is a tender expression of devotion. Prince is trying to convince a woman to leave her man, offering comfort and reassuring her, "In this trusted place you can erase every tear that ever rolled down your weary face." She has been "in the dark much too long," having let "them devils define what it takes to be a woman." The lyric doesn't specify what she has been through, but it is implied that she is a hooker, as Prince says, "I could tell you what the 'I' in the pimp stands for." However, despite the obvious effort put into the music and the more mature lyrics, the song is lethargic and fails to ignite.

"When Will We B Paid?" [Randall Stewart] RELEASE DATE: 10 APRIL 2001 RELEASE FORMAT: SINGLE TRACK

Originally titled "When Will We Be Paid?", this *High* leftover was released on a single coupled with "U Make My Sun Shine." The song was written by Randall Stewart and performed by The Staple Singers on their 1970 album *We'll Get Over*. Prince performed it live a few times, beginning in late 1999.

Prince's take on "When Will We B Paid?" is a slow, downbeat rock number with an anthemic singalong chorus. His vocal is passionate and he expresses anger and frustration. Some fiery guitar interjections add to the urgency of the song. Asking "when will we be paid for the work we've done," the lyric lists some of the hardships that Afro-Americans have endured in US history, "Our women cooked all your food and washed your clothes, we picked cotton and laid the railroad steel, worked our hands down to the bone at your lumber mill."

"The Daisy Chain" RELEASE DATE: 14 APRIL 2001 RELEASE FORMAT: SINGLE TRACK

"The Daisy Chain" was attributed to The NPG when released as a double A-side single with "Gamillah," but it was intended for the *High* album, which was planned as a Prince release. The track is a rousing, rough-edged funk offering with a percussive beat and a chattering rhythm guitar to the fore. The track is essentially a one-chord vamp, interrupted only by a brief chorus. Prince's voice is treated at times, making it sound as if he were singing through a megaphone. The musical elements don't vary much, however, and the track soon outstays its welcome.

The lyric of "The Daisy Chain" is rather vague. One reading is that Prince is condemning loose sexual behaviour, an interpretation supported by lines like "a mouse to the trap, the

cheese is up, a little bit of pleasure for the guilty pain, think about it sister, now you're livin' in shame." Along the same lines, the rap at the end delivered by DVS describes a dancer named Kelly, who was "steppin' out a gown" as he was delivering a pizza to her house. The rap attempts to point out to the girl that she will never develop relationships of commitment and respect if she is so willing to give her body up to anyone.

The meaning of the expression "daisy chain" is not made clear from the song. The phrase can have a sexual connotation: a "daisy chain" is an orgy situation where all members are linked together physically in various sexual positions, thereby creating a continuous "daisy chain" of human bodies all "serving" one another in various capacities. The chorus states, "Bless my soul, save my name, I ain't never going down to the daisy chain," followed by a repeat of "black girl givin' it up, white girl givin' it up." These lines can be seen as a way of saying that Prince will not fool around with the wrong kind of women, refraining from quick encounters with women who want to take advantage of him. However, another interpretation of the "daisy chain" expression is that it refers to the music industry, where record companies, radio stations, executives are linked together. Without some of these key links, an artist won't be able to get his songs on the radio. Prince may be saying that he is not going to be part of the "daisy chain" of the music industry and the line about black and white girls "givin' it up" could refer to all the artists that sign their soul to the industry.

"Gamillah"

RELEASE DATE: 14 APRIL 2001 RELEASE FORMAT: SINGLE TRACK

The instrumental *High* track "Gamillah" is an unhurried and serene piece with a pretty and somewhat plaintive melody that brings to mind "Father's Song." Prince plays the melody on a semi-acoustic guitar against a lush synth-based backdrop. The track is attributed to The NPG on the single (coupled with "The Daisy Chain"), but it is included in the listing since it was slated for the Prince album *High*.

"Peace"

RELEASE DATE: 14 APRIL 2001 RELEASE FORMAT: SINGLE TRACK

A sample of "Peace" was posted on NPG Online LTD in March 2000 along with "2045: Radical Man." Originally planned for inclusion on a projected NPG album, it was released with "2045: Radical Man" as a double A-side single attributed to The NPG.

"Peace" starts and ends with some good-humoured ridiculing by Morris Hayes of the pretentiousness of the name "the artist formerly known as Prince." He repeats the phrase amidst much laughter. Obviously, this recalls the *Exodus* segues, indicating that the track was indeed going to be included on a NPG album.

The song itself is an uptempo funk/pop offering with a pumping bass and an insistent drum machine beat. Prince sings accompanied by a group vocal. Larry Graham takes over the lead vocal during a brief passage. The track has some of the hypnotic monotony of songs like "It" (Sign O' The Times) and "Pheromone" (Come), although it is much lighter in tone. The chorus simply states that "peace that's what we're here for, and not to war."

"Supercute"

RELEASE DATE: 14 APRIL 2001 RELEASE FORMAT: SINGLE TRACK

The *High* leftover "Supercute" was released on a double A-side single with "Underneath The Cream." Opening with the sound of an airplane landing, "Supercute" is something of a pop gem, boasting a haunting, vaguely wistful melody and a contagious chorus. It also has a striking rhythmic groove created by interplay between a reggae-flavoured bass line and a marimba-style keyboard motif. Musically, "Supercute" is one of the strongest tracks planned for inclusion on *High*. The lyric is far less exciting, however, concerning Prince's fascination with a woman from East LA, who is flying out for a rendezvous. His interest seems primarily physical, as he gets excited about seeing her "body on display." He also pays her a visit, watching her at play with her sexual toys, including a vibrator.

"Underneath The Cream" RELEASE DATE: 14 APRIL 2001 RELEASE FORMAT: SINGLE TRACK

Planned for inclusion on *High*, "Underneath The Cream" is a relaxed, swooning song that recalls some of Prince's most smooth and "silky" remixes, featuring the fluid high-pitched synth decorations that Prince is fond of incorporating into these types of songs. The drumbeat, meanwhile, bears similarities to "Pink Cashmere" from *The Hits/The B-Sides*. The arrangement is synth-based, with occasional flickers of electric piano providing some spice.

The phrase "underneath the cream" was first mentioned in "Hot Wit U" on *Rave Un2 The Joy Fantastic*. The lyric finds Prince fantasizing about his woman, "Thinking about [her] thighs," wishing he was "deep inside [her] ocean." Recalling some of the early declarations of desire and lust found on *For You* and *Prince*, the lyric could be from almost any of Prince's previous albums.

"Days Of Wild"

RELEASE DATE: 27 JUNE 2002 RELEASE FORMAT: SINGLE TRACK

This is the second live version of the song that has been released, the first being released on *Crystal Ball*, despite the fact that a studio version exists. This version was recorded on the *One Nite Alone...* tour, on June 18th 2002 at the Molson Centre, Montreal, Canada. A one-track CD single containing the track was first made available to attendees of the 2003 celebration (2,000 copies were pressed). Later a single containing this song (labelled as "Concert Mix") combined with a "Single Edit" and a live version of "1+1+1 Is 3" (same version as on *One Nite Alone... Live!*) was made commercially available for purchase trough the NPG Music Club site.

The 2002 version of "Days Of Wild" features many new lyrics. At one point, Prince inserts "I'm a soul man," paraphrasing "Soul Man," a song written by David Porter and Isaac Hayes and made famous by Sam & Dave. The recording contains studio overdubs, not least very audible vocal backings.

• "U Want Me"

RELEASE DATE: 12 AUGUST 2003 (TO NPG MUSIC CLUB MEMBERS), 19 AUGUST 2003 (TO STORES)
RELEASE FORMAT: LIVE AT THE ALADDIN LAS VEGAS DVD

Premiered at one of the "Xenophobia" celebration concerts in June 2002, "U Want Me" was performed regularly on the European and Japanese legs of the *One Nite Alone...* tour. It was also played at the tour-closing show in Las Vegas, December 15th 2002, which is the source of the released version. The live version of "U Want Me" segued seamlessly from "Strollin'" via a big band jazz horn arrangement. Prince closed "U Want Me" with a few lines from "Strollin'," so it was almost as if "U Want Me" constituted a section of "Strollin'" rather than being a song in its own right.

"U Want Me" is musically very similar to "Strollin'," being a light, breezy jazz-flavoured number with a walking-style bass line. The simple lyric of love and affection recalls "She Loves Me 4 Me" on *The Rainbow Children*, telling of how Prince's woman wants him and how they were "meant to be" and "born to marry." Prince ends the song with his admission, "I want you, too."

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Internet-Only Songs

The listing covers Prince's Internet-only songs, i.e. songs available *only* from any of his websites and not available in any other media or format, be it records (albums, maxi-singles, and singles), home videos, LaserDiscs, DVDs, CD-ROMs, movies, TV films or video clips. It covers songs attributed to Prince or with or without The Revolution or The NPG listed as his backing group. Songs attributed to The NPG as the artist are not included, however.

Prince's own versions of his songs released by other artists are included (e.g. "Van Gogh"). His cover versions of other artists' songs are only included if they are studio recordings (e.g. "U're Still The One"), which means that Prince's regular live concert cover versions are not included.

The listing excludes Prince's live versions of songs he has previously released. Also excluded are Prince-penned songs performed by other artists. The listing also omits songs, either complete or incomplete excerpts, incorporated into NPG Music Club's "Ahdio Shows." Excerpts of songs heard on Prince's

websites but lacking proper crediting or identification are also excluded.

The release date and website on which the song was first made available are given for each song entry. Duration is noted for songs that were released as incomplete excerpts. Some of the incomplete songs were later released in full versions, which is noted. The songs are listed in chronological order of release (and alphabetically if the release date is the same for two or more songs).

The Xpectation album is listed as one entry since the tracks were made available simultaneously and the release was intended as a cohesive album release, with fans being able to download "official" album artwork. It could perhaps be argued that the tracks slated for High should be grouped together, but these tracks were not released simultaneously nor were they identified as belonging to the High project. Importantly, Xpectation is the only complete album made available for download from any of Prince's websites that has not been released any other way.

"S & M Groove"

RELEASE DATE: JUNE 1997
WEBSITE: LOVE 4 ONE ANOTHER
DURATION: INCOMPLETE 34-SECOND EXCERPT,
LATER RELEASED IN ITS ENTIRETY BY NPG MUSIC CLUB,
7 JULY 2001)

This 1997 Newpower Soul leftover is an urgent funk/dance track driven by a relentless drum machine beat. Prince's voice is treated so that it sounds machine-like. He repeats a chant of "freaks gonna bob to this," which recalls "get freaky, let your head bob" from "Big Fun" on Exodus and "Newpower Soul" on Newpower Soul. The track is far more adventurous and experimental than the majority of Newpower Soul, which probably explains why it was left off the album.

A sample of the track was posted on Love 4 One Another in June 1997. A slightly different-sounding version was taped by a fan during an aftershow in October 1997 when a DJ played it over the speakers. The complete track was made available by the NPG Music Club.

"Funk Radio"

RELEASE DATE: JUNE 1997 WEBSITE: LOVE 4 ONE ANOTHER

DURATION: INCOMPLETE 23-SECOND EXCERPT

The brief excerpt of "Funk Radio" indicates that the song is a pedestrian funk effort, strongly reminiscent of several tracks on *Newpower Soul*. It showcases a near-shouted group vocal and much like "(Eye Like) Funky Music" on *Newpower Soul*, the superficial lyric is about the positive influence of funk music, with Prince advising, "If your radio is not on the funk, your radio ain't on. If it don't make you move or shake your rump, you might as well be gone."

"Madrid 2 Chicago"

RELEASE DATE: 26 JANUARY 1999
WEBSITE: LOVE 4 ONE ANOTHER
DURATION: INCOMPLETE 1:23-MINUTE EXCERPT,
LATER RELEASED IN ITS ENTIRETY BY NPG MUSIC CLUB,
17 JANUARY 2002

"Madrid 2 Chicago" is a gentle, subdued, and somewhat mellow soul number, starting off with a slow, intricate drum machine pattern. The arrangement is very sparse, focusing on the drums and some synth touches. Prince is longing for his woman, "I got you on my mind, you on my mind, nothing but you on my mind." The title of the song came from the flight Prince had grown accustomed to when Mayte was temporarily living in Spain.

According to NPG Music Club, "Madrid 2 Chicago" was going to be included on an album entitled *Madrid 2 Chicago*. The track was recorded in 1998 although it is difficult to pinpoint more exactly.

• "U're Still The One" [Mutt Lange/Shania Twain] RELEASE DATE: 26 JANUARY 1999 WEBSITE: LOVE 4 ONE ANOTHER

Prince performed a version of Shania Twain's "You're Still The One" (from *Come On Over*, 1997) at Paisley Park on June 20th 1998, which gives an idea when his studio version may have been recorded. It was reported that it was going to be an additional track on the CD single of *Newpower Soul's* "The One,"

but it didn't happen.

Performed as a duet between Marva King and Prince, the song is a rather clichéd power rock ballad, featuring a patented singalong chorus and a predictable guitar solo towards the end.

"One Song"

RELEASE DATE: 31 DECEMBER 1999
WEBSITE: LOVE 4 ONE ANOTHER, LATER ALSO RE-LEASED BY NPG MUSIC CLUB, 7 JULY 2001.

When "One Song" was posted on the Love 4 One Another website the 3:08-minute song was preceded by almost six minutes of sermonising from Prince. The recording is 8:54 minutes with the speech included. The song, including the speech, was later made available by the NPG Music Club.

Prince's speech has as its general theme the notion that mankind is creating artificial barriers between itself and God, with much of popular culture working to fill the void left by the absence of God from our lives. The actual song continues the theme of Prince's speech, dealing with man's union with God. Having become one with God, Prince is "the universe, the sun, the moon, and the sea."

On a musical level, "One Song" is a fairly pedestrian soul ballad. Still, Prince's vocal delivery is impassioned and gospel-tinged. The song has a reasonably strong chorus and an anthemic quality, but the music is rather sterile-sounding, with a slick and somewhat lifeless production.

"Splash"

RELEASE DATE: 1 JUNE 2000 WEBSITE: NPG ONLINE LTD, LATER ALSO RELEASED BY NPG MUSIC CLUB, 18 FEBRUARY 2001

"Splash" was recorded in August 1985, when Prince also taped songs like "Empty Room," "Sexual Suicide," and "Go." At the time, *Parade* was essentially completed although Prince would later add "Mountains" and "Anotherloverholenyohead." "Splash" was sent to Clare Fischer for his input in July 1986, but it was never placed on any configurations of Prince's 1986 projects: *Dream Factory, Crystal Ball*, and *Camille*.

The song is a reasonably strong pop/rock number sung in a falsetto vocal by Prince. The verses have an unusual, reggae-ish rhythm. The chorus is very effective and lifts the song considerably. Fischer's strings are very evident throughout. The track appears to be a live recording with parts of The Revolution, including Wendy Melvoin and Lisa Coleman. The lyric has Prince singing the praises of his lover, who fulfils his every fantasy.

"Y Should Eye Do That, When Eye Can Do This?" RELEASE DATE: 1 JUNE 2000 WEBSITE: NPG ONLINE LTD DURATION: INCOMPLETE 1:32-MINUTE EXCERPT. LATER RELEASED IN ITS ENTIRETY BY NPG MUSIC CLUB,

A Rave Un2 The Joy Fantastic leftover, "Y Should Eye Do That, When Eye Can Do This?" in many ways recalls "Strange But True" on Rave Un2 The Joy Fantastic, featuring rapped lyrics by Prince over a fast, propulsive and highly percussive beat. A nice jazzy horn arrangement adds spice. The theme of the song recalls "Undisputed" on Rave Un2 The Joy Fantastic, with Prince bragging about his musical abilities, putting down people who

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don't play instruments and rely on computers, "Until you're playing in front of 70,000, you'll never know, this is a grown folk's job, all young dogs need to recognise."

"Cybersingle"

RELEASE DATE: 1 JUNE 2000
WEBSITE: NPG ONLINE LTD
DURATION: INCOMPLETE 1:04-MINUTE EXCERPT,
LATER RELEASED IN ITS ENTIRETY BY NPG ONLINE LTD,
14 JULY 2000

"Cybersingle" was announced as a forthcoming Internet-only single during the press conference Prince held in New York on May 16th 2000. A 1:04-minute sample of the song was posted on The Vault page at NPG Online LTD on June 1st 2000 before an MP3 of the entire song was made available for download on July 14th 2000. It was also made available for download on Real.com on October 29th 2000. The song is attributed to \mathfrak{P} , having been written and recorded prior to the name change back to Prince.

The track is a rough, spontaneous-sounding rock-oriented effort with an upfront guitar, live drumming, and a snarling, almost shouted vocal by Prince. He decries the dismal state of the world, where television and the media rule people. Prince is the "Cybersingle," a Superman-like figure who encourages people to "get free" and show "love for one another."

"The Funky Design"

RELEASE DATE: 17 JULY 2000

WEBSITE: NPG ONLINE LTD, LATER ALSO RELEASED BY NPG MUSIC CLUB, 18 FEBRUARY 2001

An outtake from the sessions for The NPG's *Exodus* album, "The Funky Design" was recorded in the second half of 1994 and was the closing track on the December 2nd 1994 sequence of *Exodus*. It was recorded by Prince with little involvement by The NPG members. A sample of Prince's version was posted on NPG Online LTD on July 17th 2000 before the entire track was released by the NPG Music Club. The released version features Prince's lead vocals. The track also exists (as an outtake) with Sonny Thompson singing lead.

"The Funky Design" is a busy, urgent one-chord funk offering with mostly rapped lyrics. Recalling "Y Should Eye Do That, When Eye Can Do This?", Prince ridicules the musical "rookies" that are "kickin' it with the groove folks in the wrong key," and advises they find somebody who will hip them to the "funky design." The chorus features the title phrase followed by a high-pitched synth line. Much like "Face Down" on *Emancipation*; "The Funky Design" includes a bass solo by Prince and his voice has a similar angry, accusatory tone.

"Mad"

RELEASE DATE: 17 JULY 2000 WEBSITE: NPG ONLINE LTD, LATER ALSO RELEASED BY NPG MUSIC CLUB, 18 FEBRUARY 2001

The 1994 Exodus outtake "Mad" is a funky uptempo effort with a chorus that instantly grabs. Much like on "Mr. Happy" on Emancipation, Prince incorporates a high-pitched synth line that comes to the fore on the chorus. The lyric speaks of a man wanting to get a woman into his bed, using the less than subtle line, "I don't wanna get elected, I only wanna get you hot. And after you've been inspected, I'll give you all the love

I've got." The track was included on the December 2nd 1994 sequence of *Exodus*.

"Good Life"

RELEASE DATE: 21 JULY 2000 WEBSITE: NPG ONLINE LTD

Prince performed this song at Paisley Park on July 15th 2000 (am). It is not the same as the NPG track on *Exodus* (which is titled "The Good Life"). "Good Life" is a jam that finds Prince speaking about "affirming positivity" while the band charges along underneath him. The beat is borrowed from "Breathe And Stop" by Q-Tip, formerly of A Tribe Called Quest. The song was released on his 1999 album *Amplified* (it is credited to no less than 13 writers: Bell, Bell, Brown, Fareed, Handy, Horne, Mickens, Redd, Redd, Smith, Thomas, Westfield, and Yancey).

• "When Eye Lay My Hands On U" RELEASE DATE: 18 FEBRUARY 2001 WEBSITE: NPG MUSIC CLUB

Intended as the *High* album's closing track, "When Eye Lay My Hands On U" is a slow rock offering that radiates quality, showcasing a dramatic melody and a tense, obsessive atmosphere. It alternates between gentle verses with Prince almost whispering the words and a more forceful chorus with loud drums and an odd, echo-like disruptive guitar sound. A bridge section introduces a new melody, providing a change of pace. Prince adds a piercing guitar solo on top of the chorus the last time it appears.

Not unlike another *High* track, "Underneath The Cream," the song concerns Prince's lust for a woman. He describes how he wants to make love to her, asking, "Are you ready for the touch that makes you go insane?" While the song is clearly addressed to the woman, the lyric also has religious undertones. God would lay his hands on his followers and the idea of "the laying on of hands" is common in evangelical Christian practices; a preacher lays his hands on infirm persons and "heals" them.

• "Habibi"

RELEASE DATE: 22 APRIL 2001 WEBSITE: NPG MUSIC CLUB

Named after one of Prince's guitars, this is in fact a live version of Jimi Hendrix's "Machine Gun" (*Band Of Gypsies*, 1970), probably recorded during a 1998 Paisley Park rehearsal. Prince's website Love 4 One Another announced on November 14th 1998 that Prince wanted to get in touch with the Jimi Hendrix family to donate a live version of "Machine Gun," "Free of charge, to use at their discretion." More than likely, "Habibi" is the live version of "Machine Gun" intended for Hendrix's family.

Prince's guitar is loud and upfront, almost drowning out the bass and drums. The musical style and overall sound resembles that of the "Paisley Park Power Trio" of the 1993-95 period. The track is primarily instrumental, but Prince turns down the volume of the guitar towards the end and sings some of the lyrics. The track is faded, presumably continuing much longer.

"Sexme? Sexmenot" RELEASE DATE: 11 JUNE 2001 WEBSITE: NPG MUSIC CLUB

This is a coiled and tense funk effort with a stripped-down instrumentation. The arrangement, with a low, rubbery synth bass pulsing against a "thin," trebly snare drum, bears similarities to many *High* tracks, most likely dating the song to 2000.

Predictably, the subject of the song is sex. The song is written from the viewpoint of Prince, the irresistible performer, who seduces women with his stage presence and sexy moves. "Leave your sister and your underwear at home," Prince instructs his lover, adding, "I'm about to wet your pants." The lyric is a prime example of Prince's occasional tendency to revert to fairly immature songwriting, explaining why critics sometimes have accused his work of showing little emotional maturity or personal growth.

"Hypnoparadise" RELEASE DATE: 7 JULY 2001 WEBSITE: NPG MUSIC CLUB

A breezy, uptempo number, "Hypnoparadise" is clearly one of the most appealing of Prince's cyber-only tracks, with an addictive trance-like hook line as a key ingredient. The song is similar in tempo and overall feel to "Sleep Around" on *Emancipation*. It is not known when "Hypnoparadise" was tracked, but the overall sound is close to that of many *Emancipation* tracks, so it is quite possible that it was considered for inclusion on *Emancipation*. Asking "am I in heaven or Hypnoparadise," the lyric concerns a woman or a spirit, Prince's saviour, who is always there when he is scorned, offering support. He describes Hypnoparadise as his destiny.

Prince introduced a fast, house-influenced instrumental number on the December 1998 tour of Europe by repeating the words "hypno paradise." This has led many to assume that "Hypnoparadise" was the title of a number that he came up with on the tour. However, the instrumental was likely an improvisation, which has little musically in common with the track "Hypnoparadise" made available from the NPG Music Club.

Untitled instrumental

RELEASE DATE: 7 JULY 2001 WEBSITE: NPG MUSIC CLUB

Accompanied by a drum machine beat and a bass, the guitar picks out a melody that borrows from "The Holy River" on *Emancipation*. There is also a melodic snippet that recalls "Into The Light" on *Chaos And Disorder*. The song has an overall feel that resembles many of Prince's "seduction ballads," including "Do Me, Baby," repeating a chord sequence and building the music to a crescendo and then calming down.

• "Van Gogh" RELEASE DATE: 7 JULY 2001 WEBSITE: NPG MUSIC CLUB

"Van Gogh" is one of the five songs Prince received from Sandra St. Victor in 1995. It was originally recorded as "Love Is" by St. Victor and placed on an album that was shelved by the record company (Elektra Records). Prince reworked the song during the *Emancipation* sessions, with Eric Leeds adding his saxophone part in May 1996. Prince would later give the song to the group with the fitting name Van Gogh in March 1998. The band re-recorded the song from scratch, releasing it on their self-titled 1998 album.

Van Gogh performs the song as a rousing rock number.

Prince's synth-based version is slower and more dramatic. The song is darker than the majority of *Emancipation*, which may have disqualified it in Prince's eyes. Regardless, it is an excellent song. It concerns a man's longing for his lover and his need for closeness in the relationship. "Introduce me to your demons, I won't let them hurt you," he assures her. He compares his love for her to "loving a rare Van Gogh."

"Golden Parachute" RELEASE DATE: 28 AUGUST 2001 WEBSITE: NPG MUSIC CLUB

The *High* leftover "Golden Parachute" is a calm, lazy jazztinged number with a funky feel. The track is primarily instrumental, the main words being a repeat of "golden parachute." The song essentially functions as a foundation for various melodic "excursions," not unlike many Madhouse tracks, and instrumental embellishments, including flute improvisations, muted trumpet fills, harp flourishes, wah-wah guitar licks, and jazzy guitar runs.

Quite likely, the title was inspired by Clive Davis' firing from Arista Records in May 2000. The expression "golden parachute" refers to top-level executives receiving monetary compensation and bonuses when they leave or are fired from a position.

• "Judas Smile" RELEASE DATE: 28 AUGUST 2001 WEBSITE: NPG MUSIC CLUB

"Judas Smile" is a fast one-chord funk number sporting a busy, stuttering rhythm track that Prince recycled for use on "High." The verses and chorus of the song are sung over the same basic theme, making the track fairly repetitious and monotonous. A bubbling synth sound runs persistently throughout. It comes as a bit of a relief when the song changes direction halfway through, going into a punchier vamp with slapped bass and a chanted group vocal. The sound resembles many *High* tracks, including a thin snare drum sound and a rubbery, plastic-sounding bass drum, indicating that it is a post-*Rave* recording from 2000 or the latter part of 1999. Considering the group vocal, it is possible that it was intended for *Peace*, the projected NPG album along with "2045: Radical Man" and "Peace." The track was originally posted as "Judas Kiss."

The first part of the lyric finds Prince bitterly criticizing an ex-lover for trying to "put [him] down." He feels that she has taken advantage of him; he gave her love but only received a "Judas smile" in return. Each chorus opens with the phrase "you've been bamboozled," making this a more likely candidate for the title of the song rather than "Judas Smile," which is mentioned only once. The "bamboozled" phrase also indicates that the song could have been written with Spike Lee's Bamboozled film in mind.

Interestingly, the lyric is laced with autobiographical details, including the line, "I changed your name, it didn't suit ya. I did the same for a little while." The song could be about several of Prince's protégés, including Mayte and Carmen Electra, with lines like "I gave you love, led to revenue" and "like you being funky, it will never be." The second part of the lyric is more vague and seems to address the music industry and its poor treatment of Afro-American artists. Prince is "comin' with the Old School," proclaiming "the chocolate invasion starts

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here." He gives props to Common, Curtis (most likely Curtis Mayfield), Maceo (Parker), and Erykah Badu.

"Contest Song"

RELEASE DATE: 28 AUGUST 2001 WEBSITE: NPG MUSIC CLUB

"Contest Song" is an upbeat, poppy instrumental sounds like a throwback to some of the music Prince tailored for Vanity 6. The track has a timeless quality to it and could be from almost any period of Prince's career. The instrumentation is made up of a high-pitched organ, live drumming, bass and guitar. Prince throws in an unexpected jazzy interlude halfway through.

· "My Medallion"

RELEASE DATE: 28 AUGUST 2001 WEBSITE: NPG MUSIC CLUB

"My Medallion" was planned for inclusion on the aborted 2000 High album. Prince used the backing track for his sung "thank-you" speech during the Yahoo! Internet Life Awards on July 24th 2000.

"My Medallion" begins with Prince speaking the lyrics, as if he were relating a story to a friend. He tells a story about a girl, "this pretty thang," who snatches his medallion and calls him a bitch. However, he finds out where she works and confronts her, telling her, "I don't know what your name or your game is." He says that he is "in the mood to do something koo koo" to her. She gives him a kiss and runs out the back door. Apparently, he never gets his medallion back.

"My Medallion" is a slow, taut funk offering sporting a stripped-down arrangement consisting of a drum machine beat, a few bass notes, and some clipped guitar stabs. A flute provides additional flavour on the chorus. The chorus is quite contagious, consisting of the repeated phrase, "I don't know why I want that girl." While not an outstanding composition, the track is playful and original enough to make for compelling listening.

"Rebirth Of The Flesh" RELEASE DATE: 28 AUGUST 2001 WEBSITE: NPG MUSIC CLUB

"Rebirth Of The Flesh" was originally intended for the Camille album. When the Camille album was shelved, the song was slated for inclusion on Prince's next album project, Crystal Ball; it was going to be the opening track, segueing into "Play In the Sunshine." The NPG Music Club rendition is from a 1988 rehearsal, which means that all the Camille tracks have now been officially released although the original studio version of "Rebirth Of The Flesh" still remains unreleased.

"Rebirth Of The Flesh" is a rousing and somewhat chaotic rock number, spearheaded by a charged guitar riff. Prince's vocal is speeded-up. The song features a non-sensical singalong chorus, "La, la, la, la, la, Souly-a-Colia." The 1988 live rendition is quite faithful to the original studio recording.

Miles Davis' early '50s classic *Birth Of The Cool* seems to have provided inspiration for the song title and some of the lyrics. Incidentally, *Birth Of The Cool* includes a track by Gerry Mulligan called "Venus De Milo," a title Prince borrowed for a *Parade* instrumental. The song introduces "the founders of the new boogie cool," who have "got the beat you're looking for." They are guaranteed to rock the audience because they're from "the old school."

Slightly altered, the introductory lyrics, "Kick drum pound on the two and four, all the party people get on the floor," turned up in "Escape" (the B-side of "Glam Slam" in 1988) and as the opening words of the *Lovesexy* show. The melody of the chorus of "Walk Don't Walk" on *Diamonds And Pearls* also borrows from "Rebirth Of The Flesh."

"Vavoom"

RELEASE DATE: 15 NOVEMBER 2001 WEBSITE: NPG MUSIC CLUB

Previewed during a Paisley Park concert on July 8th 2000 (am), "Vavoom" was described as "rock and roll dipped with 'Cream" on Prince's website NPG Online LTD. The comparison isn't entirely accurate, though, as "Vavoom" lacks the energy and spontaneous feel of the latter track. Indeed, "Vavoom" is far more polished and restrained, substituting the raw bluesy guitar style of "Cream" for a thick, "synthetic" guitar sound. The "va-va-voom" chorus is brief and rather simplistic. In many ways, "Vavoom" is an under-achieved song. The disposable lyric concerns a woman with whom Prince "can be an animal."

• "High"

RELEASE DATE: 15 DECEMBER 2001 WEBSITE: NPG MUSIC CLUB

A buoyant, upbeat pop number, "High" is one of the most immediately accessible of the *High* tracks. It has a breezy, cheerful chorus, spiced with Prince's unmistakeable synth fills. According to a source who was present at the recording session, Prince spent a great deal of time and effort on the song, as he regarded it as an important track and a candidate for a single from the planned *High* album.

While "High" is rather likeable, the melody never achieves much of a memorable shape. The impact of the song is also reduced somewhat by a stuttering, reverberating drumbeat that nearly overpowers the other instruments. Prince assures the listeners that he has "the music to get you high again" and the lightweight lyric concerns the uplifting power of his music. Thus, the message echoes "Purple Music," which also stated that Prince's music made him high.

"Silicon"

RELEASE DATE: 15 DECEMBER 2001 WEBSITE: NPG MUSIC CLUB

Prince's unsettling spoken words, "Welcome to the slaughterhouse," sets the somewhat eerie tone for "Silicon," which is a tense, jagged funk number emphasizing a rhythmically intricate, pulsating drum machine pattern that owes something in style to "Big Tall Wall" and Sign O'The Times' "If I Was Your Girlfriend." The drum programming is audacious, resulting in a tight, edgy funkiness. In addition to the drums, the stark arrangement includes a low-frequency bass, which is more felt than heard, and some brisk metallic-sounding synth fills. The dark, claustrophobic atmosphere brings to mind "Strange But True" on Rave Un2 The Joy Fantastic.

Prince sing-speaks the lyrics, which seem to echo "The War" to some extent, talking about the decadence of society. Some of the lyrics are rather ambiguous, but one reading of the song is that it is about how we have all been sucked into the "silly con" of eating meat and processed foods, which is ultimately bad for our health. A repeated phrase is "rope of silicon, just

a rope of silicon." Since silicon is used in electronics, possibly Prince is saying that with all our technology we are hanging ourselves on a rope of silicon. The first verse of the song is the same as Prince's second rap in "The Greatest Romance Ever Sold (Adam & Eve Mix)," which possibly dates the song to 1999.

"Breathe"

RELEASE DATE: 17 JANUARY 2002 WEBSITE: NPG MUSIC CLUB

According to the NPG Music Club, "Breathe" was planned for inclusion on *Madrid 2 Chicago*. The track is one of the most subdued and sparse songs Prince has ever recorded. The musical backdrop consists of little more than a bass drum and some synth touches. Prince combines closely-miked whispered spoken vocal with his falsetto singing, creating an intimate atmosphere. The sound is similar to that of "Madrid 2 Chicago," the intended title track of the *Madrid 2 Chicago* album. However, at 2:01 minutes, the track is more of an interlude than a fully developed song.

Describing an intense foreplay, Prince encourages his partner to "breathe in, breathe out" and to take him "into the deepest part of your emotion." He is willing to do whatever she wants and tells her to "whisper again the destination you wanna go." The lyric is intended to be intimate and sensuous, but the overall effect is somewhat spoiled by awkward lines such as "slowly I drink the cascading energy that runs down your inside" and "passion in fashion is a tongue that keeps lashin' on skin like a whip."

Xpectation

RELEASE DATE: 1 JANUARY 2003
WEBSITE: NPG MUSIC CLUB
TRACK SEQUENCE: "XHALATION" / "XCOGITATE" /
"XEMPLIFY" / "XPECTATION" / XOTICA" / "XOGENOUS" /

"XPAND" / "XOSPHERE" / "XPEDITION"

Xpectation was originally conceived of as Xenophobia, which was announced at the "Xenophobia Celebration" in June 2002 as one of the forthcoming albums that NPG Music Club members were going to receive. Some time after this Prince apparently made the decision to remove the title track and retitle the album. "Xenophobia" was included on the One Nite Alone... Live! set, which probably played a part in the decision to omit it.

The musicians on the album are Prince (guitar and keyboard), John Blackwell (drums), Rhonda Smith (bass), Candy Dulfer (saxophone), and Vanessa Mae (electric violin). Keyboard player Renato Neto had not joined Prince's band at the time of the recordings. The bulk of the album was recorded in the autumn of 2001. Dulfer added her saxophone parts over two days in early December 2001. The tracks, including "Xenophobia," were copyrighted under the title *Xenophobia* on February 19th 2002.

Mae is a newcomer in Prince's musical world, but she is an established star on the classical music scene. A child prodigy, Mae was born in 1979 to a Thai-Chinese couple living in Singapore. She was raised in London, where she embarked on a classical recording career. In 1994, she moved to a solo career and she has released several albums, which have picked up steam in popular music quarters.

The music of *Xpectation* has a live ambience and appears to have been recorded live with the basic unit of Prince, Smith, and Blackwell playing together. Most likely, Dulfer and Mae added their parts onto existing recordings, rather than playing live with the rest of the ensemble.

Subtitled "New directions in music from Prince," *Xpectation* is an album of instrumental music with strong jazz leanings. However, it is hardly a question of "new directions" since the style of the music has a great deal in common with Prince's earlier Madhouse side-project. As with Madhouse, the saxophone riffs are integral parts of most tracks, although Dulfer is not as dominant as Eric Leeds was in Madhouse. Vae's contributions are mostly decorative, "icing on the cake," rather than being fully integrated into the music. The addition of the violin is interesting and its use on the opening track, "Xhalation," is very promising, but, unfortunately, the instrument is hardly present on the rest of the album.

The music covers fairly typical Madhousesque ground, melding jazz, funk, and rock influences and combining tightly structured pieces with more jam-like efforts. Many of the tracks alternates sharp saxophone riffs with sections of instrumental solos in the classic style of Madhouse. The material includes funk-oriented workouts ("Xpand" and "Xpectation"), a blues-based track ("Xemplify"), slow, dreamy, and atmospheric pieces ("Xhalation," "Xcogitate," and "Xogenous"), and lush, romantic numbers ("Xosphere" and "Xotica"). The closing, "Xpedition," is the most adventurous and overtly jazzy track.

The music of *Xpectation* is not as compelling or innovative as that of Madhouse's 8 or 16 (or the unreleased 24 album from 1988). Still, it is a vast improvement on the second 24 album, from 1993, which was so laidback and smooth that it bordered on elevator music. The production is fairly conventional and cannot match the playfulness and originality of the 1986-88 Madhouse albums.

The arrangements feature mostly live instrumentation, including acoustic drums. Perhaps most unusual is Prince's harsh, distorted guitar sound, which has a rawness that contrasts with the other instruments. The overall sound of the album has a great deal in common with *The Rainbow Children*. Prince even reprises the echoey keyboard sound of "Muse 2 The Pharaoh" and "Everywhere" on no less than four of the *Xpectation* tracks.

Dulfer is a first-rate saxophone player, with a warm, sensuous tone, but she is not as creative or as versatile as Eric Leeds. On the other hand, she is given few opportunities to really excel. Indeed, she contributes little more than perfunctory Madhouse-esque riffs, essentially executing lines created by Prince. Vae's electric violin provides a new interesting flavour to the sound, but she is under-utilised as a musician and is featured very briefly.

The album opens with "Xhalation," which is a dreamy, new-age-styled piece. A softly pulsing, echoey electric piano accompanies Mae's soaring, high-pitched violin, which picks out a melancholy melody. At 2:03 minutes, however, the opening track is more of an overture than a fully developed composition.

"Xcogitate" continues in the calm, serene mood of the opening track, featuring the same keyboard sound but now with bass, saxophone and soft brush drums providing a fuller accompaniment. The bass and saxophone pick out a descending motif, which is the foundation for the instrumental solos.

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"Xemplify" is the first Madhouse-styled track, kicking off with a jaunty, almost cheerful riff played on saxophone, electric piano, and violin. The segment revolving around the riff is alternated with a more blues-tinged portion, which showcases an insistent, driving bass figure that brings to mind "Rainbow Children."

The title track, "Xpectation," showcases another trademark Madhouse saxophone riff. However, this track takes the music in a more funky direction, placing more emphasis on the drums with some very active drumming from Blackwell. The track has an unstructured jam feel, with Prince playfully improvising with his treated guitar. With the saxophone taking the lead, the track develops into a heavily syncopated number halfway through, still retaining the spontaneity and jam-like ambience.

"Xotica" returns to the echoing electric piano and relaxed atmosphere of the two opening tracks. The track has a romantic, wistful ballad feel, vaguely resembling the Madhouse tracks "Three" (on 8) and "Fourteen" (on 16). Despite its title, there is nothing vaguely exotic about the track in the sense of unusual harmonies or musical elements. In fact, it is one of the most comfortable, easy-listening tracks, with Dulfer providing gentle, soothing sax.

"Xogenous" is another fairly laidback track, sounding very much like a continuation of the opening track, with Mae's airy violin set against an echoing electric piano sound. Bass and drums enter, and the track develops into a fast, flowing piece. Dulfer supplies yet another Madhouse-style saxophone riff and Prince shows off some jazzy rhythm guitar chops. The track ends as it started, with just the keyboard and violin.

Starting with the crackling sound of a vinyl record, "Xpand" is the album's funkiest track, boasting a terrific rhythmic groove that owes a nod to "Head" (on *Dirty Mind*). The track has a gritty quality and an urgency that is lacking in most of the other tracks. Much like "Xpectation," the track has a dynamic jam feel, with the musicians improvising and interacting with each other.

"Xosphere" returns the album to the relaxed mood of "Xotica." The emphasis is on Prince's rhythm guitar, as he plays melody runs and licks against a lush synth cushion. The echoing keyboard is present once again.

The closing, "Xpedition," is the album's most complex and jazz-oriented piece. At over eight minutes, it is also the longest track. It kicks off with Blackwell picking up a drum beat before he is joined by Smith, playing a fast, repetitious bass figure. Keyboard touches are added and then Prince takes the lead with a metallic-sounding discordant guitar phrase. The track goes through several tempo changes and a number of solos, including violin, saxophone, electric piano, organ, and bass. It evolves into a frantic and somewhat chaotic piece, with Prince soloing on guitar and Blackwell providing furious drumming. More than any other track on the album, "Xpedition" lives up to its title, with its succession of solos and disparate musical elements. The album closes with the cries of a baby.

"Copenhagen"

RELEASE DATE: 3 JANUARY 2003 WEBSITE: NPG MUSIC CLUB

Recorded at the Copenhagen soundcheck, October 25th 2002, on the *One Nite Alone...* tour, the full-length 13:37-minute "Copenhagen" is a jazzy, improvisatory instrumental number

based around a clipped, funky keyboard and bass motif. The early part of the track features a horn part and some record-scratching to the fore. "Go ahead, Renato," Prince says (at 1:23 minutes into the number), calling for a piano solo by Renato Neto. A synth soon joins Neto, before Prince says, "Drumsolo," (at circa 3:30 minutes), which brings John Blackwell to the fore. The horns then return, followed by the rest of the band and the jamming and soloing continue until the end.

"Empty Room" RELEASE DATE: 3 JANUARY 2003 WEBSITE: NPG MUSIC CLUB

A legendary track in the Prince canon for many fans, "Empty Room" finally received an official release, albeit in a sub-par version recorded live at the Copenhagen soundcheck, October 25th 2002, on the *One Nite Alone...* tour. The live take features a less-than-convincing falsetto vocal delivery by Prince and a somewhat heavy-handed and messy musical accompaniment that fails to do the stunning song justice.

"Empty Room" was originally recorded by Prince in the Washington Avenue warehouse on August 4th 1985 after a row with his then-girlfriend Susannah Melvoin. Several Revolution members participated in the recording. Prince interrupted a party Bobby Z. Rivkin was throwing a few months after he had gotten married, "The night before my huge party, I had a party in my mother's party room at her apartment complex. Prince came to the party. He was having some kind of fight with Susannah and he asked if we could rehearse a song with him. He said we could bring the party over to the warehouse. We recorded the song called 'Empty Room' that I think was about Susannah." According to Susan Rogers, "It angered a lot of people that he had us work so he could basically sing a song that was making up to Susannah because we knew it wasn't going to go on any album. It was just a song that he could leave a cassette of on her doorstep and say, 'I love you, goodbye.'"

The original version of "Empty Room" is a haunting, sombre medium-paced rock song. Three chords repeat over and over (there is no chorus or bridge), creating tension and an almost depressive mood. Prince is wondering how he is going to fill his empty room after being deserted, "Lonely hearts, worlds apart, why must they be broken?"

The song was re-recorded by Prince on his own during the *I'll Do Anything* sessions in 1992 and the original 1985 version was revamped in 1994 (a video was shot).

"Nagoya"

RELEASE DATE: 3 JANUARY 2003 WEBSITE: NPG MUSIC CLUB

Recorded at the Nagoya soundcheck on November 29th 2002, on the *One Nite Alone...* tour, the instrumental track "Nagoya" showcases a funky synth and bass interplay over a fast, busy drum beat, creating a pattern that is close to that of "Mad Sex" on The NPG's *Newpower Soul*. The rhythmic foundation provides the basis for instrumental improvisations, primarily guitar and trombone.

"Osaka"

RELEASE DATE: 3 JANUARY 2003 WEBSITE: NPG MUSIC CLUB

The instrumental track "Osaka" was recorded at the Osaka

soundcheck on November 28th 2002 on the *One Nite Alone...* tour. Starting with the sound of rain and thunder, "Osaka" is the most fully developed and accomplished of the four *One Nite Alone...* soundcheck tracks ("Copenhagen," "Nagoya," "Osaka," and "Tokyo"). It is a slow, atmospheric number with a loud one-note bass punctuating the calm music at regular intervals, not too dissimilar to the closing segment of "West" on *N.E.W.S.* Renato Neto takes the centrestage for most of the track, playing stunningly beautiful piano. Prince cuts in with a fiery guitar solo towards the very end.

"Tokyo"

RELEASE DATE: 3 JANUARY 2003 WEBSITE: NPG MUSIC CLUB

"Tokyo" was recorded on November 18th 2002, at a Tokyo soundcheck on the *One Nite Alone...* tour. The track starts and ends with a sound similar to a gong-gong. While being mostly instrumental, a chirpy, high-pitched "to-kee-o" is repeated by Prince throughout. Renato Neto's piano takes the lead from the start, before being joined by an electric piano. The track is the most laidback and easy-listening of the four *One Nite Alone...* soundcheck instrumentals. Echoey, bird-like sounds flutter past.

• "NPGMC Join Now" RELEASE DATE: 18 APRIL 2003 WEBSITE: NPG MUSIC CLUB

This song (lacking a title as such) promoted the 2003 incarnation of the NPG Music Club website. The music is accompanied by a Macromedia flash-film showing images of the various rooms on the site.

The song is an upbeat funk vamp, with Prince singing repeatedly "NPG, NPG, NPGMC!" The song ends with Prince singing "join now," after which an explosion can be heard. A shortened version of the teaser was heard on the NPG website on April 18th 2003. A link to the fuller version was distributed later.

· "Reflection"

RELEASE DATE: 18 APRIL 2003 WEBSITE: NPG MUSIC CLUB

"Reflection" is a gentle and relaxed pop song with a vaguely countryish feel and a slight resemblance to "Pearls B4 The Swine" from *One Nite Alone...* The song has an unadorned simplicity, with an arrangement made up of acoustic guitar, bass, soft drums, and a somewhat cheesy flute-sounding synth. The lyric finds Prince reflecting about past times, when he and his friends would compare "whose afro was the roundest" and he had "posters all over the walls." Prince's vocal rendering is sensitive and tender. He appears to be longing for the innocence of youth, as he says that he once again wants "to go and sit out on the stoop and play [his] guitar, just watch all, all the cars go by." The song is pleasant and unassuming. It was later released on *Musicology*.

"Chocolate Invasion Teaser" RELEASE DATE: 15 OCTOBER 2003 WEBSITE: NPG MUSIC CLUB

This is another teaser (with no title as such), which was accompanied by a Macromedia flash-film, to advertise a proposed

seven-CD set entitled *The Chocolate Invasion*. It starts of with Prince whispering, then singing "the chocolate invasion starts here," over a monotonous synth motif. The number evolves into an instrumental funk vamp, not too far removed from "Big Fun" on The NPG's *Exodus*.

"What Do U Want Me 2 Do?" RELEASE DATE: 13 NOVEMBER 2003 WEBSITE: NPG MUSIC CLUB

Later released on *Musicology*, "What Do U Want Me 2 Do?" is a mellow, jazz-flavoured number, sung softly by Prince. It has some of the laidback jazzy/funky mood of "The Ballad Of Dorothy Parker," a similarity which is enhanced by the complex Linn drum machine rhythm. The production is sparse, focusing attention on the drums and Prince's rhythmic, plucking bass playing. If the music is inspired, the lyric is a typical example of Prince needing fresh inspiration and a relevant subject matter, as it tells of a woman who is attracted to Prince, having seen him perform. However, she already has a man, causing Prince to warn her that she will be "beheaded" if he would follow through on her advances. "Shame on you, baby," Prince admonishes. The theme of the song recalls that of "Young And Beautiful" (from *One Nite Alone...*), which found him offering moral advise to a young, carefree girl.

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Songs Written for and Released by Other Artists

This section lists all the Prince songs written for and released by other artists. All songs are written solely by Prince (as himself or using a pseudonym), unless otherwise is noted.

A re-recording of a song written by Prince, i.e. "technically" a cover version of a Prince-penned song, is included only if (1) it features Prince's involvement as musician or producer or if (2) the new version is based on Prince's original recordings. Examples include Mavis Staples' rendition of "Positivity" (previously released on *Lovesexy*), Chaka Khan's take on "Don't Talk 2 Strangers" (previously released on *Girl 6*), and Mayte's version of "No Fun" (previously released by Elisa Fiorillo on *I Am*). All of these are based on Prince's original recordings, utilising parts of his recordings. Thus, they are not simply cover versions of Prince-penned songs.

All songs attributed to other artists containing a Prince songwriting credit are listed. Tracks lacking his songwriting input are ignored. It is noted whether a song was previously released, either in an identical or a different version. For example, Prince's "Super Hero" first appeared on Earth, Wind & Fire's Millennium album, before being released by The New Power Generation in a different version on the Blankman soundtrack.

Album versions of the songs are treated as the "main"

songs. Thus, if a song was released on a single prior to being released on an album, it is only listed under the album in question. Prince's song contributions to soundtrack albums and multi-artist albums are excluded, as they are covered in the non-album section.

Prince has used eight names besides his own when writing songs for other artists: Jamie Starr, Alexander Nevermind, Christopher, Joey Coco, Madhouse, Paisley Park, the NPG, and Prince. The listing does not include information about which name he employed since songwriting details are often contradictory, with different names being used in sleeve credits (if there are any), on sheet music, and at the Library of Congress. Regardless of which name or pseudonym he used, his songwriting credits are listed here as "Prince."

The background to Prince's side projects (protégés and groups) and artists on Paisley Park Records and NPG Records is described in the main *Days Of Wild* text.

The projects (albums and singles) are listed in roughly chronological order of release. The songs belonging to a project are listed in alphabetical order (as track listing sequences would be confusing since most projects feature many non-Prince tracks as well).

The Time: The Time

RECORD LABEL: WARNER BROS. RELEASE DATE: 29 JULY 1981

- "Cool" [Prince/Dez Dickerson]
- "Get It Up"
- "Girl"
- · "Oh, Baby"
- · "The Stick"

Prince's first side project to reach the public was The Time. The group's self-titled debut album lists Morris Day (lead vocals), Jesse Johnson (guitar), Monte Moir and Jimmy Jam Harris (keyboard), Terry Lewis (bass), and Jellybean Johnson (drums) as the band members. The production credit is shared by Morris Day and Jamie Starr, who had been introduced as an engineer on *Dirty Mind*. Neither record nor sleeve contain any songwriting credits. Still, the music bore all the hallmarks of Prince's synth-laden "Minneapolis sound" and it didn't take long before stories began circulating in the press that Prince was behind the project: writing the tunes, playing most instruments, and producing the album, only drafting Day to sing over his own vocals.

Prince's involvement in The Time album was strongly denied by the band and Day, who claimed credit for creating the group and shaping its slick look and "cool" attitude. He was only willing to admit that Prince had offered guidance on the album. Jamie Starr, Day explained, was really an engineer who lived and worked in Minneapolis, while Steve Fargnoli did his best to support the story by pointing out in interviews that Jamie was hard to get hold of because he was a "reclusive maniac." The truth was, of course, that Jamie Starr was Prince in disguise and The Time was very much Prince's musical creation. The pseudonym enabled him to distance himself from the project so it would stand or fall on its own, allowing the group to establish its own identity.

The album contains six songs. "Cool" is registered at the Library of Congress as a Prince/Dez Dickerson collaboration (lyrics by Dickerson, music by Prince). "After Hi School" is attributed to Day, yet Dickerson claims it was actually written and demoed by him. Similarly, "The Stick" was a song by Lisa Coleman, but the Library of Congress lists Prince as the sole writer. Except for Day's songwriting credit on "After Hi School" and Dickerson's co-writing credit on "Cool," all the songs are registered as Prince (as Jamie Starr) compositions at the Library of Congress.

The Time was recorded in Prince's home studio in April 1981 with the exception of "Oh, Baby," which was a leftover from the *Prince* sessions. The album was mixed at Hollywood Sound Recorders, Los Angeles, in late April. Prince plays more or less everything on the album. Dr. Fink delivers synth solos on "Get It Up" and "The Stick," while Coleman provides some backing vocals. Prince's voice is often audible in the mix.

Undoubtedly, *The Time* sounds like Prince, circa *Dirty Mind* and *Controversy*, but the emphasis is more on funk. Much like Prince's albums at the time, the sound is very keyboard-dominated and the arrangements are spartan. Admittedly, the album has many weak points, but it provides good fun and entertainment without too much pretence. The album contains two rather mediocre ballads, "Girl" and "Oh, Baby," and three tight, funky mid-tempo numbers, "Get It Up," "Cool," and "The Stick," all stretching into long extended vamps, leaving

plenty of room for guitar and synth solos. In addition, "After Hi School" is a fast, bouncy but quickly forgettable pop effort.

"Cool" portrays Day as a flamboyant womaniser, who "might dine in San Francisco" and "dance all night in Rome." Both "Get It Up" and "Baby" find him attempting to seduce a woman, while "Girl" depicts him as a desperate former lover who is doing his confused best to get back the girl that dumped him. "After Hi School" is more serious and seems intended to balance the bravado of the other songs, asking "Hey you, what you gonna do after high school?". "The Stick" introduces Day's signature phrases of "what time is it?" and "somebody bring me a mirror." The song is an ode to masturbation, with Day paying homage to his "stick." Prince has later returned to the masturbation theme in songs like "Jack U Off" (Controversy), "All The Critics Love U In New York" (1999), "Darling Nikki" (Purple Rain), "Tamborine" (Around The World In A Day), and "Superfunkycalifragisexy" and "Rockhard In A Funky Place" (the Black Album).

The Time became a big hit and in fact sold better than Prince's own Dirty Mind, going gold in seven months. It reached number seven on Billboard's Soul Chart and number 50 on the Pop Chart. Three singles were released. The debut single, "Get It Up," hit number six on the Soul Chart, while the second single, "Cool," made it to number seven. Less successful, the third single, "Girl," reached number 49. Only "Cool" made the Pop Chart, reaching number 90.

In many ways, The Time belonged to a new era of funk. Their raunchy "new wave funk," with its pared-down synth-dominated sound, was far removed from the often horn-boosted and elaborate funk music of the latter part of the '70s. The Time's stylish suits also seemed like a conscious attempt to get away from the glamorous and outlandish outfits of many funk acts of the late '70s. "The black market has been starving for entertainers like us who project a real image," said Day.

Ren Woods: Azz Izz

RECORD LABEL: ELEKTRA RELEASE DATE: 19 MARCH 1982

"I Don't Wanna Stop"

Azz Izz was soul artist Renee "Ren" Woods' second solo album. It includes her rendition of a Prince song from 1980 called "I Don't Wanna Stop." The song was re-recorded from scratch by Woods' musicians. However, it was later removed from the album at Prince's request, possibly because he didn't feel it was up to his standard.

"I Don't Wanna Stop" is an unoriginal, disco-flavoured uptempo funk outing, recalling both "Soft And Wet" and "Sexy Dancer." The slightly clichéd lyrics describe how Prince is "so glad I met you baby, I don't wanna stop," having finally found someone "to turn me on, never turn me down."

The Time: "777-9311" single B-side RECORD LABEL: WARNER BROS. RELEASE DATE: 28 JULY 1982

• "Grace"

A non-album track, "Grace," appeared as the B-side of "777-9311," which was a preview of The Time's second album, What Time Is It? Employing the musical backing from "777-9311," the song consists of an interview between Day and a fictitious female journalist named Briggette Harrington. Day is sporting

his self-assured and cocky attitude throughout. The title of the song comes from his insistence on calling the interviewer "Grace" instead of her proper name.

Vanity 6: Vanity 6

RECORD LABEL: WARNER BROS. RELEASE DATE: 11 AUGUST 1982

- "3 x 2 = 6"
- "Bite The Beat" [Prince/Jesse Johnson]
- "Drive Me Wild"
- "If A Girl Answers (Don't Hang Up)" [Prince/Terry Lewis]
- "Make-Up"
- · "Nasty Girl"
- "Wet Dream"

Having successfully launched The Time, Prince created Vanity 6, originally planned to be called The Hookers. Vanity 6 was a girl trio comprised of Vanity, Brenda Bennett, and Susan Moonsie. The look of the group, as portrayed in cover photos (all taken in different rooms in Prince's house) of their self-titled debut album, presents each band member with her own addition to the basic uniform of lingerie and high heels prescribed by Prince for the group. Vanity, in her revealing black teddy, knee-length high-heeled black leather boots, and tuxedo coat is sultry, glamorous, and mysterious. Brenda is given leather belts, and straps studded with silver conch shells, a chain link belt, and the occasional cigarette to give her a "bad girl" persona. In her lace-trimmed white camisole and demure poses, Susan is more of a naughty version of the good little girl.

Starr Company splits the production and arrangement credits with Vanity 6 on the album, while the songs are attributed to one or all three members of the group, at times in collaboration with Dez Dickerson, Jesse Johnson, and Terry Lewis. At the Library of Congress, however, Prince (as Jamie Starr) is registered as writer of seven of the eight songs, with "If A Girl Answers (Don't Hang Up)" being listed as a collaboration with Terry Lewis and "Bite The Beat" with Jesse Johnson. The eighth track, "He's So Dull," was penned by Dez.

Two of the tracks on *Vanity 6* were recorded in 1981 in Prince's home studio ("Drive Me Wild" and "Wet Dream"). The remainder of the album was recorded after the completion of the *Controversy* tour, in March and April of 1982, with sessions taking place in the home studio and at Sunset Sound, Los Angeles. The Time are credited as musicians on the album, but in reality Prince is responsible for more or less everything. Dez plays guitar and drums and produced his own "He's So Dull." In addition, he plays drums on " $3 \times 2 = 6$."

The album is sparsely arranged, with the synth to the fore throughout. Another important ingredient is the Linn LM-1 drum machine, which Prince uses on some tracks. Although Vanity 6 contains some of Prince's flimsier songwriting, much of the music is quirky, playful, and has an undeniable charm. With their jerky, robotic beats, repetitious musical themes, and reliance on synths, "Nasty Girl," "Wet Dream," "Drive Me Wild," and "Make-Up" sound like Prince's take on electro pop, predating some of the 1999 material. The rest of the material ranges from a ballad, "3 x 2 = 6," and "If A Girl Answers (Don't Hang Up)," a funky mid-tempo offering in the style of some of the material Prince tailored for The Time, to the catchy organ-flavoured pop/rock of "Bite The Beat" and Dez's

"He's So Dull," both of which seem to be influenced by groups like Blondie, The Cars, and The B-52's.

Despite the vitality of some of the music, it was the sexually forthright lyrics that generated the most interest. In "Nasty Girl," Vanity sings the part of a sexually aggressive woman who initiates an anonymous sexual encounter with a man she has just met. She bluntly states her minimum physical requirements in a man, "I need seven inches or more." "Bite The Beat" also features sexually aggressive lyrics, with Brenda urging her man to "bite the beat" until he is satisfied. She tells him that he can be dignified as "it tastes like caviar." In "Drive Me Wild" Susan describes in various ways her willingness to submit to her lover. "Wet Dream" focuses on Vanity's obsession with an attractive man she sees walking down the street. "He's So Dull" was written by Dez as a send-up of '60s girl groups like The Ronettes and Shangri-Las (who had a big hit with "He's So Fine"). The song concerns a girl who cannot stand her boyfriend.

Featuring spoken lyrics, "If A Girl Answers (Don't Hang Up)" finds Vanity and Brenda arguing angrily with a woman, who answers Vanity's boyfriend's telephone. Prince plays the part of the woman, using a voice that sounds not unlike Morris Day, which caused many to believe that The Time singer guested on the album. Prince has referred to this voice (also used on songs like "Cloreen Bacon Skin," "Chocolate," "Vibrator," and "Tricky") as his Jamie Starr alter ego; oddly enough, on "If A Girl Answers (Don't Hang Up)," it is used to portray a woman. "Make-Up" is another song with spoken lyrics. Susan recites a list of different types of make-up, colours, and clothes as she prepares herself for a date. " $3 \times 2 = 6$ " has a title that could make one assume that it is the mathematical formula used to name the group (three female band members times two breasts each equals Vanity Six). However, it is in fact the most serious song of the album, as Vanity sheds her sexual bravado to speak about the tribulations of being a woman.

Clearly, Vanity 6 was a far cry from the innocence and wholesome image of girl groups from the '60s such as The Ronettes, The Shangri-Las, and The Crystals. Prince wanted to shatter sexual stereotypes by showing that women can be sexual and seductive while still exercising control. The Vanity 6 girls combined an unabashed sexuality with a gutsy female independence, much in the same way as Madonna (who picked up some of her early wardrobe ideas from the group) and a whole movement of strong, independent female artists were later able to do. Of course, the irony was that the Vanity 6 girls were merely acting out roles in a concept dreamed up by Prince; they were anything but independent or in control.

Radio programmers weren't quite ready for the explicit sexuality in Vanity 6's songs, and the record only got to number 45 on the *Billboard* Pop Chart. R&B stations were more adventurous, and the album reached number six on the Soul Chart, now re-titled the Black Chart. The album wasn't as successful as *The Time*, but still sold close to 500,000 copies (it was certified gold in 1985). Disappointingly, none of the four singles that were released from the album made the Pop Chart. The first single, released ahead of the album, "He's So Dull," bombed completely. The next single, "Nasty Girl," became a dance club favourite and got as far as number seven on the Black Chart. The third and fourth singles, "Bite The Beat" and "Drive Me Wild," went nowhere.

The Time: What Time Is It?

RECORD LABEL: WARNER BROS.

RELEASE DATE: 25 AUGUST 1982

- "777-9311"
- "Gigolos Get Lonely Too"
- "I Don't Wanna Leave You"
- "Onedayi'mgonnabesomebody"
- "The Walk"
- "Wild And Loose" [Prince/Dez Dickerson]

Despite the fact that The Time had become a strong live working unit, the band's second album, What Time Is It?, was in all essentials conceived and recorded by Prince. The Starr Company is listed as the producer of the album. Prince isn't credited on the album but he wrote all the six tracks, barring "Wild And Loose," which was a collaboration with Dez Dickerson (who wrote the lyrics).

By this time, The Time members wanted to contribute more to the music and they were becoming increasingly frustrated by Prince's firm control over the group. Jimmy Jam, Terry Lewis, and Monte Moir had started writing songs of their own and were beginning to contemplate independent careers. Following the *Controversy* tour, Jam and Lewis had gone to Los Angeles to collaborate on their own material, which they felt didn't quite fit the image or sound of The Time, as they considered the band to be more of a vehicle for Morris Day. Prince was opposed to their outside production work, which he felt detracted from their commitment to The Time.

Sessions for What Time Is It? began in Prince's home studio and at Sunset Sound, Los Angeles, in January 1982, after the first leg of the Controversy tour ("Gigolos Get Lonely Too," "The Walk," "Wild And Loose"). The remaining tracks were taped in the home studio in May and June 1982 ("777-9311," "Onedayi'mgonnabesomebody," "I Don't Wanna Leave You").

The album shows a distinct improvement over *The Time* on almost every level. The production and arrangements are consistent with the debut album, but the melodic content is stronger. At the same time, the record is funkier than its predecessor. Much like *The Time*, the album contains three mid-tempo funk numbers, "777-9311," "Wild And Loose," and "The Walk." The album's slowest offering, "Gigolos Get Lonely Too" is also funky but has a looser, more relaxed feel. One of the finest moments on the album is "I Don't Wanna Leave You," an excellent pop/funk hybrid, drawing on the best of both idioms by combining an appealing melody and chorus with a funky beat. Less impressive is "Onedayi'mgonnabesomb ody," a quick rockabilly-flavoured pop tune of little merit.

The lyrics continue the themes of *The Time*. "I Don't Wanna Leave You" concerns a "do-wrong" woman who has a reputation for running around. "777-9311" finds Morris Day trying to talk a woman into giving him her telephone number. The title was actually Dez Dickerson's phone number, which created problems for him as soon as the album came out. "Wild And Loose" is a straightforward party song about living life to the fullest and having a good time, while "The Walk" stresses the importance of having a positive outlook on life and being true to oneself. "Onedayi'mgonnabesomebody" is very much about Day's life and the song is his declaration to be a star some day. The most atypical song on the album is "Gigolos Get Lonely Too," in which Day gets to express a side of him that is rarely heard; he sings the part of a gigolo confessing to

a woman that even a professional seducer such as himself gets lonely once in awhile.

What Time Is It? became an even bigger success than The Time, selling gold and reaching number two on Billboard's Black Chart and number 26 on the Pop Chart. The album yielded three singles. "777-9311" became The Time's biggest hit so far, reaching number two on the Black Chart. The next single, "The Walk," made number 24 and "Gigolos Get Lonely Too" got to 77 on the Black Chart. Only "777-9311" managed to crack the Pop Chart, reaching 88.

Stevie Nicks: The Wild Heart

RECORD LABEL: MODERN RELEASE DATE: 6 JUNE 1983

• "Stand Back" [Prince/Stevie Nicks]

Singer and songwriter Stevie Nicks had enjoyed tremendous success as a key Fleetwood Mac member when she took time off from the group to record her solo debut in 1981, *Bella Donna*, which became a big hit. After a return to Fleetwood Mac for the 1982 album *Mirage*, she released her second solo effort, *The Wild Heart*, which was also highly successful, with "Stand Back" peaking at number five.

Nicks has explained that she was inspired to write "Stand Back" after hearing Prince's "Little Red Corvette." Nicks invited Prince to the session at the S.I.R. studio in early 1983, asking if he could help her out with the song. Prince, who was working at Sunset Sound, obliged and added keyboard to the track. Prince didn't actually have anything to do with the writing of the song, but Nicks was so grateful for his help with the recording that she gave him half the songwriting credit on the song. Since Nicks was contracted to Modern Records Prince wasn't credited on the album to avoid criticism from Warner Bros.

Sheila E.: The Glamorous Life

RECORD LABEL: WARNER BROS.

RELEASE DATE: 4 JUNE 1984

- "The Belle Of St. Mark"
- "The Glamorous Life"
- "Next Time Wipe The Lipstick Off Your Collar"
- "Noon Rendezvous" [Prince/Sheila E.]
- · "Oliver's House"
- · "Shortberry Strawcake"

Prince's next protégé was percussionist Sheila Escovedo. Prince convinced her to launch a singing career, re-inventing her as Sheila E. The cover of her debut album, *The Glamorous Life*, depicts her as a glamorous film star, in lace, fur, high heels, and jewellery. The full album title spoofs the conventions of '40s movie promotion, *Sheila E. In The Glamorous Life*. In keeping with the cinematic theme, the album was "directed" by Sheila E. and The Starr Company. Although Prince's name doesn't appear anywhere on the record, he wrote, played on, and produced the entire album.

The shared production credit as well as the obvious musical similarities between the album and Prince's music, fuelled speculation that Prince was masterminding Sheila's career. She emphatically denied that Prince had anything to do with the record. The link with Prince assured media interest and public attention, but it brought mixed blessings since many saw Sheila simply as a creation of Prince, one in the line of sexy women

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who had fallen under his spell and had been moulded in his own image. While Sheila had already made her mark as a percussionist of considerable standing, it would prove difficult for her to get the media to focus on her musical talents.

On the album, Sheila is credited as the sole writer of four of the six tracks, while "Next Time Wipe The Lipstick Off Your Collar" is listed as a collaboration with Apollonia 6's Brenda Bennett and "Shortberry Strawcake" with Jesse Johnson. However, at the Library of Congress, Prince is registered as the writer of all of the songs, barring "Noon Rendezvous," on which Sheila is given a co-writing credit. Although he isn't credited, "The Belle Of St. Mark" is based on the rhythm track of a song that Jesse Johnson had demoed.

The tracks making up *The Glamorous Life* were taped at Sunset Sound, Los Angeles, between late December 1983 and mid-February 1984. Sheila's vocals were recorded in early April 1984. Apart from Sheila's percussion parts, Prince plays most instruments on the album. Jill Jones adds vocals to "The Belle Of St. Mark" and "Oliver's House." Lisa Coleman's brother David plays cello on "Oliver's House" and "The Glamorous Life," and Novi Novog plays violin and Nick DeCaro accordion on "Next Time Wipe The Lipstick Off Your Collar." Played by experienced session musician Larry Williams, "The Glamorous Life" features the first-ever use of saxophone in Prince's productions.

Sheila's timbale work on some of the songs gives the album more of an individual stamp than most of Prince's side projects. Still, the album exhibits most of the highly distinct trademarks of Prince's 1983-84 sound, including predominating synths and the use throughout of the Linn LM-1 drum machine, mixed well to the fore. With its accentuated snare drum attack, the drum machine gives the numbers terrific drive and energy.

Showcasing some of Prince's most commercial pop, rock, and funk ever, *The Glamorous Life* is a thoroughly enjoyable album, crammed with attractive melodies, sharp hooks, and funky grooves. The title track is a spirited pop masterpiece with an infectious hook line and a highly rhythmic foundation. Prince's original guide vocal is clearly audible throughout most of the song. "The Belle Of St. Mark" is another supremely assured "dance pop" number with a strong melody and chorus. "Noon Rendezvous" and "Next Time Wipe The Lipstick Off Your Collar" are two finely-crafted ballads, while "Oliver's House" and "Shortberry Strawcake" have more of a loose jam feel, both being created around instantly catchy synth lines.

Befitting Sheila's talents, most tracks on *The Glamorous Life* lack the adolescent themes of songs given to Vanity 6 and Apollonia 6. The title track tells the story of a woman who is leading the high life. She has convinced herself that she doesn't need love to overtake her capacity for reason. However, she meets a man and undergoes a transformation of thought, realising that "money only pays the rent," while real love, which lasts forever, may be "real scary," but at the same time it is "heaven sent" and "glamorous" after all. Set in the fictional location of St. Mark, "The Belle Of St. Mark" is essentially a story of unrequited love. Unusually, the "belle" in the song isn't a young woman, but a 17-year-old boy, "a frail but passionate creature," who has caught Sheila's eye.

"Noon Rendezvous" is a song about devotion, while "Next Time Wipe The Lipstick Off Your Collar" finds a faithful woman lamenting her cheating man's disrespectful treatment of her. The album's most lighthearted track, "Oliver's House" describes the goings-on at the title location. The song reads something like a prime-time soap opera, with a neighbourhood slut, a fancy house, Oliver's girlfriend getting drunk and calling Sheila a bitch, and a little sex thrown in as well. "Shortberry Strawcake" begins with the sound of a woman's moaning, but it is basically an instrumental track. When listened to closely, however, there are some distorted vocals discernible in the mix. Playing the song backwards reveals those passages to consist of Prince singing sexually charged lyrics.

"The Glamorous Life" was released as a single ahead of the album and quickly became a club favourite. It hit number one on *Billboard's* Dance/Disco Chart before picking up heavy airplay on both pop/rock and R&B radio. It reached number seven on the Pop Chart and number nine on the Black Chart. The album followed to mostly positive reviews. Selling gold, it made number seven on the Black Chart and 28 on the Pop Chart. The second single release, "The Belle Of St. Mark," reached number 34 on the Pop Chart and 68 on the Black Chart, while the third single, "Oliver's House," failed to make the charts.

The Time: "Ice Cream Castle" single B-side RECORD LABEL: WARNER BROS. RELEASE DATE: 6 JUNE 1984

"Tricky"

Preceding the release of The Time's third album, *Ice Cream Castle*, the title track was released as a single. The single B-side was a non-album penned by Prince called "Tricky," which is actually sung by Prince (using his Jamie Starr voice). The track was recorded by Prince and Morris Day (on drums) in February 1984 at Sunset Sound, Los Angeles, when work on *Ice Cream Castle* was completed.

A funky workout, "Tricky" is a good-natured jab directed at an artist who has seen better days, and who is told quite bluntly that he should retire. According to the recording engineer who worked on the session, the target of the song was actually George Clinton, one of Prince's favourite artists.

The Time: *Ice Cream Castle*

RECORD LABEL: WARNER BROS. RELEASE DATE: 9 JULY 1984

- "The Bird" [Prince/Morris Day]
- "Chili Sauce"
- "Ice Cream Castles" [Prince/Morris Day]
- "If The Kid Can't Make You Come"
- "Jungle Love" [Prince/Morris Day]
- "My Drawers"

The Time's third album, *Ice Cream Castle*, was largely a collaborative effort between Prince, Morris Day, and Jesse Johnson. With the exception of "The Bird," which was a live recording by The Time, there was very little musical input by the other Time members. The songwriting credits on album sleeve read, "All jams by Morris Day except 'Jungle Love' written by Morris Day and Jesse Johnson." However, the Library of Congress lists three of the songs as Morris Day/Jamie Starr (i.e. Prince) compositions: the title track, "Jungle Love," and "The Bird." The other three songs are credited solely to Jamie Starr.

Johnson later said that he did in fact write "Jungle Love"

and that he was removed from the credits when he left The Time. His claim is substantiated because when the *Ice Cream Castle* songs were initially registered at the Library of Congress, in May 1984 when the group was still together, Johnson was listed as writer with Day and Prince of "Jungle Love" and "The Bird." His name was mysteriously omitted in July 1984 when the songwriting copyrights were changed on the two songs.

Sessions for Ice Cream Castle began on the 1999 tour, with sessions at Sunset Sound in Los Angeles in March 1983 ("Jungle Love"). This was followed by further Sunset Sound sessions after the tour, in April 1983 ("Chili Sauce" and "If The Kid Can't Make You Come"). "The Bird" was taped during The Time's October 4th 1983 First Avenue concert. The album was completed in January 1984 at Sunset Sound with the recording of "Ice Cream Castles" and "My Drawers." "The Bird" features Johnson on guitar, Paul Peterson and Mark Cardenas on keyboard, Rocky Harris on bass, and Jellybean Johnson on drums. However, Harris was fired before The Time's scenes in Purple Rain were shot, so on the album sleeve his replacement in the film, Jerry Hubbard, is listed as bass player. Sharon Hughes sings background vocals on "If The Kid Can't Make You Come" and acts as Morris Day's love interest on "Chili Sauce." The latter song also features Novi Novog on violin.

Ice Cream Castle is the least satisfying of the three Time albums, reflecting the turmoil the band was going through. Boasting solid, funky grooves and contagious singalong chants, "The Bird" and "Jungle Love" are the closest the album gets to achieving the band's past glories. "Ice Cream Castles" is a poppier effort, but there is little rhythmic or melodic variety throughout. The rest of the songs are clearly uninspired and qualify as fillers. "My Drawers" is a dull, guitar-heavy "funk metal" attempt (the main synth line of the song is borrowed from the last few minutes of "The Stick"). Sounding like a re-write of "Do Me, Baby," "If The Kid Can't Make You Come" is a dreary and watered-down electric piano ballad. Even less distinguished is "Chili Sauce," which basically consists of background muzak.

The songs deal with much the same topics as the earlier Time albums. "The Bird" is a straightforward party song, introducing a dance called "the bird," which doesn't require grace or personality, just "two arms and an attitude." Day boasts to "the fellas" about his woman in "My Drawers," while "Chili Sauce" finds him attempting to seduce his female companion while having dinner in a restaurant. The song was originally titled "Proposition #17" due to the fact that Day tells Benton that he can stop him after he has tried 17 ways to convince her to come with him. "If The Kid Can't Make You Come" is also a seduction song, this time with the action taking place in Day's crib. In "Jungle Love," he wants to show a woman his wild, untamed "jungle love."

The only serious song on the album is "Ice Cream Castles," which concerns interracial romance. Day says that if two people of different races want to fall in love, the colour of their skin shouldn't matter, as in the end we all share a common humanity. The title of the song is borrowed from a phrase in Joni Mitchell's song "Both Sides Now" (from *Clouds*, 1969).

Despite being the least inspired of the three Time albums thus far, *Ice Cream Castle* sold better than the previous albums, attaining platinum status (1 million copies sold). It was also the first Time album to really attract a white following. It reached

number 24 on the *Billboard* Pop Chart and number three on the Black. Three singles were released from the album. The first, "Ice Cream Castles," didn't make the Pop Chart but reached number 11 on the Black Chart. The biggest single success came with "Jungle Love," which reached number 20 on the Pop Chart and number six on the Black Chart, while the third single, "The Bird," peaked at 36 on the Pop Chart and 33 on the Black Chart.

Sheena Easton: A Private Heaven

RECORD LABEL: EMI

RELEASE DATE: 7 SEPTEMBER 1984

"Sugar Walls"

Having commenced her career in 1980, Sheena Easton was on her way to become a bonafide pop star with numerous hits under her belt. However, with *A Private Heaven*, she decided to retool her squeaky clean image. The album contained the sassy "Strut" and a song called "Sugar Walls," which was written and produced by one Alexander Nevermind, a.k.a. Prince. "Sugar Walls" reached number nine on the US Pop Chart.

The track was recorded at Sunset Sound in September 1983, when Prince was working on material for *Purple Rain*. Prince recorded the song after Easton's engineer David Leonard, who had also worked with Prince, told him that Easton was an admirer and that she would be delighted if Prince contributed something to her album.

"Sugar Walls" is about a woman inviting her man to make love to her. In addition to the storybook heaven, "where all good children go," Easton tells of another heaven to be found within her "sugar walls." The title phrase is an obvious reference to the sweetness of her vagina, but it is so obvious that it lacks the subtlety of Prince's best work. Much of the song is fairly unimaginative, with Easton making routine promises to take her man to places he has never been. Similarly, Prince's music is pedestrian. The song takes shape around a vaguely Oriental-sounding synth motif, which is followed by a brief chorus, which Easton sings in a somewhat whiny manner. Incidentally, the melody of the chorus is more or less identical to the main synth line in "Possessed."

Apollonia 6: Apollonia 6

RECORD LABEL: WARNER BROS.

RELEASE DATE: 1 OCTOBER 1984

- "A Million Miles (I Love You)" [Prince/Lisa Coleman]
- "Blue Limousine"
- · "Happy Birthday, Mr. Christian"
- "In A Spanish Villa"
- "Ooo She She Wa Wa"
- "Sex Shooter"
- "Some Kind Of Lover" [Prince/Brenda Bennett]

With Apollonia replacing Vanity, Apollonia 6 evolved from Vanity 6 following Vanity's departure from the group (and Prince's life) in 1983. The group's self-titled debut album was the third Starr Company album release of 1984 (after *Ice Cream Castle* and *The Glamorous Life*). Once again, Prince wasn't mentioned in the credits, but it was clearly another sample of his undercover work. The tracks are attributed to members of Apollonia 6, Sheila E., and The Revolution. In reality, Prince is responsible for all of the songs, but he gave I isa Coleman a co-writing credit on "A Million Miles (I I ove You)"

and Brenda Bennett a co-credit on "Some Kind Of Lover."

"Sex Shooter" was recorded in Prince's home studio in November 1983. It was the only Apollonia 6 song that was featured in the Purple Rain film. More sessions for the album followed at Sunset Sound, Los Angeles, between late December 1983 and early February 1984 ("In A Spanish Villa," "Some Kind Of Lover," "A Million Miles (I Love You)," "Ooo She She Wa Wa"). "Blue Limousine" was also taped at Sunset Sound, in April 1984. The album was completed in June 1984 with the recording of "Happy Birthday, Mr. Christian" at the Flying Cloud Drive warehouse. Although Prince plays almost everything on the album, it does feature a number of guest appearances. Jill Jones provides backing vocals on "Ooo She She Wa Wa," while Susannah Melvoin and Brown Mark sing backing vocals on "Happy Birthday, Mr. Christian." Susannah also sings on "Blue Limousine." Sheila E. plays drums and percussion, Lisa Coleman keyboard, and Wendy Melvoin guitar on "A Million Miles (I Love You)." Lisa also sings on "Some Kind Of Lover."

Prince lost interest in the Apollonia 6 project during the process of recording their album. He withdrew many first-rate songs, including "17 Days," "Take Me With U," and "Manic Monday," as well as several songs that he gave to Sheila E. He realised that the group wouldn't have much of a future. Apollonia had made it quite clear that her career goals didn't necessarily include being a part of Apollonia 6 and she never committed herself to anything beyond the album, *Purple Rain* film, and the *Purple Rain* tour (on which she would occasionally appear onstage).

The music of Apollonia 6 is more accessible and conventional than that of Vanity 6. Most of the album qualifies as pop and rock, and the synth-based sound and overall songwriting bear the stamp of the 1983-84 model Prince/Starr Company productions. Still, in comparison to most of Prince's music from this "white" pop/rock phase, much of Apollonia 6 is disappointing and nondescript, and the album has more than its fair share of inanities. The two standout tracks are "Sex Shooter" and "Blue Limousine," two charming "dance pop" efforts fusing funky, bouncy beats with appealing melodies and prominent synth hook lines. Leaning more towards rock, "Happy Birthday, Mr. Christian," "A Million Miles (I Love You)," and "Some Kind Of Lover" are fairly lacklustre and appear empty of conviction. Even less distinguished is "Ooo She She Wa Wa," a rough, almost "punky" rock tune of little apparent relevance. "In A Spanish Villa" is another novelty cut, featuring spoken lyrics in Spanish by Apollonia who is accompanied only by Prince playing a muted electric guitar.

Brenda said at the time that the group had become "more glamorous, dealing more with sensuality and eroticism than blatant slap-it-in-your-face sex," yet there are no noticeable changes in the lyrics. "Happy Birthday, Mr. Christian" continues the high school sex theme found in Vanity 6's "Wet Dream," telling of how Apollonia as a high school student improved her grades by giving her ironically named principal, Mr. Christian, a little extracurricular attention. Likewise, "Ooo She She Wa Wa" is very much on the same theme as "Drive Me Wild" on *Vanity 6*, being primarily a vehicle for Susan to declare her desire for her man. In "Some Kind Of Lover," Brenda lets her boyfriend know that he is "some kind of lover," although the lyrics don't go into detail as to why he is

so good. "Sex Shooter" plays on the phrase "six shooter," a type of gun, which has been changed to make Apollonia a different type of weapon. She says that she cannot pull her trigger alone and she urges her lover to "kiss the gun." "Blue Limousine" is the story of a woman counting the minutes until her cheating boyfriend arrives for their date. In "A Million Miles (I Love You)" Brenda wonders how she can explain to her lover how much she loves him. She asks him what he would do if he were her and he had to show her how much "she" loved "him." This switching of roles, with the male putting himself in a female situation, makes this song a thematic precursor of "If I Was Your Girlfriend" on Sign O'The Times. "In A Spanish Villa" is a fantasy tale recited by Apollonia in Spanish. She meets a boy named Oliver on a park bench and there is an instant attraction between the two, so he promptly asks her to marry him.

Apollonia 6 reached 62 on the Billboard Pop Chart and 24 on the Black Chart. There was talk of making videos for all the tracks on the album, but apart from a video for "Sex Shooter" nothing happened to the grandiose plans. "Sex Shooter" was released as a single, reaching number 85 on the Billboard Pop Chart and number 14 on the Black Chart. A second single ("Blue Limousine") was planned but never issued in the US, and with no further singles, the project slowly faded away.

André Cymone: AC

RECORD LABEL: CBS

RELEASE DATE: 16 AUGUST 1985

"The Dance Electric"

Prince's childhood friend André Cymone left Prince's band in 1981 for a solo career. AC was his third solo album, following Livin' In The New Wave in 1982 and Survivin' In The '80s in 1983. AC was Cymone's first album to feature input by Prince, as he submitted "The Dance Electric," after a request by Cymone's mother. Reportedly, Cymone was too proud to ask himself. The song was recorded with parts of The Revolution in 1984. Released as a single, "The Dance Electric" became Cymone's biggest hit, reaching number 10 on the Black Chart (it failed to enter the Pop Chart).

"The Dance Electric" deals with the need to get in touch with the rhythm of the universe, as expressed through the concept of learning to dance the "dance electric." Prince also referred to the "dance electric" concept in the song "God" (the B-side of "Purple Rain" in 1984), which was recorded a few days after "The Dance Electric." Describing the present world as "falling" and being filled with "blind hypocrisy," the song has an apocalyptic theme as Prince says that we need to love all enemies because "it is almost time to go" to the new world. The lyrics state that the way in which people act at present isn't how God intended, and that we need to put aside hatred for something new. He even goes so far as to describe the world as the "world of Babylon," where people do not know the difference between love and sex. The pessimism of the lyric is enhanced by the mantra-like melody and monotonous, almost droning music.

The Family: The Family

RECORD LABEL: PAISLEY PARK RELEASE DATE: 19 AUGUST 1985

- "Desire"
- · "High Fashion"

- "Mutiny"
- "Nothing Compares 2 U"
- "The Screams Of Passion"
- "Susannah's Pajamas" [Prince/Eric Leeds]
- "Yes" [Prince/Eric Leeds]

The Family was created out of the remnants of The Time, which dissolved in the summer of 1984 when key members Morris Day and Jesse Johnson left the group to pursue solo careers. The three remaining Time members, Jerome Benton, Paul Peterson, and Jellybean Johnson, joined forces with Eric Leeds and Susannah Melvoin to make up the new group. While he wrote and played almost everything on *The Family*, Prince took credit only to "Nothing Compares 2 U." Bobby Z. is credited for his "River Run Dry," while the remaining songs are attributed to various Family members in different combinations. At the Library of Congress, Prince is registered as the writer of all the songs barring "River Run Dry" and the instrumentals, "Susannah's Pajamas" and "Yes," which list Prince and Eric Leeds as co-authors.

The Family album was recorded between June and October 1984 at the Flying Cloud Drive warehouse. One of the tracks, "Susannah's Pajamas," was originally intended for Mazarati (the title was "Mazarati"). The record was mixed at Sunset Sound, Los Angeles, in April/May 1985. Prince plays everything on the album with the exception of saxophone parts by Leeds, a rhythm guitar part by Wendy Melvoin on "Yes," and strings arranged by Clare Fischer.

To some extent, The Family record seems to have been a vehicle for Prince to experiment and develop new ideas, and the album sees him completely re-defining his sound with the use of saxophone, the Yamaha DX7 synth, and Fischer's orchestral arrangements. Prince's distinctive live drumming on some tracks also contributes to the rather unique sound, which was very different from his earlier "Minneapolis sound" with its trademark Oberheim synth and Linn LM-1 drum machine textures.

Most of the music on *The Family* is far removed from the easily accessible hook-laden pop/rock of Prince's 1984 productions, *The Glamorous Life, Ice Cream Castle*, and *Apollonia 6*. Providing counter-melodies and harmonic tension, the strings add tremendous drama to the music, while Leeds' inspired saxophone-playing enriches the music with genuine jazz flourishes. Certainly, *The Family* album is one of Prince's most rewarding side projects.

With their tight, funky grooves and terrific punch, "Mutiny" and "High Fashion" are closer than anything else on the album to the material that Prince tailored for The Time. Relying more on melodic contents than their rhythmic elements, "Desire," "The Screams Of Passion," and "Nothing Compares 2 U" are sensual and seductive pop songs. Bobby Z.'s "River Run Dry" is also excellent, featuring a stark arrangement of drums and Fischer's dramatic strings. Wholly different are the two spontaneous-sounding instrumentals, "Yes" and "Susannah's Pajamas," which explore previously uncharted musical terrain for Prince. Full of unexpected twists and turns, "Yes" is an intricate, if slightly unfocused, composition, while "Susannah's Pajamas" is a more straightforward, funkier outing.

In contrast to the music of *The Family*, which represents a new departure for Prince, the lyrics explore familiar territory. "Mutiny" is about a "do-wrong" woman who pushed her man a

little too far. Paul Peterson declares his own personal "mutiny" against her, letting her know that he has taken control of his life. In "Desire," Peterson expresses his yearning for a woman he has known for a long time. "The Screams Of Passion" describes passionate lovemaking against a romantic backdrop of a "gentle autumn breeze," dancing curtains, and leaves falling in a "velvet splash." "High Fashion" tells a story of a "stuck up little rich girl" who lives an opulent life of luxurious excess and "high fashion." Peterson sings the part of a man who, when he first attempted to meet the girl, is laughed at by her and all her friends. However, stressing the superficial appeal of money as an aphrodisiac, their laughing stopped when Peterson revealed that he was carrying so much cash that his flunky had to carry half of it for him. Bobby Z.'s "River Run Dry" laments the end of a love affair.

"Nothing Compares 2 U" is a song about a man who regrets the break-up that occurred between him and his girl. However, there is nothing in the song to explain why the woman is so incomparable or why she left in the first place. The reason for this is that Prince wanted to focus on the feeling of heartbreak, as opposed to telling a detailed story of a particular break-up. Inspiration for the song came from Sandy Scipioni, Prince's personal assistant since 1980. They weren't in a romantic relationship, but Prince missed her when she had to go away one day very suddenly when her father died.

"The Screams Of Passion" was released as a single a few weeks ahead of *The Family* album. It only reached number 63 on the *Billboard* Pop Chart, but made number nine on the Black Chart. The album's impact on the Pop Chart was also limited (number 62) in comparison to its success on the Black Chart, on which it reached number 17. A second single from the album, "High Fashion," was released in October 1985. It peaked at number 34 on the Black Chart but didn't enter the Pop Chart.

A concert tour and promotional activities in support of *The Family* were put on hold as Benton and Melvoin accompanied Prince to France for the filming of *Under The Cherry Moon*. At the same time, Peterson went to Los Angeles to take acting and dancing lessons, ostensibly in preparation for a possible role in one of Prince's future film projects. With two members of the group in France along with Prince, and Peterson stationed in Los Angeles, the album and singles were left to fend for themselves.

Sheila E.: Romance 1600

RECORD LABEL: PAISLEY PARK RELEASE DATE: 26 AUGUST 1985

• "A Love Bizarre" [Prince/Sheila E.]

Sheila E.'s second album continues the cinematic theme of *The Glamorous Life*, with the full title being *Sheila E. In Romance 1600*. The songs are "scenes" and the musicians "actors." The vaguely 18th Century style costumes, by way of Minneapolis glam, worn by Sheila and her band members in the artwork, are also in keeping with the album's general historical theme, which was inspired by Milos Forman's *Amadeus*, one of Prince's favourite films at the time.

All the songs on the album are listed as Sheila compositions (and are published by her publishing company, Sister Fate Music), except for "A Love Bizarre," which is credited to Prince and Sheila. Despite this, Susan Rogers, who engineered most of

the album, claims that nearly all the songs were written, both music and lyrics, by Prince (which is why all songs barring "A Love Bizarre" are discussed in the section on Prince's guest appearances on songs written and released by other artists). The only track lacking Prince involvement on *Romance 1600* is "Merci For The Speed Of A Mad Clown In Summer," which Sheila recorded with her own musicians.

In contrast to *The Glamorous Life*, Prince's presence on the album is openly acknowledged. Besides receiving co-credit on "A Love Bizarre," he is credited with playing guitar and bass on "Toy Box" and providing vocals on "Yellow." By crediting Prince for a few specific contributions, the intention was obviously to give the impression that his input was fairly limited. On the album, Sheila plays percussion, but Prince handles most other instruments, barring the saxophone, which is played by Eddie Minnifield.

The bulk of the album was recorded on the *Purple Rain* tour, from December 1984 to February 1985, at Master Sound in Cleveland ("Dear Michaelangelo," "Toy Box," "Bedtime Story"), Cheshire in Atlanta ("Sister Fate," "A Love Bizarre"), and Sunset Sound in Los Angeles ("Yellow," "Romance 1600"). "Merci For The Speed Of A Mad Clown In Summer" was taped by Sheila after the *Purple Rain* tour.

While musically more adventurous than the predecessor, Romance 1600 is patchy and very disappointing in comparison to The Glamorous Life. The drum programming is unimaginative and there is a hurried shoddiness about the production of the album. The sound is muddled and few tracks have the sonic clarity of the predecessor. Having written and recorded most of Purple Rain, Apollonia 6, Ice Cream Castle and the entire The Glamorous Life, The Family and Around The World In A Day albums within 12 months, Prince simply didn't have enough really inspired first-rate material ready for Romance 1600.

Fusing an infectious hook line with a funky groove, "A Love Bizarre" is the cornerstone of the album, and it is the only track that comes close to matching the sharp *The Glamorous Life* material. The theme of "A Love Bizarre" is that of putting aside one's rational constraints, "swallowing the joy and pride of the ivory tower," in order to let one's inner self, "strawberry mind," reveal the thrill of uninhibited love.

The release of *Romance 1600* was preceded by "Sister Fate." Despite a Prince cameo in the video (lifted from the "Raspberry Beret" video), the single didn't have much impact on the charts (number 36 on *Billboard's* Black Chart). However, the second single, released in September 1985, "A Love Bizarre," a much more obvious choice for a single, made number 11 on the Pop Chart and two on the Black Chart. The third single, "Bedtime Story," failed to enter the charts, but the album went gold on the strength of "A Love Bizarre." It reached number 50 on the Pop Album Chart.

The Bangles: Different Light

RECORD LABEL: CBS

RELEASE DATE: 2 JANUARY 1986

"Manic Monday"

Having formed in 1981 in Los Angeles, The Bangles (originally Colours, The Supersonic Bangs, and then The Bangs) released their debut album, *All Over The Place*, in 1984. It was followed by *Different Light*, which includes "Manic Monday," written

by Prince using the pseudonym Christopher. The song became the band's breakthrough, reaching number two on the US chart and paved the way for the follow-up hit, "Walk Like An Egyptian," which went to number one and sent the album to the top of the charts.

Prince's involvement came about after meeting the band's Susannah Hoffs on a flight to England in February 1985. He was asked to submit songs to the album and chose two pop-oriented items from the vault. "Manic Monday" was recorded in February 1984 at Sunset Sound and was originally intended for Apollonia 6, while "Jealous Girl" was a The Hookers/Vanity 6 leftover from 1981 that The Bangles turned down.

"Manic Monday" is an infectiously catchy verse/chorus/ bridge pop creation. Interestingly, the melody of the verse of the song is almost identical to that of "1999." Prince's compassionately observed lyric chronicles the trials and tribulations of a modern-day working woman, who also happens to be the breadwinner in a relationship. She longs for the laziness of weekends, particularly Sundays because that is her "funday, [her] don't have to run day," while dreading the craziness of "manic Monday[s]." The Bangles' version of the song is very close to Prince's original recording for Apollonia 6 and, more than likely, they utilised most of the basic tracks recorded by Prince

94 East: Minneapolis Genius

RECORD LABEL: HOT PINK
RELEASE DATE: 12 FEBRUARY 1986

"Just Another Sucker" [Prince/Pepé Willie]

Prince played on several sessions with Pepé Willie and his group 94 East in the late '70s. Subtitled *The Historic 1977 Recordings*, the 94 East album *Minneapolis Genius* was comprised of six songs, recorded between 1975 and 1979 (in spite of the album title), all featuring Prince as a studio musician. Prince is cocredited with Willie on one of the tracks, "Just Another Sucker." Many of the original parts had been re-recorded and updated with the exception of those played by Prince and André Cymone.

The album was released by Willie on Hot Pink, a small record label. He was accused of cashing in on Prince's popularity with the record, but he felt he deserved recognition for his input and guidance in the early years of Prince's career. He was upset because he felt that he and Prince had a deal, whereby Prince would come back to help him by mentioning his name when he achieved success. Prince objected to the release and Willie and Prince had a heated discussion about the album at First Avenue in Minneapolis.

"Just Another Sucker," the only track on *Minneapolis Genius* featuring Prince's input as a songwriter, is a falsettosung funk/pop song with some jazzy syncopations. It includes some very "Princely" synth lines and a guitar solo by him. The production is reverb-drenched and fairly messy, however, and the song is instantly forgettable.

Mazarati: Mazarati

RECORD LABEL: PAISLEY PARK RELEASE DATE: 4 MARCH 1986

"100 M.P.H."

Mazarati was a group nurtured by Prince's bass player Brown Mark. He introduced the band to Prince and they signed with Paisley Park Records at his urging. Their self-titled debut album was primarily Mark's project, as he wrote all the songs barring one, arranged, and produced the album. David Rivkin, also known as David Z., was listed as co-producer. Prince contributed one song to the album, "100 M.P.H.," which was a solo effort by Prince, recorded in the summer of 1984 at the Flying Cloud Drive warehouse. The rest of Mazarati's album came together in May 1985 at Sunset Sound, Los Angeles. Prince was working on Parade simultaneously in another studio at Sunset Sound and he oversaw the recording process to some degree. He re-wrote the lyrics to two of the songs Mark had written for the group; "Fear The Shadow" became "Strawberry Lover," while "We Did Things Our Way" was turned into "I Guess It's All Over." Prince didn't claim credit for his lyrical input to the two songs on the released album and he is not credited at the Library of Congress for having had anything to do with them (which is why they are not listed or discussed

"100 M.P.H." is an appealing bouncy, upbeat pop offering about living life to the fullest. With its synth-dominated sound and accentuated drum machine beat, the track is much closer to some of Prince's "dance pop" of 1983-84 than anything on *Parade*. "100 M.P.H." is unquestionably the standout track on an otherwise lacklustre album, which attempts to mix funk and rock but lacks really solid songwriting.

The album only reached number 133 on *Billboard's* Pop Chart and 49 on the Black Chart. The two singles, "Players' Ball" and "100 M.P.H.", failed to make the Pop Chart although the latter got to number 19 on the Black Chart. Mark was frustrated by the group's lack of commercial success and blamed Paisley Park Records and Prince for failing to support the record adequately. Their contract with the label was cancelled when Mark left Prince's employ later in 1986. He managed to get Mazarati signed with Motown Records and they released a second album, *Mazarati 2*.

Kenny Rogers: They Don't Make Them Like They Used To

RECORD LABEL: RCA

RELEASE DATE: 23 OCTOBER 1986

"You're My Love"

One of the biggest stars of the country pop scene, Kenny Rogers perhaps seemed like an unlikely recipient for a Prince song donation. Still, on being asked by Rogers' management to submit a song for *They Don't Make Them Like They Used To*, Prince obliged, pulling "You're My Love" from the vault.

Prince's song was recorded in 1982 in Prince's home studio and was sent to Rogers after Clare Fischer had added an orchestral arrangement in May 1986. The track was re-recorded by Rogers' musicians. The song was the first to be credited to the new Prince pseudonym Joey Coco, originally planned as the name of one of the Coco Boys members.

Disappointingly, "You're My Love" is a bland and rather syrupy ballad recalling both "Baby" on *For You* and "With You" on *Prince*. It concerns a man trying to reassure a doubting lover of his true affections, even after they have been together for many years.

Madhouse: 8

RECORD LABEL: PAISLEY PARK RELEASE DATE: 21 JANUARY 1987

- "Eight"
- "Five"
- "Four"
- "One"
- "Seven"
- "Six"
- "Three"
- "Two"

Madhouse was the fifth group project created by Prince, after The Time, Vanity 6, Apollonia 6, and The Family, all of which had dissolved by the time Madhouse was launched. Unlike the previous side projects, Madhouse wasn't built around a singer or singers, instead showcasing instrumental jazz-flavoured funk music.

No musicians were credited on Madhouse's debut album, entitled 8, and the tracks were listed simply as Madhouse compositions, causing some speculation as to who were involved in the project. Eric Leeds, who played saxophone and flute on the album, became the spokesman of the "group." He was very vague about Prince's involvement, saying in interviews that the project basically was an extension of a jazz ensemble he had played with in Atlanta before he met Prince. "The concept was something that kind of grew out of some jam sessions I had done when I was still living in Atlanta," Leeds explained. "It was really free-form stuff, which became somewhat of a point of departure when we finally did the Madhouse project." However, Leeds' explanation was a smokescreen to conceal that Prince did in fact play a very active role in Madhouse. Indeed, he came up with the overall concept and most of the musical ideas, and he plays acoustic drums, bass, and keyboard.

The album contains eight instrumental pieces numbered from "One" to "Eight." The songs are listed as Madhouse compositions at the Library of Congress, but it is Prince who receives all songwriting royalties. Prince didn't want to have his name attributed to the project because he wanted the reaction to the music to be based on its own merits. 8 was recorded in Prince's home studio in a mere four days in late September and early October 1986. The tracks were edited and mixed at Sunset Sound, Los Angeles, a few days later in October, when Prince, Leeds and Atlanta Bliss (his only appearance on a Madhouse track) also recorded the B-side "Six And 1/2," penned by Leeds.

The album is a brave and mostly successful venture into uncharted territory for Prince. The album is a challenging and very rewarding experience, showcasing Prince's versatility as a musician and his burgeoning jazz leanings. Much of the music is harmonically and structurally complex, blending elements of jazz with funk and rock. Despite essentially being a one-man performance, the music is spontaneous-sounding and the record has a vibrant live ambience, giving the impression of having been recorded by a tight ensemble.

The 8 album opens with "One," a calm and cool jazztinged number with a breezy saxophone over gentle washes of synths and a fast, fluent bass line. The track alternates between a saxophone motif and several solos, including inspired piano and bass solos by Prince. "One" is one of the most rhythmically and harmonically intricate of all Madhouse tracks. A piano chord figure kicks off "Two," before a saxophone picks up a melody, which is underpinned by a simple repeated bass riff. There are voices talking in the background throughout the track and Dr. Fink inserts a high-pitched synth solo towards the end. The slowest offering, "Three" is a nice, laidback ballad that focuses on an accessible melody. "Four" is a return to the jazzier harmonies of "One" and "Two." The track showcases several different melodic themes and a great deal of improvisation. Again, Prince's piano playing is a sheer delight.

"Five" boasts a simple saxophone motif, but, at 1:11 minutes, the track is too short to leave much of an impression. Speeded-up phone conversations run throughout the brief track. "Six" is the most overtly funk-oriented number on 8. It presages the direction of much of 16 with its heavily accentuated drum beat and sharp saxophone and synth riff. "Seven" is another track with an overall genuine jazz flavour. The bass plays fast runs up and down the fretboard and there is some discreet piano tinkling. "Eight" is an exquisite, understated ballad dominated by Eric Leeds' gentle flute. Together with "Three," "Eight" is the most "song-like" number on 8. The intensity level slowly increases as the instrumentation expands, with drums and bass entering and the synths becoming more prominent. The track clocks in at 10:05 minutes and is the longest on the album.

The album reached number 107 on the *Billboard* Pop Chart and number 25 on the Black Chart. "Six" was released as a single (with "Six And 1/2" as the B-side) and was a big success on the Black Chart, peaking at number five.

Sheila E.: Sheila E.

RECORD LABEL: PAISLEY PARK RELEASE DATE: 19 FEBRUARY 1987

- "Boy's Club" [Prince/Sheila E.]
- "Koo Koo" [Prince/Sheila E.]
- "Love On A Blue Train" [Prince/Sheila E.]
- "One Day (I'm Gonna Make You Mine)"
 [Prince/Sheila E.]
- "Pride And The Passion" [Prince/Sheila E.]

For her eponymously titled third album, Sheila E. relied less on Prince's musical input and she had a hand in writing five of the 10 songs. The other five songs on the album were penned by Prince: "One Day (I'm Gonna Make You Mine)," "Love On A Blue Train," "Koo Koo," "Boy's Club," and "Pride And The Passion." These tracks are listed as solo compositions by Sheila on the album. In an obvious move to downplay Prince's importance, he isn't even mentioned in the musical credits (although he receives a "special thanks"). Sheila takes credit for producing and arranging the music "in association with David Z." despite the fact that all the songs were in fact produced by either Prince or David Rivkin.

Two of the tracks on the album, "Hon E Man" and "Wednesday Like A River," were composed by Sheila with Levi Seacer Jr. and her friend Constance Guzman (who later married Gilbert Davison, Prince's friend and bodyguard). "Hold Me" was written by Sheila with Guzman and saxophone player Eddie Minnifield, while "Faded Photographs" featured songwriting by Sheila, Guzman, Samuel Domingo, and Boni Boyer. "Soul Salsa" was written by Sheila with Seacer and her new saxophone player, Norbert Stachel.

Prince's five songs came from sessions between December

1985 and September 1986. Recordings took place in his home studio and at Sunset Sound in Los Angeles. His tracks are solo performances except for some backing vocals provided by Sheila's band members and percussion by her brothers, Juan Escovedo (on "One Day (I'm Gonna Make You Mine)") and Peter Michael Escovedo (on "Boy's Club"). Eric Leeds and Atlanta Bliss play horns on "One Day (I'm Gonna Make You Mine)," "Pride And The Passion," and "Love On A Blue Train." Stachel also plays saxophone on "Love On A Blue Train" and "Pride And The Passion."

The album sees Sheila trying to establish her own musical identity, and it is her stylistically most diverse album. Still, the album lacks a flagship tune of the calibre of "A Love Bizarre" or "The Glamorous Life." The material Sheila has had a hand in writing is of varying quality, ranging from "Soul Salsa," a salsa-style instrumental (in keeping with the tradition of having one instrumental track on every album), and "Hon E Man," a heavy funk workout, to a syrupy ballad ("Hold Me") and a polished rock number ("Faded Photographs").

Prince is less to the fore than on *The Glamorous Life* or *Romance 1600*, but his presence is easy to detect. To some extent, his sparse drum machine-driven pop/funk tunes contrast with Sheila's more conventional, mainstream material. His contributions compare favourably with *Romance 1600*, but none of his five songs is from his top drawer of material. "Koo Koo" is the most original creation, featuring a stark stripped-down arrangement containing little more than a keyboard figure and a funky rhythm track that vaguely recalls "Kiss." "Pride And The Passion" is a dramatic and melodic pop offering. "Love On A Blue Train" is also a pleasant pop effort, showcasing an appealing jazz-tinged chorus. Less imaginative, "One Day (I'm Gonna Make You Mine)" and "Boy's Club" are fairly monotonous pop/funk efforts with unvarying rhythms and rather weak melodies.

Three of Prince's tracks are about desire. "One Day (I'm Gonna Make You Mine)" concerns a woman who is attracted to a man who seems to have little interest in her. Similarly, the subject of "Pride And The Passion" is a woman who is drawn to a wealthy man with a "Brando smile." At first she merely wanted to seduce him, but her plans went somewhat astray when he kissed her hand and her emotions got the best of her. Sheila asks the question whether it is going to be "the pride or the passion," suggesting that the woman has to choose between being proud but calculating or passionately in love with her newly found knight in shining armour. The outcome of their relationship isn't revealed in the song. "Love On A Blue Train" is about a woman feeling blue while all alone on a train ride to nowhere. She sees a man who is lonely as well, and when their eyes meet the attraction is instant. The song contains many sexual metaphors, such as Sheila saying that she will take his ticket and show him "where to stick it." Towards the end, Sheila makes a play on her name by singing about being "on the E-train," as opposed to the "A-Train" of the Duke Ellington song. E-Train later became the name of a group Sheila started with Eric Leeds.

The most serious song on the album is "Koo Koo," which borrows its title from a phrase in "Mia Bocca." As if cataloguing the craziness of the world, Sheila sings about the "koo koo man" who wastes his money on useless things, and the "koo koo girl" who is old enough to be sexually active, but too

young to be responsible, with the result being her having an abortion. She also sings about the pointless "koo koo wars" and the violent toys that teach the young to kill. All of these things add up to "nothing gained and paradise lost." The second half of the song is Sheila's response to the current state of the world. She calls on people to have peace of mind and to love one another. Less profound, "Boy's Club" finds Sheila partying at a club frequented by men with money, their wealth making up for their lack of intelligence and inability to dance.

The critical reception and sales of *Sheila E.* were disappointing in comparison to her first two albums. The first single, "Hold Me," was a big hit on the Black Chart, peaking at number three, but only made number 68 on the Pop Chart. Released as the second single, "Koo Koo" failed to enter the Pop Chart, making number 35 on the Black Chart. The album reached number 56 on the Pop Chart and number 24 on the Black Chart. Apart from a video clip for "Koo Koo" (directed by Cat), Sheila did very little to promote the album, choosing instead to concentrate on her new job as drummer in Prince's band.

Deborah Allen: Telepathy

RECORD LABEL: RCA

RELEASE DATE: 19 MARCH 1987

"Telepathy"

Having achieved considerable success on the country scene, Deborah Allen began to employ more electronic instrumentation on 1984's Let Me Be The First, which resulted in her losing a large part of her audience. Still, Allen persevered and the trend towards more electronic, pop/rock-influenced music continued on her fourth solo album, Telepathy, named after Prince's "Telepathy," credited to Joey Coco.

The song was recorded in October 1986 during Prince's prolific Sunset Sound sessions. Allen happened to be working at Sunset Sound at the same time as Prince. After sending word to him through Bill Jackson, one of the engineers who was working on her album and whom Prince previously had worked with, Prince very quickly came up with a song for her, "Telepathy." The track is a solo performance by Prince with saxophone by Eric Leeds. *Telepathy* was only released on vinyl. *Anthology* from 1998 (BMG/Renaissance Records) is a CD that features the track.

"Telepathy" is an intriguing pop creation with a tense, menacing atmosphere. Prince uses electronic drums instead of acoustic drums or a drum machine. Comparing her man to a "hungry wolf in the valley of lambs," the song chronicles a woman's rebuff of sex on the first date. She doesn't understand why the man wants to go out with her in the first place, because "he [doesn't] know what I'm about." She can sense the man's ulterior motives just by looking into his eyes and using her quasi-telepathic abilities.

Nona Hendryx: Female Trouble

RECORD LABEL: EMI

RELEASE DATE: 17 APRIL 1987

· "Baby Go-Go"

Nona Hendryx, formerly one-third of the pop/soul act Labelle, released her self-titled solo debut in 1976, a strong amalgam of soul and hard rock, which went almost completely ignored by critics and fans. Her second album, entitled *Nona*, sparked

greater interest in her considerable talents, and after that, her solo career flourished.

Female Trouble includes Hendryx's version of Prince's "Baby Go-Go," which is credited to Joey Coco on the album.

The song was taped by Prince at Sunset Sound in June 1986.

Hendryx re-recorded the song from scratch with her own musicians.

Although retaining the funky bass riff, which is the basis of the melody, Hendryx turns Prince's lean, understated, and dramatic synth-led track into a big production number with thrusting horns and guitars to the fore. George Clinton and Mavis Staples, both friends of Hendryx's, sing backing vocals on her version. The song is another homage to sex, the action unfolding through the eyes of a woman. Dancing is used as a metaphor for the couple's lovemaking, and the woman describes how just looking at her lover makes her want to "go-go."

Jill Jones: Jill Jones

RECORD LABEL: PAISLEY PARK RELEASE DATE: 26 MAY 1987

- "All Day, All Night"
- "Baby, You're A Trip"
- "For Love"
- "G-Spot"
- "Mia Bocca"
- "My Man"
- "Violet Blue"
- "With You" previously released on Prince in a different version

Prince's next protégé, singer Jill Jones, had participated in many Prince projects after meeting on the *Dirty Mind* tour when she sang backing vocals for opening act Teena Marie. Her solo debut took four years to complete. Prince was listed as co-writer with Jill on four tracks on the album: "Mia Bocca," "G-Spot," "All Day, All Night," and "For Love." Jones took credit to three songs: "Baby, You're A Trip," "My Man," and "Violet Blue." The remaining track, "With You," was a cover of the *Prince* song from 1979. It was re-recorded from scratch without Prince's input as a musician and producer.

Much like the case with Prince's previous side projects, his involvement in Jones' record was much more substantial than the public was led to believe. He is in fact the sole writer of all the tracks on the album. The "co-written" songs (and "With You") are copyrighted as Prince compositions and the songs attributed to Jones on the album sleeve are registered at the Library of Congress as having been written by Joey Coco. Jones and David Rivkin are listed as producers on five tracks, and Jones with Prince on three songs. Thus, while Jones probably contributed to the lyrics of some of the songs and influenced the album to some extent, the record is in essence another Prince side project.

The tracks making up *Jill Jones* were recorded in Prince's home studio and at Sunset Sound, Los Angeles, between July 1982 and October 1986. "All Day, All Night" was taped during The Revolution's First Avenue concert on June 7th 1984. "With You" was recorded without Prince's input, by a line-up of New York musicians, assembled by Jones and Rivkin. Clare Fischer provides orchestral arrangements on four songs. Prince plays most instruments on all tracks with the exception of "All Day, All Night" and "With You." Additionally, "For Love"

features saxophone by Eric Leeds, drums by Jellybean Johnson, and bass by Paul Peterson (not credited, due to his falling-out with Prince). Despite missing from the credits, Eric also appears (on saxophone) with Atlanta Bliss (trumpet) on "Violet Blue."

Containing some of Prince's strongest 1982-84 archive material and songs written specifically for Jones, *Jill Jones* is one of the most consummately enjoyable and engaging releases by all of Prince's protégés and side projects. The songs fully explore Jones' vocal abilities, and her singing ranges from the intimate and sensitive to more exuberant and impassioned performances. Much like *Parade*, the album mixes tracks that incorporate Fischer's full-blown orchestral backings with more sparsely arranged numbers.

"Violet Blue" is a splendid, grandiose pop song full of drama, being a candidate for the most outstanding song Prince has chosen to give to another artist. The song has an ethereal, dreamy atmosphere and a formidable rhythmic power. "G-Spot" is another finely crafted pop tune, adorned with a typical synth lead line and horns played amongst others by Randy Brecker, well respected as one of the finest musicians of the jazzrock fusion scene. The song is propelled by Prince's funky bass line and a loud, mechanical drum machine beat. "Mia Bocca" is also an appealing rhythmic pop offering featuring a synth lead line, Prince's distinctive bass-playing, and a lush string and horn orchestration that adds an element of depth and sophistication.

Showing Prince's rockier side, "All Day, All Night" and "For Love" are two pumping, uptempo rock numbers fuelled by Prince's inspired guitar work. The latter is a duet between Prince and Jones. "With You," meanwhile, is a fairly straightforward interpretation of the song. The album's other ballad, "Baby, You're A Trip," is cushioned by an elaborate orchestral backing and the track gradually builds to a gospel finale.

Nearly all the songs on the album concern desire and lust, and many of them involve a woman completely enamoured with a man. "Violet Blue" tells the story of a woman who is on the way to the "man she is promised to," but who faces the temptation of "another with eyes of violet blue." Her dilemma is that she has only 11 minutes until she is supposed to be with her boyfriend. As she turns to leave, she notices that she is late, asking, "what's a woman to do?". The answer is that she stayed with her newly found lover, because she could look at his violet blue eyes for all time, "and that's what a real woman wants to do." "Mia Bocca" tells a somewhat similar story, about a woman who has been faithful to the one lover she has had since she was 12 years old, but who now finds herself faced with a man who drives her "koo koo." To rationalise her affair with this man, she says that she will pretend that she is just acting out a scene in a movie, as if such a pretence makes her actions a mere fiction that never took place. And as long as he promises to keep their rendezvous a secret, she will allow him to "be a page in [her] diary," suggesting that their meeting will be a one-night stand. The title of the song is Italian and means "my mouth."

"My Man" is a song about a woman who loves her man, although he cheats on her, talks down to her, and plays around with her pride. "Baby, You're A Trip" involves a woman who seems resigned to the fact that she is in love with a man who is distant and doesn't know how to return her love. In "All Day,

All Night," Jones sings the part of a woman who desires her man so that she is virtually intoxicated by the mere thought of him. She is so anxious to have him that she is actually aroused by the sight of him making love to other women. "For Love" deals with what Jones would do for the love she has for her man. Her friends don't understand how she could have given her best years to this man. She admits that she would even "suffer kisses from another," presumably while he watched, if that is what he was into.

Quite different from the other songs, "G-Spot" refers to a massively publicised book published in 1983 that purported to uncover scintillating new truths about the female physiology. In the song, Jones goes through various items, namely "frustration," "instigation," "naked body," "America (and the things you read in magazines)," "location," "lust," and "yearning," the first letters of which add up to "finally." As she keeps repeating 'g-spot, g-spot, where, oh where can you be?" it seems as if she is saying that, after having gone through everything, she has finally found it.

The album was warmly received, particularly in Europe, where Jones made many TV appearances and two of the singles, "Mia Bocca" and "G-Spot," became minor hits. A tasteful, sepiacoloured video of "Mia Bocca" was shot in Mexico by French film director and photographer Jean Baptiste Mondino, whom Steve Fargnoli originally had wanted to recruit as director of *Under The Cherry Moon*. Despite its obvious commercial potential, however, Jones' album failed to enter *Billboard's* Pop and Black Top 100 Charts and none of the three singles, "Mia Bocca," "G-Spot," and "For Love," charted in the US.

Expectedly, Prince's involvement in the record enhanced interest and their relationship was a favourite subject in the interviews Jones gave. She maintained that the album was a close collaborative effort with Prince, saying that she had declined his offer to conceal his contributions altogether because she felt secure enough with her own input to disregard assumptions that Prince had done everything on the album. She was generally perceived as a stronger, more independent artist than Prince's previous female protégés. Certainly, the black and white cover photo of Jones, plainly dressed in a skirt and a cardigan, buttoned up to the neck, contrasted with the more sexual and glamorous looks Prince had devised for Vanity 6, Apollonia 6, Sheila E., and The Family. She was clearly aware of Prince's domineering reputation with the women he had worked with, and she stressed that she was his equal and certainly not a puppet.

Sheena Easton: No Sound But A Heart

RECORD LABEL: EMI RELEASE DATE: JULY 1987

• "Eternity"

The second Sheena Easton album to feature Prince's involvement, No Sound But A Heart included "Eternity," a song Prince recorded in December 1985 and first offered to George Clinton for a recording project he was working on with Vanessa Williams. Easton used the basic tracks of Prince's original recording of the song, only replacing his vocal. Prince was credited as songwriter, but not as musician. Instead, "Rocky Happyfeller" was listed as keyboard player and "Freddie The Phantom" as guitarist.

"Eternity" is a moderately paced, synth-dominated pop

effort. Easton's vocal performance is somewhat melodramatic, however, and the song doesn't leave much of an impression. She lists all of the pieces of her life missing since her lover left, presumably not for good. Days are long and boring, making it seem like it was years since they had been together although it appears to be only a few days. She realises that "one should take life day to day," yet she dreams of spending eternity with her lover.

Taja Sevelle: Taja Sevelle

RECORD LABEL: PAISLEY PARK RELEASE DATE: 19 SEPTEMBER 1987

- "If I Could Get Your Attention"
- "Wouldn't You Love To Love Me?"

Taja Sevelle's self-titled debut album included two songs written by Prince, "If I Could Get Your Attention" and "Wouldn't You Love To Love Me?". In contrast to most previous releases on Paisley Park Records, Prince's involvement in Sevelle's album was small, being limited to the two tracks he submitted. Aside from Prince's songs, the album was recorded primarily by Sevelle and Chico Bennett, a Minneapolis musician who handled most instruments and produced the album. Warner Bros.' Michael Ostin (Mo's son) and Benny Medina oversaw the project as executive producers.

The lyric of "Wouldn't You Love To Love Me?" is credited to Sevelle on the record, but Prince is registered as the sole author of both tracks at the copyright office of the Library of Congress. According to Sevelle, however, "Wouldn't You Love To Love Me?" was entirely Prince's song, while "If I Could Get Your Attention" did in fact feature some lyrical input by her, as she replaced some of Prince's lyrics and added a third verse.

First taped by Prince in 1976/77, "Wouldn't You Love To Love?" had been recorded and worked on several times over the years. Sevelle's version is possibly based on a version of the song recorded at Sunset Sound, Los Angeles, April 1982. "If I Could Get Your Attention" was taped at Sunset Sound in May 1986.

"Wouldn't You Love To Love Me?" is essentially another paean to sex. The difference between this song and others with a similar theme is the fact that it is the woman who is initiating the encounter and not the man. She asks her suitor if he really loves her, or if he "just wanna make some time." However, she doesn't seem to care either way, telling him "if you can get me off, sure I'll love you." Sevelle's version is a busy pop offering revolving around a rhythmic keyboard phrase that recalls "Good Love." The arrangement is somewhat unfocused and the song isn't one of Prince's most attractive pieces. Much more impressive is "If I Could Get Your Attention," a wonderful, melodic pop number boasting one of Prince's most catchy and instantly grabbing choruses. The arrangement (credited to Chico Bennett) includes sampled orchestral string stabs, similar to "It" and "Sign O' The Times" on Sign O' The Times. An unusual aspect of the song is that the bass remains static throughout, in utter contrast to the breezy, exuberant melody. The song details a relationship in which the man is paying little attention to his woman. He has "been workin' every night till a quarter past two," which has left little time for the couple to talk and for him to take care of her sexual needs. The woman finally tells her man that he "gotta stop and give me some of your wine."

Much like the case with many of the previous Paisley Park Records releases, the promotion for *Taja Sevelle* was minimal and it sold modest quantities. Regardless, the first single release, "Love Is Contagious," written by Sevelle, became a big hit in The UK and Europe. The second single, however, Prince's "Wouldn't You Love To Love Me?", went nowhere.

Madhouse: "Ten" single B-side

RECORD LABEL: PAISLEY PARK RELEASE DATE: 28 SEPTEMBER 1987

• "Ten And 1/2" [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.] Preceding the release of Madhouse's second album, 16, was a single of "Ten." The B-side was a non-album track entitled "Ten And 1/2," which was written by the Madhouse "quartet" of Prince, Sheila E., Eric Leeds, and Levi Seacer Jr. It was recorded in July 1987 during the 16 sessions.

"Ten" is similar to many Madhouse tracks, with Leeds' saxophone taking the lead with solos and a recurrent theme. Prince supplies a jazz-infused piano solo. A second theme appears at the very end, indicating that the track was edited for release.

Madhouse: 16

RECORD LABEL: PAISLEY PARK RELEASE DATE: 18 NOVEMBER 1987

- "Eleven" [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]
- "Fifteen" [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]
- "Fourteen"
- "Nine"
- "Sixteen" [Prince/Eric Leeds]
- "Ten" [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]
- · "Thirteen"
- "Twelve"

Madhouse's second album, 16, listed as the members of the group Levi Seacer Jr., Dr. Fink, Eric Leeds, and John Lewis on drums. However, as with 8, the credits were intentionally misleading and the album was very much a Prince project. Lewis did not have anything to do with the recording and Fink's input was minimal. Five of the eight tracks are solo performances by Prince with saxophone and flute contributions by Eric Leeds and a synth solo by Fink on "Sixteen." The remaining three tracks, "Ten," "Eleven," and "Fifteen," feature a line-up consisting of Prince (keyboard), Leeds (saxophone), Seacer (bass), and Sheila E. (drums).

The 16 album was recorded at Paisley Park in one week in late July and early August 1987. The only exception is "Nine," which was taped in Prince's home studio in March 1987. The tracks featuring the quartet of Prince, Leeds, Seacer, and Sheila are listed at the Library of Congress as being written jointly by the four musicians, while the others are credited to Prince (as Madhouse), with the exception of "Sixteen," which was penned by Prince in collaboration with Leeds.

Compared to the jazz-oriented funk and rock of the first Madhouse album, 16 leans more towards funk and is a more dance-oriented offering. 16 places more emphasis on the drums and the rhythmic elements of the tracks than 8. Prince creates dramatic sound collages by incorporating unusual sound effects and voices on many tracks. Snatches of dialogue from the first two *The Godfather* films are inserted between several tracks.

The first track on 16, "Nine," functions as a brief overture or "warm-up" to the album, sounding like a spontaneous live jam with shouts and handclaps to create a party atmosphere. It starts with metallic sounds that are similar to those used on the opening of "U Got The Look." The opening track is something of a rhythmic experiment, starting in a 3/4 tempo and passing through sections in 6/8 and 7/8, before concluding with a bass-driven "rock" segment in 4/4.

"Ten" alternates between a baritone saxophone riff and stretches of sweeping synths. The bass remains static throughout. The track has a ferocious snare drum accent. Similarly, "Eleven" is based around two sections that alternate throughout, one featuring a simple saxophone motif and the other containing instrumental solos. Much like on "Ten," the drum machine is fierce and machine-like. A female voice repeats "baby doll house" from beginning to end and a drone-like synth permeates the whole track, reinforcing the eerie, ominous mood.

Recalling "Courtin' Time" on *Emancipation*, "Twelve" is a fast, lively rock number with a swing-era horn arrangement. It is based on a traditional 12-bar blues pattern. A rock 'n' roll-style bass line provides a foundation for some organ improvisations. The track features live drumming augmented by handclaps. "Thirteen" features several different riffs and a repeated machine gun-like percussion sound. It showcases live drumming, but the snare drum sound is hard and relentless as it is on "Ten" and "Eleven." There is only one underlying chord, which contributes to creating an air of menace and tension. In great contrast, "Fourteen" is a calm, subdued, and melodic piece that focuses on Leeds' flute playing. The track is spartan, with piano and saxophone providing embellishments.

"Fifteen" is also a gentle and sparsely instrumented number with the flute to the fore. The track has a jazzy feel, with supple and dynamic live drumming by Sheila. If "Twelve" is Prince's take on the classic jazz of the swing era, then perhaps "Fifteen" can be seen as his impression of the fusion-style jazz of groups like Weather Report. "Sixteen" also has a loose, jazz-tinged feel, with busy live drumming, this time by Prince. A fast, flowing saxophone motif takes turns with synth and saxophone solos, including a vintage Fink synth solo.

Two singles were released from 16, "Ten" backed with "Ten And 1/2," which made number 66 on the Black Chart, and "Thirteen" backed with "Thirteen And 1/4," which had no chart impact. The album failed to enter the charts.

Dale: Riot In English

RECORD LABEL: PAISLEY PARK RELEASE DATE: 4 MARCH 1988

"So Strong"

Dale Bozzio was formerly a member of Missing Persons, a Los Angeles group which consisted of several musicians who had worked with Frank Zappa, including guitarist Warren Cucurrullo and drummer Terry Bozzio, her husband. She was signed to Paisley Park in 1986 by Cavallo and Fargnoli.

Prince didn't have anything to do with Bozzio's album except for one song, "So Strong," recorded in his home studio in April 1987. She was also sent "The Latest Fashion," which she rejected. It would later surface in 1990 on *Graffiti Bridge*.

"So Strong" is a joyous pop effort, marred only by Bozzio's flat and out-of-tune vocal delivery. A simple declaration of love, Bozzio says affectionately, "This feeling I got for you is so strong."

Madhouse: "Thirteen" single B-side

RECORD LABEL: PAISLEY PARK RELEASE DATE: 18 MARCH 1988

"Thirteen And 1/4"

A second non-album Madhouse track was released as the B-side of "Thirteen." It was written and recorded by Prince with Eric Leeds providing saxophone during the main July/August 1987 sessions for the 16 album.

"Thirteen" is an excellent track, both in terms of music and production. Prince plays a haunting synth theme and the track has some of the ominous mood of "Eleven" on 16. The track doesn't rely as much on Leeds' input as most Madhouse music, being more of a solo composition and performance by Prince. The rubbery synth bass is burbling, while the snare drum has a metallic-sounding dog bark sound that recalls the 1987 B-side "La, La, La, He, He, Hee." Prince reuses the gun machine-like percussion sound heard on "Thirteen" on 16. The track definitely qualifies for inclusion on 16, but Prince may have considered it slightly atypical of Madhouse's style.

Three O'Clock: Vermillion

RECORD LABEL: PAISLEY PARK RELEASE DATE: 24 MAY 1988

"Neon Telephone"

The Los Angeles-based Three O'Clock was part of the so-called "paisley underground" music scene in Los Angeles in the mid-'80s. The band's lead singer and bassist Michael Quercio in fact coined the term to describe the set of bands, including The Bangles, The Dream Syndicate, Green On Red, and Rain Parade, who incorporated the chiming guitars of The Byrds and The Beatles into their pop songs with a psychedelic bent. The band began as The Salvation Army in 1982.

Under the pseudonym of Joey Coco, Prince contributed "Neon Telephone" to *Vermillion*. The song had actually been turned down by another group, The Jets. The song was recorded during the *Parade* sessions in July 1985. It inspired the incorporation of a neon telephone into *Under The Cherry Moon*, used by Mary to speak to Christopher. Prince sent Three O'Clock four songs in addition to "Neon Telephone": "Girl O' My Dreams," "We Can Funk," "Teacher Teacher," and "Can't Stop This Feeling I Got." The band decided that "Neon Telephone" was best suited for their melodic pop/rock style. The band re-recorded the song from scratch.

Three O' Clock's take on "Neon Telephone" is rockier and more bouncy than Prince's original version, which is a fairly lightweight pop effort. The theme of the song recalls the 1982 B-side "How Come U Don't Call Me Anymore," with Prince longing for his lover to call him. She refuses on account of her pride, which is compared to a "big tall building" that hides the street "that leads to sweet mystery."

Sheena Easton: The Lover In Me

RECORD LABEL: MCA

RELEASE DATE: 7 NOVEMBER 1988

- "101"
- "Cool Love"

The third Sheena Easton album to feature Prince involvement, *The Lover In Me* includes two tracks written by Prince, "101" and "Cool Love." "101" was recorded at Sunset Sound in January 1987, while "Cool Love" was taped in May 1988 at Paisley

Park. Both tracks are Prince solo recordings.

Beautifully crafted, "101" is a dramatic, tense pop number created around a hypnotic bass figure. Easton is longing for her lover to return after having been gone 100 nights. She realises that she is crying in vain, because "he probably found someone new," yet she cannot help herself. Her vocal is full of feeling, reflecting her growing desperation. The song ranks with the finest material Prince has contributed to other artists.

Less impressive, "Cool Love" is a more conventional pop number, adorned with a chorus that is clearly derivative of "Crucial." Easton is trying to convince her partner that they belong together because they have "a cool love."

Chaka Khan: CK

RECORD LABEL: WARNER BROS. RELEASE DATE: 22 NOVEMBER 1988

"Sticky Wicked"

One of the premiere soul and jazz singers, Chaka Khan debuted with Rufus in 1973 before going solo in 1978. Prince had admired her for many years. Her primary influence on him has probably been as a vocal arranger; she normally records her own backing vocals, layering the tracks with harmonies and countermelodies. Khan had enjoyed considerable commercial and critical success, including a 1984 hit with Prince's "I Feel For You," when she teamed up with Prince for *CK* in 1988.

The CK album includes Prince's "Sticky Wicked" and her take on "Eternity," previously released by Sheena Easton (considered a cover version since Easton's version was released first). Prince recorded "Sticky Wicked" at Paisley Park in June 1988. Horns were added by Eric Leeds and Atlanta Bliss before the track was sent to Khan. She asked Miles Davis to add a trumpet solo. Hence, the track features the first-ever collaboration on record between Prince and Davis although they never worked together on the track in the studio.

"Sticky Wicked" is a rudimentary funk offering dominated by a loud, upfront drum machine beat. A rhythm guitar lick and some horn interjections add flavour. Davis takes an extended trumpet solo in the mostly instrumental second part of the track. The lyric concerns a female drug addict whose nickname is "Sticky Wicked." The mother's neglect of her daughter is offered as an explanation for the girl's lifestyle.

Madonna: Like A Prayer

RECORD LABEL: SIRE

RELEASE DATE: 21 MARCH 1989

• "Love Song" [Prince/Madonna]

Madonna remains the most commercially successful artist Prince has ever worked with, although she wasn't yet the massively influential mega-star she would later become at the time of her collaboration with Prince for *Like A Prayer*, her fourth album (not counting soundtracks and compilations) and her most critically acclaimed record of her career thus far.

According to an interview Madonna gave in late 2001, "Love Song" began as a jam by Madonna at the keyboard and Prince behind the drums, which contrasts with the previous assumption that the track was penned by Prince before being sent to Madonna for her input (and then despatched back and forth a few times). "We had a lot of fun," Madonna recalled. "We came up with the original melody line. I just, off the top of

my head, started singing lyrics into the microphone. And then he overdubbed some guitar stuff and made a loop of it and sent it to me, and then I just started adding sections to it and singing parts to it." The original tracking on the song was done at Paisley Park in March 1988.

"Love Song" is a slow, tense pop/funk number. The arrangement is stark, featuring little more than a metallic-sounding drum machine beat, a rhythm guitar lick, and some synth embellishments. The lyrics express uncertainty about a relationship, with Madonna requesting more honesty from her partner. Far removed from the accessible pop and dance music of the rest of *Like A Prayer*, "Love Song" must rate as one of the most experimental, off-the-wall tracks Prince has submitted to another artist.

Mavis Staples: Time Waits For No One

RECORD LABEL: PAISLEY PARK RELEASE DATE: 24 MAY 1989

• "Come Home"

- "I Guess I'm Crazy"
- "Interesting"
- · "Jaguar"
- "Time Waits For No One" [Prince/Mavis Staples]
- "Train"

Mavis Staples' debut album for Paisley Park Records included six Prince-penned songs and two tracks written by Homer Banks/Lester Snell. The non-Prince compositions were produced by Al Bell, Banks, and Snell, although Prince is credited as the executive producer of all songs on the album.

Four of Prince's contributions to the album were vault items. "Train" was a Dream Factory leftover, cut in Prince's home studio in July 1986. Both "Jaguar" (recorded at Sunset Sound) and "Come Home" (in Prince's home studio) were taped in January 1987; the former was originally intended for Sheena Easton and the latter for Meli'sa Morgan. "I Guess I'm Crazy" was taped at Paisley Park in October 1987. Only "Interesting," recorded in February 1988, and "Time Waits For No One," in June 1988, were newly written and tailored for the album (both were recorded at Paisley Park). Prince and Staples share the songwriting credit on "Time Waits For No One" since the song was based on her demo. "Interesting" features most of the Lovesexy tour band, but the other five tracks are solo recordings by Prince. Staples' producers and musicians have added to some of the tracks. In addition, Eric Leeds and Atlanta Bliss play horns on "Come Home" and "Train," and Sheila E. and Boni Boyer sing backing vocals on "Time Waits For No One."

Time Waits For No One is an enjoyable collection of funk, soul, and pop, enhanced by Staples' distinctive husky voice, which is in great shape and very much to the fore throughout. Prince's six contributions are of varying quality. "Come Home" and "I Guess I'm Crazy" are two ordinary ballads relying on Staples' soulful vocal delivery for their intensity. The album's third slow offering, "Time Waits For No One," is a more original creation, featuring a dramatic synth backdrop and a memorable chorus where Staples is accompanied by bells. "Jaguar" is an effective funk track, sporting a trademark Prince rhythm guitar lick. "Interesting" and "Train" are fairly repetitious funk numbers, both showcasing mechanical, stomping drum machine beats.

Four of Prince's songs deal with heartbreak and hurt feelings. Staples is desperate to make up with her partner in "Come Home," pleading with him to come home before she goes "right out of [her] mind." "I Guess I'm Crazy" is also about unrequited love. Similarly, the theme of "Train" is unhappy love; despite Staples' declaration that she is "so in love" with her partner, he grows farther away for each day. The title track finds Staples impatient for her lover to make up his mind about their relationship; she craves "forever love" but he is content with "one-night fantasy." "Jaguar" compares Staples to a jaguar on the chase, lusting after a man to "make that body [hers]." The roles are reversed in "Interesting," as Staples is approached by a man who offers her his body.

The album was well-received by the critics, some even hailing it as the superior Paisley Park release thus far. Although the album meant a much-needed boost for Staples' career, it didn't sell well and had no chart impact. Prince guested in the video for "Time Waits For No One" but it didn't help matters.

Patti LaBelle: Be Yourself

RECORD LABEL: MCA

RELEASE DATE: 26 JUNE 1989

- "Love 89" [Prince/Sheena Easton]
- "Yo Mister"

Like Chaka Khan and Mavis Staples, "soul diva" Patti LaBelle was a singer much admired by Prince. She had been a member of Labelle (along with Nona Hendryx), but went solo in 1977. She scored several hits in the first part of the '80s, signing with MCA in 1986. Her debut for the label, 1986's *The Winner In You*, went platinum. *Be Yourself* was her second album for MCA.

Be Yourself includes Prince's "Yo Mister" and "Love 89," the latter co-written by Sheena Easton and Prince. "Love 89" was recorded at Paisley Park in April 1988 and "Yo Mister" was taped at Sunset Sound in November 1986, when Prince had wrapped up work on the Camille album, but before recording the final tracks for the Crystal Ball triple-LP ("Adore," "Play In The Sunshine," and the revamped "It's Gonna Be A Beautiful Night"). LaBelle used Prince's version of both songs, only replacing his lead vocals.

"Yo Mister" is a compelling pop number with a haunting, plaintive melody and a muscular drum machine beat propelling the song along. Moving back and forth between two chords, the musical foundation closely resembles "Anna Stesia" on *Lovesexy*. Recalling the theme of "Sticky Wicked," the song concerns a young girl, neglected by her parents, who is trying to survive on the street. LaBelle observes that "she ain't got that long to live," and she urges her father to help her, because "she needs you right now, mister." Unquestionably, "Yo Mister" is amongst the finest tracks Prince has offered another artist.

Meanwhile, "Love 89" isn't too far removed from the Lovesexy leftover "The Line": both are uptempo numbers propelled by a pumping bass and relentlessly pounding drums. Prince spices the concoction with some synth embellishments, yet the song is ultimately monotonous and uneventful. La-Belle's vocal delivery is histrionic and almost operatic, making it difficult to decipher the lyrics. The song tells the story of Sally, who upsets the priest when she attends church with "her skirt showing off her legs, high-heeled shoes, lipstick smear." The song seems to preach forgiveness and understanding.

Brownmark: Good Feeling

RECORD LABEL: MOTOWN

RELEASE DATE: 19 SEPTEMBER 1989

· "Shall We Dance"

Prince's bass player for six years, Brown Mark, now known as Brownmark, launched a solo career after leaving The Revolution in 1986. He was given a song called "Shall We Dance" by Prince for his second album, *Good Feeling*. The track was produced by Levi Seacer Jr., who also plays all instruments with the exception of bass (by Brownmark). Prince also contributed to another track on the album, providing backing vocals on 'Bang Bang," which was written by Brownmark.

"Shall We Dance" is a second-rate uptempo dance track with a mechanical drum machine beat to the fore and an unsatisfactory reverb-drenched production. The protagonist of the song pursues a woman in a club, asking, "Maybe you and me, we can dance to the beat, maybe you and me, we can feel each other's heat?"

Kahoru Kohiruimaki: Time The Motion

RECORD LABEL: TDK (JAPANESE RELEASE ONLY) RELEASE DATE: DECEMBER 1989

- "Bliss" [Prince/Levi Seacer Jr.]
- "Mind Bells" [Prince/Levi Seacer Jr.]

Japanese artist Kahoru Kohiruimaki was managed by Seijiro Udo, whom had promoted Prince's Japanese tours. Prince was approached by Udo to supply some material for the album while he toured Japan in February 1989 on the *Lovesexy* tour. Udo was friendly with many in Prince's organisation. Prince sent them two tracks, "Bliss" and "Mind Bells," both co-penned by Prince and Levi Seacer Jr. They collaborated on the tracks in the summer of 1989, writing, performing, and producing them together at Paisley Park. The album was only released in Japan.

"Bliss" is a rather tuneless, machine-like dance effort, featuring a sparse arrangement dominated by a loud drum machine beat. Seemingly inspired by some of Jimmy Jam's and Terry Lewis' work with Janet Jackson, the production nevertheless lacks subtlety and imagination. The song is about the bliss of being in love.

"Mind Bells" is a similar-styled dance offering with an upfront drum machine beat. The track includes a vaguely Oriental-sounding synth motif but little else of musical interest. The song concerns desire, "Like a choir sings, these mind bells they ring, I want you now, take me." Both songs are marred by Kohiruimaki's limited vocal ability.

Kid Creole And The Coconuts: Private Waters In The Great Divide

RECORD LABEL: CBS

RELEASE DATE: 3 APRIL 1990

• "The Sex Of It"

Launching his career in 1980, Kid Creole (a name adapted from the Elvis Presley film King Creole) achieved a great deal of success in the early '80s with his unique mixture of disco, big band jazz, Latin, and pop styles. The Private Waters In The Great Divide album was actually finished when Creole received Prince's "The Sex Of It," a song Prince had promised Creole when they had met in Europe in 1988. The record company, CBS, liked the song so much that they delayed the album so

that it could be included.

"The Sex Of It" was actually one of the very first tracks Prince recorded at Paisley Park, in July 1987. Prince plays all instruments with the exception of horns by Eric Leeds and Atlanta Bliss, percussion and keyboard by Levi Seacer Jr., and backing vocals by Sheila E. The production is attributed to David Rivkin.

"The Sex Of It" is a fun, lighthearted funk effort relying on an animated jazzy horn arrangement that sounds like a throwback to the swing era. The song concerns a woman who wants a man only for the sex, whereas he wants to build a stable, lasting relationship.

The Time: Pandemonium

RECORD LABEL: PAISLEY PARK RELEASE DATE: 10 JULY 1990

- "Chocolate"
- "Data Bank"
- "Donald Trump (Black Version)"
- "Jerk Out" [Prince/Morris Day/Jimmy Jam/Terry Lewis]
- "My Summertime Thang"

The Time's fourth album, *Pandemonium*, was the band's first to actually feature major contributions by the group members, some of whom had not played on their earlier records. Although he isn't mentioned in the credits, Prince wrote five songs on the album: "Chocolate," "Jerk Out," "My Summertime Thang," "Data Bank," and "Donald Trump (Black Version)." Jimmy Jam, Terry Lewis, and Morris Day were also given a songwriting credit with Prince on "Jerk Out." The other songs on *Pandemonium* are written by Monte Moir with Jam/Lewis ("Sometimes I Get Lonely"), Jam/Lewis ("It's Your World"), and Jesse Johnson with Jam/Lewis ("Skillet," "Blondie," and "Pandemonium").

Three of Prince's contributions, "My Summertime Thang," "Data Bank," and "Donald Trump (Black Version)," are holdovers from the aborted Corporate World album. "Jerk Out" and "Chocolate" came from the vault. "Jerk Out" was cut in Prince's home studio in late 1981 and had originally been scheduled for inclusion on What Time Is It? in 1982 (and later on the 1986 Mazarati album), but the lyrics were deemed too controversial and the song was revised somewhat for inclusion on Pandemonium. The song was originally inspired by an incident on the 1981 Controversy tour, when some of The Time's members were booted off ("jerked out") a flight for making too big a disturbance. Recorded at Sunset Sound in April 1983, "Chocolate" was an outtake from Ice Cream Castle. It remained more or less intact; even Prince's appearance as a waiter in the song remains.

Whereas earlier Time albums had stuck to a basic formula of funk numbers mixed with a few ballads, the musical contents of *Pandemonium* are more varied. The hard rock ("funk metal") of "Blondie" and "Skillet," both boasting Jesse Johnson's guitar work, and the hard, clean dance pop of Jam/Lewis added new elements to The Time's basic concept. Despite the newly recorded material, two of the standout tracks are Prince's minimalist funk gems "Chocolate" and "Jerk Out," the songs with most similarity to the Time's earlier material. Both achieve a tight, funky groove by locking in the bass line with a scratchy rhythm guitar part. The stomping "My Summertime Thang" and "Data Bank" are less interesting, containing few noteworthy musi-

cal ideas. "Donald Trump (Black Version)," meanwhile, is a smooth, laidback ballad that follows in the footsteps of "If The Kid Can't Make You Come" and earlier "seduction" numbers.

"Jerk Out" finds Morris Day in his traditional role of the womanising seducer. He picks up a woman, referred to as a "Stella," at a party. Much like "High Fashion" on The Family, the song stresses the appeal of money as an aphrodisiac, as the woman falls for Day when he shows her his stash of cash. Similarly, in "Donald Trump (Black Version)," Day realises that his woman isn't satisfied with merely "true love and affection"; she needs a wealthy magnate, a black version of multi-millionaire Donald Trump, someone who can fulfil her every wish and dream, including "a \$100 dinner at Adriano's, a brand-new coat or a brand-new hat." "Chocolate," "Data Bank," and "Summertime Thang" are all about desire and lust. In "Chocolate," Day reprises a phrase that Prince used when he acted out "How Come U Don't Call Me Anymore" in the 1999 show, "Don't you wanna see my tootsie roll?". He pleads with the woman, but she seems unwilling to go all the way with him. In "Data Bank," he tries to convince his object of desire, another "Stella," that the other guys that she is going out with are nothing but "insecure brothers," who "might be bedwetters." "Summertime Thang" is about Day's love for his "summertime thang," a lover who can make him "feel alright."

Pandemonium became a big commercial success, out-selling all previous Time albums, while the first single, "Jerk Out," became the group's biggest hit, reaching number 18 on the Pop Chart. However, the second single, "Chocolate," went nowhere and the Time reunion soon lost its momentum. Frictions between certain band members while they were shooting a video for "Chocolate" signalled the beginning of the end for Jam/ Lewis, who wanted to concentrate on their production work. Dissensions escalated in the band when they were in New York for an appearance on Saturday Night Live, in October 1990. Jesse Johnson was subsequently voted out of the band by the other members. A revised line-up then played two concerts in Japan in February of 1991, but many felt the reunion had in truth expired by then. Since then, different configurations of the band, although all with Day as the singer, have made several tours. A new album has been discussed many times but it has yet to become a reality.

Elisa Fiorillo: I Am

RECORD LABEL: CHRYSALIS RELEASE DATE: 18 SEPTEMBER 1990

- "I Am" [Prince/David Rivkin/Levi Seacer Jr.]
- "Love's No Fun"
- "On The Way Up" [Prince/Elisa Fiorillo/David Rivkin/ Levi Seacer Jr.]
- · "Ooh This I Need"
- "Playgirl"

A former Star Search winner, Elisa Fiorillo released her self-titled debut album in 1988. It featured production by DJ/producer John "Jellybean" Benitez. Her second album, I.Am, was overseen by David Rivkin and Levi Seacer Jr., who acted as producers, musicians, and songwriters. Prince's involvement in the album happened by chance, as he and his female companion at the time, Kim Basinger, came by the Paisley Park studio one day to see what was going on. Prince immediately set about helping Rivkin and Seacer to write "I Am" and

he continued working on the album, which was recorded at Paisley Park between the summer 1989 and early 1990.

I Am includes five songs with Prince input: "On The Way Up" (written by Prince in collaboration with Fiorillo, Seacer, and Rivkin), "Playgirl," "Love's No Fun," "Oooh This I Need," and "I Am" (Prince, Seacer, and Rivkin). Rivkin produced all tracks barring two on I Am and Seacer co-produced and played most instruments on the majority of the tracks. Both also contributed to the songwriting. Prince produced one of the five tracks he was involved with, "Oooh This I Need." NPG members Rosie Gaines, Michael Bland, and Kirk Johnson guested on some tracks. Released as a single, "On The Way Up" reached the Top 40, becoming Fiorillo's biggest ever hit.

"On The Way Up" is an infectious dance pop number. The theme of the song is self-belief and pursuing one's dreams. It was released as a single and became a big hit. Similarly, "I Am" is an appealing dance pop track with a synth motif that borrows from the hook line of "17 Days." The sharp production by Rivkin brings to mind his work with Fine Young Cannibals. The song is a simple declaration of love, detailing some of the things the protagonist is prepared to do in order to get love in return. The bouncy dance track "Playgirl" is in a similar musical vein, but less impressive. The carefree "playgirl" of the song is nothing but a glorified hooker, who plays by her own rules and "lives unafraid to die."

"Love's No Fun" is a ballad that isn't too far removed from "Eternity." It deals with unhappy love, Fiorillo having seen her object of desire with his arm around her best friend. The song was later reworked for Mayte's *Child Of The Sun* album. The slow, dark, bass-driven "Oooh This I Need" is the most adventurous track, featuring a whispered, close vocal by Fiorillo and dramatic guitar interjections by Prince. Fiorillo is turned on by her lover, who tells her what she wants to hear and fulfils her every need.

Mica Paris: Contribution

RECORD LABEL: ISLAND

RELEASE DATE: 19 FEBRUARY 1991

"If I Love U 2 Nite"

Formerly a member of the gospel group Spirit of Watts and another group called Hollywood Beyond, British-born singer Mica Paris released her debut album So Good in 1989. She had guested on vocals at Prince's Camden Palace aftershow on the Lovesexy tour and she renewed the acquaintance in 1989 at a Los Angeles nightclub, when Prince was in town working on videos for Batman. A week after the meeting, she received a cassette with four Prince compositions. She decided to record her own version of "If I Love U 2 Nite" with her producer and musicians. The song was originally recorded during The Rebels sessions in 1979, but Prince re-recorded the song from scratch in July 1987, which was the version submitted to Paris.

Prince's 1987 version of "If I Love U 2 Nite" is a sparse, tense number, featuring little more than a drum machine beat, some synth textures, and his percussive bass-playing. Although retaining the plaintive, mellow mood of the song, Paris' version is more fully produced and conventional-sounding. The protagonist of the song wants more than a one-night affair, expressing doubts about her partner's willingness to commit to a relationship.

Eric Leeds: Times Squared

RECORD LABEL: PAISLEY PARK RELEASE DATE: 19 FEBRUARY 1991

- "Andorra" [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]
- "Cape Horn"
- "The Dopamine Rush"
- "Easy Does It" [Prince/Eric Leeds]
- "Little Rock" [Prince/Eric Leeds]
- "Night Owl" [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]
- "Once Upon A Time" [Prince/Eric Leeds]
- "Overnight, Every Night" [Prince/Sheila E./Eric Leeds/ Levi Seacer Jr.]
- "Times Squared" [Prince/Eric Leeds]

The principal musicians on Eric Leeds' solo debut, *Times Squared*, are Leeds, Prince, Sheila E., Levi Seacer Jr., and Atlanta Bliss. Three of the 11 songs on (the CD version of) *Times Squared* are credited to the quartet of Prince, Leeds, Sheila, and Seacer. Four songs were co-penned by Prince and Leeds. "Cape Horn" and "The Dopamine Rush" are Prince compositions, while one song was written by Leeds on his own and one by Leeds in collaboration with Atlanta Bliss.

Times Squared actually began as a third Madhouse album rather than being intended as a solo album by Leeds. After abandoning the originally recorded third Madhouse album, planned as 24, in the spring of 1989, Prince encouraged Leeds to examine the vault for suitable tracks and incomplete recordings that he could use for a new Madhouse project. Leeds chose 10 instrumental tracks and worked on the project for most of August 1989, recording new instrumentation and adding melodies. Larry Fratangelo played percussion, Ricky Peterson piano, and Blistan trumpet on some of the tracks.

In early September 1989, Leeds assembled a sequence of 10 instrumental tracks intended for the new Madhouse album. Picking up where Madhouse's 16 had left off, the tracks were tentatively numbered from "17" to "26" and the album was ostensibly going to be entitled 26. However, when Prince heard the music, he felt it more representative of Leeds' musical tastes than of a new Madhouse album. He suggested that the record should be released as Leeds' solo album. Leeds then came up with titles for the instrumentals and recorded an additional track with Blistan in April 1990, "Lines."

The tracks on *Times Squared* were recorded between 1985 and 1988, with the exception of "Lines." "Little Rock" was recorded in late May 1985, when Prince was working on sessions with Jill Jones amongst others. "Easy Does It" came from a session in July 1986. Four of the tracks were leftovers from the Madhouse *16* sessions in July 1987: "Andorra," "Night Owl," "Overnight, Every Night," and "Kenya." Meanwhile, "Once Upon A Time" was recorded in early January 1988 in the middle of the *Lovesexy* sessions. The track was originally titled "Bobbi Jo," being recorded in December 1987 by Prince as a gift for Ingrid Chavez (the original recording features only piano). "Times Squared" and "Cape Horn" were both tracked in June 1988, while "The Dopamine Rush," a part of the suite originally intended for *24*, was started on the *Lovesexy* tour.

The *Times Squared* material is more varied than Madhouse's 8 or 16, and the album features a broader range of arrangements and sounds. The tracks have a stronger overall melodic content than the Madhouse albums and the melodies are more easily definable. The music is not as dance-oriented as

16 and the tracks largely avoid drum machine rhythms. Several instrumentals are relaxed and the use of percussion adds a Latin tinge to some of the tracks.

Jevetta Steele: Here It Is

RECORD LABEL: UNE MUSIQUE/MUSIDISC (RELEASED IN PARTS OF EUROPE ONLY) RELEASE DATE: MAY 1991

- "And How" [Prince/David Rivkin/Levi Seacer Jr.]
- "Skip 2 My U My Darlin" [Prince/Levi Seacer Jr./Jevetta Steele]

Jevetta Steele is a member of the Steele family, a noted Minneapolis gospel ensemble. Her solo debut, *Here It Is*, includes two tracks with Prince songwriting input: "And How" (written by Prince, David Rivkin, and Levi Seacer Jr.) and "Skip 2 My U My Darlin" (by Prince, Levi Seacer Jr., and Jevetta Steele). Prince didn't play on the two tracks. *Here It Is* was only released in parts of Europe but it was picked up by Columbia and revamped for a worldwide release in 1993.

The album was largely recorded at Paisley Park and was produced by Ricky Peterson and Tommy LiPuma (the latter also acting as executive producer). Peterson also arranged and played several instruments on most tracks. Some members of the Minneapolis "studio maffia" were involved as musicians: Michael Bland, Paul Peterson, Levi Seacer Jr., and James Behringer.

"And How" and "Skip 2 My U My Darlin" are both uptempo dance-oriented pop numbers, but neither is very original or memorable musically. The lyrics of "And How" manifests Prince's belief in the afterworld and stresses the importance of keeping one's dreams alive, "Some people try to make an ocean out of nothing, you're learning to fly and they're underwater cursing." "Skip 2 My U My Darlin" is a more lighthearted. Prince alludes to the children's nursery rhyme "Skip To My Loo My Darlin". He also recycles the famed line "Mary had a little lamb." Prince hints that childhood games aren't so innocent, and that even at a young age, sexuality resides at the edges of most human encounters.

Paula Abdul: Spellbound RECORD LABEL: VIRGIN

RELEASE DATE: 14 MAY 1991

• "U"

A former LA Lakers cheerleader, Paula Abdul was one of many dance-pop singers who emerged in the wake of Madonna's success. She choreographed the videos for Janet Jackson's *Control* album, leading to more work as a choreographer and a record deal as a singer. Her 1988 debut album *Forever Your Girl* produced several hits. *Spellbound* was her second (full) album. It wasn't as successful as her debut, but still sold three million copies and spent two weeks at number one.

Spellbound includes "U," a track written by Prince. The song was originally recorded in 1979 with his band during The Rebels session. The version on Spellbound is based on an October 1987 Paisley Park re-recording of the song, done by Prince on his own. The vocal production is attributed to Sandra St. Victor of Family Stand, one of several producers on Spellbound. For the first time, Prince used the Paisley Park songwriting pseudonym in the credits.

Although retaining the basic melody and some of the

energy of the Rebels version, Prince's new recording has little in common with the original track, which clearly was inspired by the "disco rock" of Blondie and Donna Summer. Featuring an original melody, the song is more adventurous and unpredictable than the majority of Prince's dance-oriented material from the early '90s. The song is about desire, with Abdul stating over and over, "All I want is you."

T.C. Ellis: True Confessions

RECORD LABEL: PAISLEY PARK RELEASE DATE: 28 MAY 1991

- "Bambi (Rap)"
- "Girl O' My Dreams"
- · "Miss Thang"

Rapper T.C. Ellis' *True Confessions* album includes three songs with songwriting by Prince, although only one was newly written for the album, "Miss Thang," of which two versions were included (normal version and "Vasquez Ice Mix"). Originally recorded by Prince in 1982, "Girl O' My Dreams" was re-recorded for Ellis' album. "Bambi (Rap)" is a rap version of "Bambi" from *Prince*, also re-recorded for Ellis' album. Prince plays all instruments on "Miss Thang," which was his only input as a musician on the album. *True Confessions* was primarily a Levi Seacer Jr. project. Besides playing most of the instruments, Seacer wrote or co-wrote five songs on the album and produced most of the tracks. George Clinton, Rosie Gaines, and Eric Leeds appear on miscellaneous tracks.

One of the highlights of the album, "Miss Thang" is a busy, sample-crazy dance track with an effective rhythm guitar lick and upfront guitar-playing by Prince. It concerns a "dowrong" woman, "built for pleasure," who lives "to destroy men who want her, especially the ones that place God's love above her." "Girl O' My Dreams" is a fast, rockabilly-styled pop effort about Prince's dream woman, a combination of Marilyn Monroe, Lauren Bacall, and Lene Horne. "Bambi (Rap)" transforms the original version of the song into a loud, raucous heavy metal workout, with screaming guitar passages.

Martika: Martika's Kitchen

RECORD LABEL: COLUMBIA
RELEASE DATE: 27 AUGUST 1991

- "Don't Say U Love Me" [Prince/Martika]
- "Love... Thy Will Be Done" [Prince/Martika]
- "Martika's Kitchen"
- "Spirit" [Prince/Frankie Blue/Martika/Levi Seacer Jr.] Martika had acted on TV series and a film when she launched a singing career with her self-titled 1989 debut. She scored hits with "Toy Soldiers" and "More Than You Know." Prince's involvement in her second album, Martika's Kitchen, came about after Martika approached him in late 1990. She had seen Graffiti Bridge several times and felt the movie spoke to her, noticing that many of the words were about the same things that she had been jotting in her notebook. She was already halfway through her second album when Prince offered to contribute some songs to the project. He first recorded "Love... Thy Will Be Done" for her. She was very excited about the song and her record company encouraged her to collaborate with Prince on more tracks for the album.

Martika's Kitchen includes four Prince songs: "Spirit," "Martika's Kitchen," "Love... Thy Will Be Done," and "Don't

Say U Love Me," all recorded at Paisley Park between December 1990 and January 1991. Martika is co-credited with Prince as writer of "Don't Say U Love Me" and "Love... Thy Will Be Done," while "Spirit" lists Prince, Martika, Levi Seacer Jr., and Frankie Blue as the writers. "Martika's Kitchen" was composed by Prince. Apart from Prince's work with Elisa Fiorillo's *I Am*, it was his biggest contribution yet to an album by a non-Paisley Park artist.

One of the most purely spiritual songs Prince has written, "Love... Thy Will Be Done" is the outstanding track of Prince's four contributions (and of the entire album), ranking with the finest songs Prince has given away. A wholly original creation, it is a slow, majestic, and highly contagious number with a pumping bass and airy, sweeping synth touches. The groove of the song was created by sampling a Cocteau Twins track and creating a loop. The word "love" is used as a metaphor for "God" in the lyrics; to Prince love is God and God is love. Having embraced God, he cannot be "more satisfied, even when there's no peace outside my window, there's peace inside." Showing his fondness for the song, Prince later re-recorded it during sessions for The NPG's Exodus album and he has performed it live many times since 1995.

"Martika's Kitchen" is a dance-oriented number boasting a sprightly synth hook line. A song about desire, Martika invites her lover over to "get some" in her kitchen. Less original, "Spirit" and "Don't Say U Love Me" are anonymous uptempo dance tracks. Stressing the importance of keeping one's spirit alive "when all seems lost," "Spirit" tells of a dream, in which an angel spoke of a new world, "when evil and all its sorrows are truly dead." "Don't Say U Love Me" concerns a failed relationship, which is compared to a roller coaster ride; Martika declares that she is "sick of this push and pull" with her "boy of contradiction" and she tells him to pack his bags and leave.

Ingrid Chavez: May 19 1992

RECORD LABEL: PAISLEY PARK RELEASE DATE: 24 SEPTEMBER 1991

- "Elephant Box" [Prince/Ingrid Chavez]
- "Heaven Must Be Near" [Prince/Ingrid Chavez/Levi Seacer Jr.]
- "Jadestone" [Prince/Ingrid Chavez]
- "Slappy Dappy" [Prince/Ingrid Chavez]
- "Whispering Dandelions" [Prince/Ingrid Chavez]

The title of Ingrid Chavez's album, May 19, 1992, was intended to signify that the album was a snapshot of one day in Chavez's life. Five of the 11 tracks feature Prince's songwriting input: "Heaven Must Be Near" (music by Prince and Levi Seacer Jr.), "Elephant Box," "Slappy Dappy," "Jadestone," and "Whispering Dandelions." All the lyrics are by Chavez. Prince is listed as the producer of the five tracks. No musicians are listed but Prince recorded everything on the five tracks barring "Heaven Must Be Near," which also features Seacer's input as a musician. Seacer wrote the music for and played all instruments on "Sad Puppet Dance," while Michael Koppelman, Prince's engineer since 1989, was responsible for writing the music for the remaining five tracks. Koppelman played all instruments on the five tracks except for a guitar solo and keyboard part by Prince on "Candle Dance." Most of Chavez's vocals were pulled from the poetry reading sessions she did with Prince in December 1987.

Chavez recites her image-filled poetry in a sensuous voice against a subdued, meditative musical backdrop. She explained that the main theme of her lyrics was insecurity in love and being tied to someone emotionally. Many songs fuse airy new age-style music with contemporary dance beats. Three songs feature sung vocals by Chavez. "Heaven Must Be Near" is one of the standout tracks with its infectious groove and simple four-note synth motif that hooks the listener into the song.

Chavez promoted her album by giving many interviews at the time of release. She made it clear that she was an independent woman and not just another "Prince girl," emphasising that they had never had a love affair. The interviews also touched on the lawsuit that she had filed against her one-time companion Lenny Kravitz; she charged that she was duped out of credit and royalties for co-writing the lyrics to Madonna's "Justify My Love." Despite the attention, May 19, 1992 sold quite modestly, failing to enter Billboard's charts.

Patti LaBelle: Burnin'

RECORD LABEL: MCA

RELEASE DATE: 1 OCTOBER 1991

• "I Hear Your Voice" [Prince/Francis Jules/Rosie Gaines] Pleased with Prince's input to 1989's *Be Yourself*, Patti LaBelle turned to Prince again for songwriting input for her next album, *Burnin*'. Prince's contribution, "I Hear Your Voice," was written by Prince in collaboration with Rosie Gaines and Francis Jules. Prince plays all the instruments and produced the recording. *Burnin*' earned LaBelle a Grammy for Best Female R&B Performance.

"I Hear Your Voice" is an excellent slow, melancholy number about a lover who disappeared "out of the lonely blue." Avoiding the vocal operatics she is known for, LaBelle's vocal delivery is fairly subdued, evoking sadness and longing, as she pleads with her man to come back.

El DeBarge: In The Storm

RECORD LABEL: WARNER BROS.

RELEASE DATE: 17 MARCH 1992

• "Tip O' My Tongue" [Prince/Kirk Johnson]

El DeBarge was the lead singer of the '80s R&B group De-Barge. After leaving the group in 1985, he launched his solo career in 1986 with a self-titled album that featured a big hit in "Who's Johnny?" *In The Storm* was his third solo effort.

In The Storm includes "Tip O' My Tongue," a song cowritten by Prince (as Paisley Park) and Kirk Johnson. Instead of utilising Prince's recording, the track was re-recorded from scratch by DeBarge's musicians.

"Tip O' My Tongue" is a busy, bass-heavy, mid-tempo funk effort adorned with a jazzy horn motif that is repeated throughout. The track is only mildly interesting, however, as it has little to offer in the way of melody, chorus, or hooks. The man in the song expresses his desire for a woman by saying that he wants to be her "all night guaranteed 'not-to-break-underpressure,'" asking her to open her door to "give Daddy what he's dying for."

Celine Dion: Celine Dion

RECORD LABEL: COLUMBIA
RELEASE DATE: 31 MARCH 1992

"With This Tear"

Canadian-born singer Celine Dion broke through with her 1990 album *Unison*, which resulted in several hits. Dion would go on to become one the biggest-selling artists of all time. *Celine Dion* was her second (English-language) album. It includes Prince's "With This Tear," a song he originally intended for Jevetta Steele. Instead of relying on Prince's recording, the song was re-recorded by Dion's producer and musicians.

Not one of Prince's most inspired moments, "With This Tear" is a melodramatic ballad that is well-suited for Dion's vocal mannerisms. Reprising the unusual theme of "Another Lonely Christmas," the song is written from the viewpoint of someone reminiscing about a lover who has passed away.

Lois Lane: Precious

RECORD LABEL: LANA LANE RELEASE DATE: 9 JUNE 1992

- "Qualified" [Prince/Kirk Johnson]
- "Sex" [Prince/Levi Seacer Jr.] previously released on a maxi-single (different version)

Having met the Dutch band Lois Lane when they opened some dates on the *Nude* tour, Prince was later asked to submit a song to their *Precious* album, which was partially recorded at Paisley Park with production by Johnson. *Precious* includes a song that was co-written by Kirk Johnson and Prince, "Qualified," as well as an updated recording of "Sex," which was first released on the 1989 "The Scandalous Sex Suite" maxi-single. No musicians are listed, but it is clear that Prince is present on both songs. "Qualified" was produced by Johnson and Prince. The revamped version of "Sex" features additional production and mix by Keith Cohen.

The new version of "Sex" is quite close to the original recording although the remix gives more emphasis to the dance groove. "Qualified," meanwhile, is a pedestrian bass-heavy dance pop number about the desire for a man with "the looks to kill." The group's singers, the Klemann sisters, assure him that they are the most qualified if he needs "a body that'll work [him] overtime."

Joe Cocker: Night Calls

RECORD LABEL: CAPITOL RELEASE DATE: 14 JULY 1992

 "Five Women" – later released by Prince (as "5 Women") on The Vault... Old Friends 4 sale

Breaking through in 1968 with his version of The Beatles' "A Little Help From My Friends," British-born Joe Cocker established himself as a powerful rock/soul singer. After achieving a great deal of success in the '70s, he returned to the charts with "Up Where We Belong," the theme from the 1982 film An Officer And A Gentleman. He has survived, still charting into the '90s albeit with less frequency than he did before.

Cocker's Night Calls album includes Prince's "Five Women." Prince's version of the song was taped in Tokyo, Japan, late August or early September 1990 on the Nude tour. The song was re-recorded by Cocker's musicians. Prince's own recording was released as "5 Women" on The Vault... Old Friends 4 Sale in 1999 (rendering Cocker's version a cover). Cocker was also offered, but turned down, a second track, supposedly the updated 1991 version of "Old Friends 4 Sale." Cocker asked Prince to play guitar on "Five Women," but he was too busy at the time, telling Cocker that it was "his baby" once he took it on.

"Five Women" is a standard blues number that fits Cocker's style and voice. The song is written from the viewpoint of a man who is trying to get over his ex-lover by seeing other women.

Howard Hewett: Allegiance

RECORD LABEL: ELEKTRA

RELEASE DATE: 17 NOVEMBER 1992

• "Allegiance"

Howard Hewett was one third of Shalamar with Jeffrey Daniel and Jody Watley. The group had several big hits before Hewett departed for a solo career in 1985. He scored several R&B hits and kept busy as a songwriter, producer, and session vocalist for many artists throughout the '80s. *Allegiance* was his fourth solo album.

Allegiance includes Prince's composition "Allegiance" as the title track. Recorded at Paisley Park in October 1991, the song was produced by Tommy LiPuma, with the arrangement attributed to Ricky Peterson, who also handled most of the instruments with his brother Paul.

"Allegiance" is a ballad with a plaintive but not particularly memorable melody. The title of the song isn't sung until the very end, where Hewett states his allegiance to his lover, even comparing her to a drug he cannot get enough of.

Carmen Electra: Carmen Electra

RECORD LABEL: PAISLEY PARK

RELEASE DATE: 9 FEBRUARY 1993

- "All That" [Prince/Carmen Electra]
- "Everybody Get On Up" [Prince/Carmen Electra/Monie Love]
- "Fantasia Erotica" [Prince/Carmen Electra]
- "Fun" [Prince/Carmen Electra]
- "Go Go Dancer" [Prince/Carmen Electra/Tony Mosley]
- "Just A Little Lovin" [Prince/Tony Mosley]
- "Step To The Mic" [Prince/Monie Love/Levi Seacer Jr.]
 Carmen Electra was Prince's first female protégé of the '90s.
 Her self-titled debut album was for all purposes recorded by
 Prince, who wrote or co-wrote seven of the 11 tracks (the four
 songs lacking Prince's compositional input are discussed in the
 section on Prince's guest appearances on songs written and
 released by other artists). Carmen is credited as lyricist on all
 tracks barring "Step To The Mic," and she is listed as the sole
 writer of "Good Judy Girlfriend." Levi Seacer Jr. was involved
 in the writing of three songs. Tony Mosley also took an active
 part as a lyricist, contributing to four of the songs. Monie Love
 wrote a rap on "Everybody Get On Up."

Initially titled *On Top*, Carmen's album was recorded between March 1991 and early 1992, with sessions taking place at Paisley Park and the Record Plant and Sunset Sound in Los Angeles. In addition, "Step To The Mic" and "Everybody Get On Up" were taped at the Olympic Studio, London, in June 1992. One of the tracks, "Fantasia Erotica," was a vault item from 1989, originally being intended for Anna Fantastic (nee Anna Garcia).

The album doesn't explicitly list which musicians appear on the tracks, but most of the recording was a solo effort by Prince. Seacer did the major work on two of the tracks he co-wrote: "Go On (Witcha Bad Self)" and "This Is My House." Meanwhile, "Step To The Mic," "Everybody Get On Up," and "Just A Little Lovin" are live NPG band recordings, while "All That" utilises the basic tracks of "Adore" from Sign O' The Times (a solo performance by Prince with horns by Eric Leeds and Atlanta Bliss). A few guests appear on the album. Eric Leeds plays saxophone on "Go On (Witcha Bad Self)" and "Fun." Kathleen Johnson (Kirk Johnson's sister) sings backing vocals on "Go Go Dancer" and Monie Love on "Step To The Mic." "S.T." features Mosley on co-lead vocal with Carmen.

Featuring rapped vocals by Carmen, the album focuses on energetic, uptempo dance material, sprinkled with samples. Much like the T album, the arrangements are complex and dense, often with an enormous amount of things occurring in the mix. Most of the music is too lightweight to leave much of an impression, but there are some inspired moments on the album. "Go Go Dancer" is an exuberant dance pop effort that mixes rapped verses with a sung chorus. The music backing isn't too far removed from that of "My Name Is Prince" on T. "Fantasia Erotica" is in a similar vein, featuring a striking chorus. "Step To The Mic" and "Just A Little Lovin" are quite different, showcasing laidback funky grooves reminiscent of the lazy, jazztinged funk of much of Goldnigga. "Everybody Get On Up" leans more toward rock and owes a passing nod to "Cream." Meanwhile, "All That" is "Adore" from Sign O' The Times with little intent to hide the original source.

Most songs are concerned with love, sex, and pleasure-seeking. "Go Go Dancer" expresses the moral dilemma of a go-go dancer, with Carmen admitting that "though at times it feels demeaning, this feeling that I'm feeling, it's a love and hate thing." In "Fantasia Erotica," she invites the listeners into her world, stressing that "physical love is the name of this party."

Warner Bros. initially treated Carmen Electra as an important "big push" record. However, the promotional campaign got off to a false start in April 1992, when Rolling Stone carried an advertisement that only showed a picture of Carmen without mentioning her name, which caused confusion since few knew who Carmen was. A 12-inch single of "Go Go Dancer" hit the shops in June 1992 and the video was sent to TV stations. At the same time, commercials were shown on MTV coinciding with the planned July 1992 release. It was estimated that Warner Bros. spent over \$2 million on the campaign, half of which came straight out of Paisley Park Records' pocket. Half a year later, when the album eventually was released, Warner Bros.' enthusiasm had waned considerably and the record company decided to reduce its promotional efforts to a bare minimum. The reviews were lacklustre and the album didn't sell well, failing to enter the Billboard chart.

Louie Louie: Let's Get Started

RECORD LABEL: REPRISE

RELEASE DATE: 16 FEBRUARY 1993

- "Dance Unto The Rhythm" [Prince/Michael Koppelman]
- "Get Blue" [Prince/Levi Seacer Jr.]

Rapper Louie Louie debuted with *The State I'm In* in 1990. Let's Get Started was his second album. It includes two Prince tracks, both produced and written by Paisley Park: "Get Blue" (co-written with Levi Seacer Jr.) and "Dance Unto The Rhythm" (co-written with Michael Koppelman). The music of the latter was written and recorded by Koppelman, with lyrics by Prince. "Get Blue" was recorded by Prince at Paisley Park,

late 1990. Both songs feature additional input by Louie Louie's musicians.

"Get Blue" is a rather anaemic ballad about doing "something taboo," with Louie Louie telling his lover to forget her inhibitions and let him "caress [her] in places that'll show the inner most side of [her]." Recalling some of the dance-oriented material Prince had written for Carmen Electra, "Dance Unto The Rhythm" is a fast, busy dance track, propelled by a bouncy synth bass line. The song is a simple celebration of dancing and partying

Eric Leeds: Things Left Unsaid

RECORD LABEL: PAISLEY PARK

RELEASE DATE: 16 FEBRUARY 1993

• "Aguadilla" [Prince/ Eric Leeds]

Prince wasn't involved in Eric Leeds' second solo album despite the fact that one track, "Aguadilla," is listed as a Prince/Eric Leeds collaboration. Leeds decided to co-credit the song because it includes a saxophone line that resembles the melody of The Family's "Desire."

Candy Dulfer: Sax-A-Go-Go

RECORD LABEL: BMG ARIOLA RELEASE DATE: 1 MARCH 1993

"Sunday Afternoon"

Raised in a family heavily involved in the Dutch jazz scene, alto saxophonist Candy Dulfer is the daughter of Hans Dulfer, a respected jazz tenor saxophonist. She began leading her own band, Funky Stuff, at the age of 15, and came in contact with Prince when she was asked to open for his Dutch *Lovesexy* shows. The support act was cancelled, but, as a way to apologize, Prince asked her to guest onstage during one of the Rotterdam shows. She was then invited to participate in a concert on the US leg of the tour and jam with Prince in the studio. She went on to work with Prince on several sessions in 1989, but she declined joining his band for the *Nude* tour. Her debut solo album, *Saxuality*, released in 1990, was nominated for a Grammy and was certified gold for sales in excess of 500,000 units worldwide. *Sax-A-Go-Go* was her follow-up album.

"Sunday Afternoon," is an instrumental piece recorded by Prince some time in 1992. It was re-recorded by Dulfer with her own musicians to fit the style of her album. The track is a slow, relaxed bass-driven instrumental recalling some of the more melodic, ballad-type Madhouse material (such as "Three" on 8 and "Fourteen" on 16). Dulfer was sent a tape of several songs to choose from and she felt "Sunday Afternoon" best suited the atmosphere of her album.

Monie Love: In A Word Or 2

RECORD LABEL: COOLTEMPO

RELEASE DATE: 9 MARCH 1993

- "Born 2 B.R.E.E.D." [Prince/Monie Love/Levi Seacer Jr.]
- "In A Word Or 2" [Prince/Monie Love]

British-born rapper Monie Love was featured on Queen Latifah's 1989 hit "Ladies First," which led to a record deal. Her first album was entitled *Down To Earth*, released in 1990. It was followed by *In A Word Or 2*.

In A Word Or 2 features two songs with Prince input: "In A Word Or 2" (co-written by Prince and Love) and "Born 2 B.R.E.E.D." (written by Prince, Levi Seacer Jr., and Love).

"B.R.E.E.D." is short for "Build Relationships where Education and Enlightenment Dominate." Both songs were recorded and produced by Prince at Paisley Park in early 1992. Steve "Silk" Hurley was responsible for additional production and a remix on "Born 2 B.R.E.E.D.", which features backing vocals by Kathleen Johnson, Jevetta Steele, JD Steele, and Jearlyn Steele, scratching by William "DJ" Graves, and percussion by Levi Seacer Jr. "In A Word Or 2" features additional production and mix by Keith "KC" Cohen, backing vocals by Kathleen Johnson, backing vocals and scratching by William "DJ" Graves, and drum programming by Kirk Johnson.

"Born 2 B.R.E.E.D." is a breezy pop/funk number that takes shape around an active bass line. It features prominent gospel-style vocal backings. Love's lyrics are autobiographical, relating how she as a young mother is taking the full responsibility for her child's upbringing and how she will teach and protect her daughter. The title of the song may have been influenced by the line "born to breed" in "Damn U" on T. "In A Word Or 2" is a slow, bass-heavy number focusing on the catchy falsetto-sung chorus. Borrowing a phrase from "Sexy MF" for its title, the song is a declaration of love, with Love praising her partner, "I live a little passion every day I'm in your presence, and when I'm away I carry with me your very essence." The arrangement includes discreet strings that sound like the work of Clare Fischer, although he isn't credited in the liner notes.

The Steeles: Heaven Help Us All

RECORD LABEL: ELEKTRA/NONE SUCH **RELEASE DATE: 8 JUNE 1993**

"Well Done"

The Steeles's first album, Heaven Help Us All, includes one track was written by Prince, "Well Done." The track dates back to 1990, when Prince worked on three songs with David Rivkin and Levi Seacer Jr.: "Well Done," "And How" (released on the first edition of Jevetta Steele's Here It Is album), and "Move Me" (still unreleased). Prince revamped "Well Done" for Heaven Help Us All, claiming sole credit for the song because he felt the new version was substantially different from the original recording. Rivkin, Levi, and JD Steele objected, however, preferring the first version, which featured many musical differences, including Rivkin's drum programming. The record company, Elektra, also liked the original recording better so it was chosen for inclusion on the album. In spite of this, Prince kept Rivkin and Seacer out of the songwriting credits on the album (the song was originally registered at the Library of Congress in May 1991 featuring all three as songwriters).

The remainder of The Steeles' album was primarily produced by Ricky Peterson and featured input from many well-known Minneapolis musicians, including Billy Franze, James Behringer, Phil Upchurch, and NPG members Michael Bland and Sonny Thompson.

"Well Done" is a fractured, quirky pop number, quite unlike the more easily accessible dance pop material that Prince gave away in the early 90's. The song is built around a simple bass motif and features a jagged guitar riff. The lyrics speak to the need to maintain a positive outlook on life and the importance of action instead of words.

The New Power Generation: Goldnigga

RECORD LABEL: NPG **RELEASE DATE: JULY 1993**

- "2gether"
- "Black MF In The House"
- "Call The Law" previously released in an identical version as a (Prince) single track
- "Deuce And A Quarter"
- "Goldie's Parade"
- "Goldnigga Pt.1"
- "Goldnigga Pt.2"
- "Goldnigga Pt.3"
- "Guess Who's Knockin"
- "Johnny"
- "Oil Can"

Prince's dubbed his band The New Power Generation, often shortened to The NPG, in 1991. The line-up has undergone countless changes since the band was formed, but Prince has chosen to retain the band name regardless of who the members are at any given time. Still, only two of his albums have been attributed to Prince and The NPG, Diamonds And Pearls (1991) and 4 (1992).

While primarily functioning as his backing musicians in live and studio work, Prince also saw The NPG as another outlet for music he didn't necessarily want to release in his own name. Not unlike The Time, The NPG provided a forum for some of his most R&B and funk-oriented music. The NPG released three albums between 1993 and 1998: Goldnigga, Exodus, and Newpower Soul.

Work on Goldnigga started on the Diamonds And Pearls tour, with sessions at Sydney's Studios 301 in April 1992 yielding "Goldnigga," "Deuce And A Quarter," and "Goldie's Parade." More sessions for the album followed at Paisley Park after the conclusion of the Diamonds And Pearls tour. "2gether" was a late addition, recorded in May or June 1993. The previously released "Call The Law" (the B-side of "Money Don't Matter 2 Night" in March 1992), recorded at Paisley Park in late 1991, was added to the project.

Goldnigga contains 11 tracks and five segues: "Goldnigga Pt. 1" / "Guess Who's Knockin" / "Oilcan" / segue / "Deuce And A Quarter" / segue / "Black MF In The House" / "Goldnigga Pt. 2" / "Goldie's Parade" / segue / "2gether" / segue / "Call The Law" / "Johnny" / segue / "Goldnigga Pt. 3." The untitled segues are not listed on the album. Two tracks are brief instrumental segues, "Oilcan" and "Goldie's Parade." A second printing of the album omitted "Guess Who's Knockin" because it was partially based on Paul McCartney's Wings song "Let 'Em In" (from Wings At The Speed Of Sound, 1976, and covered by Billy Paul on Let 'Em In the same year). A CD single of "2gether" was also sold at some European concerts. containing "Album Mix" / "12 inch Mix" / "Interview" / "Enlightenment" / "Jeep Mix" / "Instrumental." A rarely aired video of the song exists.

"All songs produced, arranged, and performed by The New Power Generation," read the credits. The following musicians are listed on the album: Tony Mosley, Levi Seacer Jr., Michael Bland, Sonny Thompson, Kirk Johnson, Damon Dickson, Tommy Barbarella, and Morris Haves. The NPG Hornz aren't mentioned in the credits although they appear on nearly all of the tracks. The songs are copyrighted by NPG Publishing, which is owned by Prince, and despite the ambiguous credits, Prince was heavily involved in the album. Indeed, he came up with the basic ideas for most, if not all of the songs.

The majority of *Goldnigga* is nasty, raw funk with Tony taking the lead as rapper. Prince sings on some of the tracks, but his participation is more covert than on later releases by The NPG. The horns add a strong jazz flavour to the music and the end result is a rather unique blend of hip-hop, funk, and jazz. The music is performed by a simplified line-up, emphasising bass guitar, drums, and horns. Most tracks feature sparing use of rhythm guitar and only a minimal amount of synths and keyboard.

Most songs on Goldnigga are based on loose, improvisational jams, with more effort put into the playing than the songwriting craft. "Goldnigga" (which is split up into three different segments on the album), "Deuce And A Quarter" (the title refers to a car, a Buick Electra 225), and "Johnny" are all slow, relaxed funk numbers built around the bass lines. "Goldnigga" borrows from Bob Marley's "Get Up, Stand Up" (from Live!, 1975), while the bass line of "Deuce And A Quarter" is close to that of "Call The Law." The 10-minute "Johnny" quotes some lyrics from "Deuce And A Quarter" and boasts a catchy singalong "aao-ooh-ooh" chorus and a chant of "NPG in the motherfuckin' house." "Black MF In The House" is a faster, more energetic funk track, while "2gether" is the album's most melodic and pop-oriented effort. "Oilcan" and "Goldie's Parade" are instrumental Madhouse-style numbers blending funky rhythms with jazzy horn arrangements. The previously released "Call The Law" fits well into the album, combining a relatively laidback funk section with a more chaotic rock portion with Seacer's upfront guitar. "Guess Who's Knockin" is a dense, bass-heavy mid-tempo funk outing borrowing from McCartney's "Let 'Em In" for its chorus.

The album mixes lighthearted lyrics with more serious messages. Some of the album's lyrics hint at Prince's growing unhappiness with the music business. In fact, Tony says on one of the album's segues, "Fuck the record company, there's too many ways for them to stiff us." The title track defines the "goldnigga" phrase as "money earned by the knowledge and creative efforts of a black man who can feel good because there's no blood on his hands." The song advocates, "Get up, stand up, stand up for your rights." "2gether" is a plea for Afro-American people to work together and to stop the "black on black genocide" that is prevalent in the US. "Black MF In The House" is a humorous song portraying Prince as a white redneck who is frustrated by the "black motherfuckers" who are in the bar that he frequents. A more serious slant is added to the song with the closing shout of "stop racism now!". "Johnny" also attempts at humour, with the Johnny of the song representing the penis, which gets "harder than the rake in my yard" every time Prince sees a particular girl.

The NPG's Goldnigga album never received a large-scale release, being rejected for distribution by Warner Bros. Instead, Prince printed up copies and sold copies on the Act II tour in Europe, before making it available later in the year at the NPG store in Minneapolis. The album remains very much of a collector's item for Prince completists.

Jevetta Steele: Here It Is

RECORD LABEL: COLUMBIA RELEASE DATE: 10 AUGUST 1993

- "Hold Me"
- "Open Book" [Prince/Martika/Levi Seacer Jr.] Initially released in 1991, Jevetta Steele's debut album, Here It Is, was revamped for release by Columbia. The two songs with Prince input on the first edition were removed and replaced by "Hold Me" and "Open Book." The album was primarily recorded at Paisley Park. Tommy LiPuma and Levi Seacer Jr. functioned as executive producers, but much like The Steeles' Heaven Help Us All, the record featured major input by the entire Steele family and the Minneapolis "studio mafia," including Ricky Peterson, Michael Bland, Sonny Thompson, and Kirk Johnson.

Originally intended for Rosie Gaines, "Hold Me" was recorded in London on the 1990 *Nude* tour. More work was done on the song in late 1991. The song was first offered to Anita Baker but turned down. It features a basic NPG line-up: Tommy Barbarella (keyboard), Levi Seacer Jr. (guitar), Sonny Thompson (bass), and Michael Bland (drums). In addition, Kirk Johnson provides percussion and backing vocals, and Kathleen Johnson sings backing vocals.

"Open Book" was a leftover from Paisley Park sessions for *Martika's Kitchen* in late 1990/early 1991. The song was recorded by Seacer playing all instruments except for percussion by Kirk Johnson. It was inspired by Martika's song "Safe In The Arms Of Love," released on *Martika's Kitchen* and even mentioned passages from it (Martika is credited on "Open Book" along with Seacer and Prince).

Showing Prince's songwriting at its most conventional, "Hold Me" is an uneventful piano-led ballad that recalls past efforts such as "You're My Love" (released by Kenny Rogers) and some For Youl Prince tracks. Despite the cheerful nature of the music, the song concerns a relationship that doesn't work out because of "what some people say." Much more profound, "Open Book" is a tender, moving ballad about a failed relationship. The melody is expressive and combined with Steele's emotive voice, the music evokes sad resignation at the realisation that the couple wasn't meant to be, their "separate dreams" pulling them "separate ways."

Mavis Staples: The Voice

RECORD LABEL: PAISLEY PARK RELEASE DATE: 24 AUGUST 1993

- "A Man Called Jesus"
- "Blood Is Thicker Than Mine"
- "House In Order"
- "Melody Cool" previously released on Graffiti Bridge in a different version
- "Positivity" previously released on Lovesexy in a different version
- "The Undertaker" [Prince/Tommy Barbarella/Michael Bland/Levi Seacer Jr./Sonny Thompson]
- "The Voice" [Prince/Rosie Gaines/Francis Jules]
- "You Will Be Moved"

The Voice, the second Paisley Park album by Mavis Staples, includes five new tracks with Prince songwriting credits: "The Voice," "House In Order," "You Will Be Moved," "Blood Is Thicker Than Time," "The Undertaker" (credited to "Prince")

and The NPG members, Tommy Barbarella, Michael Bland, Levi Seacer Jr., and Sonny Thompson). The album also features revamped versions of two previously released Prince songs: "Positivity" (Lovesexy) and "Melody Cool" (Graffiti Bridge). In addition, it includes the unreleased "A Man Called Jesus," recorded in late 1988 and originally offered to Cat (it was reworked in 1989, when Candy Dulfer's saxophone part was added). Prince wasn't involved in the remaining four tracks on The Voice. These were provided and produced by Danny Madden, Rick Brown, Ivan Hampden, Bernard Belle, Gordon Williams, and Emmanuel LeBlanc.

The title track was taped at Paisley Park in April 1991. The rest of the album was recorded and worked on at Paisley Park in the second half of 1992 and early 1993. Prince produced "The Voice," on which he plays all instruments with the exception of guitar by Levi Seacer Jr. and keyboard by Rosie Gaines. The other tracks with Prince involvement were produced by Ricky Peterson, who also plays many instruments on the tracks. Prince doesn't play on the four newly written tracks; they are performed by a wide range of musicians, including several NPG members, The Steeles, and brothers Ricky and Paul Peterson. Statik is responsible for additional drum programming on "Melody Cool," "A Man Called Jesus," and "Positivity" (with Kirk Johnson). The three tracks also feature additional instrumentation primarily by Ricky and Paul Peterson, as well as new background vocals by The Steeles.

The Voice is an uneven effort and the overall quality of the songwriting cannot match the predecessor, Time Waits For No One. The title track serves as an effective cornerstone of the album, but most of Prince's contributions are unsatisfying from a musical standpoint. The four tracks written especially for the album (but lacking Prince's input as a musician) are fairly traditional-sounding soul and blues-oriented songs, often with horns, organ, and gospel-styled backing vocals. "House In Order" is a rousing, blues-flavoured number with a shouted chorus. "You Will Be Moved" is a more restrained, understated blues-based effort. "The Undertaker" is a monotonous rock number propelled by an insistently pumping bass. "Blood Is Thicker Than Time" is an uneventful ballad.

"The Voice" and the three reworked tracks from Prince's back catalogue place Staples in a more contemporary, dance-friendly musical context, with computerised beats and synth-based textures. The title track is unquestionably one of the finest moments on the album, featuring a haunting minor key setting perfectly suited for its urgent message. "A Man Called Jesus" is a rather dull uptempo dance number with a cute little lullaby-sounding synth line as a redeeming feature.

Whereas *Time Waits For No One* dealt exclusively with relationships, Staples addresses some socio-political issues on *The Voice*. The album contains several songs devoted to the harsh realities of life and Prince's lyrics show a great degree of seriousness. "You Will Be Moved" paints a bleak picture of America as an unequal society offering limited opportunities for the poor. The pessimistic mood is also prevalent in "The Undertaker," a song about resisting the devil, symbolised by the undertaker. The song has an anti-violence and anti-drug message, but offers little reassurance, "Only the brave can cope, so don't you give up hope." Staples had told Prince about her eight-year marriage to a mortician, which inspired him to write the song. "Positivity" also warns of giving in to the devil, here

referred to as Spooky Electric.

Most tracks preach love as the answer to the hardships. The title track has a simple message of love, as Staples urges people to "listen to the voice callin'." The voice in the song can be seen to represent one's consciousness or God. "A Man Called Jesus" is about having faith in Jesus, whose "word is the way, and that word is love." "Melody Cool" speaks about the need to save one's soul and of coming together. "Blood Is Thicker Than Time" concerns Staples' family members and their love for one another. In contrast to the rest of the album, "House In Order" deals with the familiar theme of an unfaithful lover. The phrase "house in order" also appeared in the 1989 B-side track "200 Balloons."

Although Staples had high hopes that *The Voice* would do better commercially than *Time Waits For No One*, the songs received very little airplay and the album had little impact on the charts. Still, it received positive reviews and enabled her to update her live performances with a great deal of new material. She has toured almost non-stop since the release of the album, which became her last record of the '90s.

Earth, Wind & Fire: Millennium

RECORD LABEL: REPRISE
RELEASE DATE: 14 SEPTEMBER 1993

"Super Hero"

Earth, Wind & Fire was one of the most musically accomplished, critically acclaimed, and commercially popular funk bands of the '70s. Conceived by drummer, songwriter, and occasional vocalist Maurice White, the band's all-encompassing musical vision used funk as its foundation, but also incorporated jazz, soul, gospel, pop, rock, blues, folk, and disco. The '80s saw an overall decline in the band's consistency and the group stopped working for a few years. They reunited in 1987 for *Touch The World*, which met with some commercial success, but the follow-up, 1990's *Heritage*, led to the end of the group's relationship with Columbia. *Millennium* was their first album for Reprise. Still, the band was dropped when the album failed to recapture their commercial standing.

Millennium includes Prince's "Super Hero," which he recorded at Paisley Park in the latter part of 1992. He is credited with the rhythm arrangement, background vocals, keyboard, and drum programming on the track. Obviously fond of the song, Prince re-recorded it in 1994 with The NPG during sessions for the Exodus album. He has also performed it live many times since then.

"Super Hero" is a rousing, energetic uptempo number enhanced by an exuberant horn arrangement. The melody of the verses is close to that of "Uncle Sam," released by Tevin Campbell on *Im Ready*. The themes of the two songs are also similar, dealing with the poor treatment of Afro-American people in America. Both are written from the viewpoint of a young Afro-American man growing up in an unfair society, "I understand you need me if you ever go to war, but I don't understand if I buy the goods why I can't own the store." Much like in "You Will Be Moved" on Mavis Staples' *The Voice*, Prince's portrait of America is bleak, "I am lucky if I learn to read and write, where I live you must first learn to stand and fight."

George Clinton: Hey Man... Smell My Finger

RECORD LABEL: PAISLEY PARK RELEASE DATE: 12 OCTOBER 1993

• "The Big Pump" [Prince/George Clinton]

George Clinton's second Paisley Park Records album, Hey Man... Smell My Finger, was much-delayed, with work on the project having commenced in 1990. An early configuration of the album was completed in the summer of 1990, but Warner Bros. wasn't completely satisfied with the material. Clinton recorded additional songs, including a Prince-penned track that was left off the record, "My Pony." Producer Kerry Gordy came in to work on the album in 1992 and he became a crucial factor in finally getting it released. He provided one of the strongest tracks, "Martial Law" and came up the idea for "Paint The White House Black," on which a who's who of rap appear, Dr. Dre, Ice Cube, Chuck D., Flavor Flav, Yo-Yo, and MC Breed. Other prominent guests included Anthony Kiedis and Flea of Red Hot Chili Peppers.

Prince's only contribution to *Hey Man... Smell My Finger* is a track called "The Big Pump," which he recorded at Paisley Park some time in 1991. The composition and production is co-credited to Clinton. Although Prince isn't listed as a musician on the album, which includes several NPG members and horn players Eric Leeds and Atlanta Bliss, "The Big Pump" is essentially a Prince solo performance.

"The Big Pump" is a cheerful, lightweight dance effort with a bouncy house-style bass line. Unfortunately, it is completely out of place on the album, which focuses on hard, dense funk. The title is an obvious reference to the penis, but the metaphor lacks subtlety and the lyrics are rather silly, with Clinton saying, "Feelin' like a frog and I wanna jump, got to do your body with the big pump."

Tevin Campbell: I'm Ready

RECORD LABEL: QWEST/WARNER BROS. RELEASE DATE: 26 OCTOBER 1993

- "The Halls Of Desire"
- "Paris 1798430"
- "Shhh" later released by T on The Gold Experience
- "Uncle Sam" [Prince/Paula Sherield]

Tevin Campbell acted in *Graffiti Bridge* and sang on "Round And Round." Prince returned the favour by working with Campbell on his second album, *I'm Ready*. Campbell had been discovered by jazz flutist Bobbie Humphries and was featured on two songs on Quincy Jones' 1989 album *Back On The Block*. Campbell's debut album, *T.E. V.I.N.*, was released in 1991.

I'm Ready includes four tracks with compositional and production input by Prince: "Shhh," "The Halls Of Desire," "Uncle Sam" (co-credited to Paula Sherield), and "Paris 1798430." "Shhh" was taped in June 1992 at the Olympic Studio in London on the Diamonds And Pearls tour. The other tracks were recorded later in 1992, after the tour. Two of the songs, "The Halls Of Desire" and "Shhh," are based on live recordings with most of The NPG, both featuring horns by Eric Leeds and Atlanta Bliss. Kirk Johnson plays percussion and William "DJ" Graves handles the scratching on "The Halls Of Desire," while "Shhh" features backing vocals by Kathleen Johnson. "Uncle Sam" and "Paris 1798430" are basically solo performances by Prince, with additional production by Kirk and background vocals by Kathleen on the former, and horns

by Leeds and Blistan on the latter.

Prince's four contributions are all excellent. "The Halls Of Desire" is an attractive dance pop track, while "Shhh" is an archetypal Prince seduction-themed soul ballad. The latter track was reclaimed by Prince and re-recorded for *The Gold Experience*. Pandering less to the musical mainstream, "Uncle Sam" is a dense, urgent dance effort that includes a prominent synth line that borrows from the main theme of "The Dopamine Rush." The fast, flowing "Paris 1798430" is the most original and adventurous track. The arrangement is interesting, showcasing orchestral strings, sounding very much like the work of Clare Fischer (he isn't credited), horn interjections, a fast, bouncy bass line but no drums. Prince sing-speaks the title of the song, which functions as the chorus.

"Uncle Sam" and "Paris 1798430" carry forth the more serious socio-political subject matters of "You Will Be Moved" on Mavis Staples' The Voice and "Super Hero" on Earth, Wind & Fire's Millennium, dealing with the hardships of Afro-American people in the US. Prince portrays the Afro-American man as the "illegitimate nephew" of "Uncle Sam," who can be seen as representing white America. His disgust with the poor treatment of Afro-American people is evident, "Passed your curriculum and got a diploma and can't get a job cause my skin has colour." "Paris 1798430" also mentions "Uncle Sam" and talks about how many Afro-American people give up hope due to the harsh realities of life, "It's kinda hard having pride when you ain't got bucks." The circumstances force the soul into exile, represented by Paris and the phone number, 1798430, "Give me a call when we can live as large as you do." In contrast, "The Halls Of Desire" and "Shhh" are more familiar territory for Prince, dealing with desire and the pleasures of the flesh.

Various artists: Blankman

RECORD LABEL: EPIC

RELEASE DATE: 9 AUGUST 1994

 "Super Hero" performed by The New Power Generation featuring The Steeles – previously released by Earth, Wind & Fire on Millennium (different version)

The soundtrack for the film *Blankman* includes "Super Hero" performed by The New Power Generation. Originally recorded and released by Earth, Wind & Fire, the new version of "Super Hero" was taped live by The NPG, with backing vocals provided by The Steeles. The track was recorded during sessions for The NPG's *Exodus* album. The NPG and The Steeles appear in the performance video of the song. The NPG's version of the song is fairly close to the Earth, Wind & Fire version.

Various artists: 1-800-NEW-FUNK

RECORD LABEL: NPG

RELEASE DATE: 12 AUGUST 1994

- "2gether" performed by The NPG previously released on Goldnigga (identical version)
- "17" performed by Madhouse
- "Color" performed by The Steeles
- "MPLS" performed by Minneapolis [Prince/Sonny Thompson]
- "Standing At The Altar" performed by Margie Cox Titled after the toll-free phone number for ordering Prince and NPG merchandise, 1-800-NEW-FUNK was the first album on Prince's newly formed NPG Records, which he launched

after the demise of Paisley Park Records. The only song on the album attributed to Prince, as "F," as a duet with Nona Gaye, is "Love Sign" (discussed in the non-album section). The rest of the 10 tracks (and one reprise) are performed by associated artists, some of them previously on Paisley Park Records. Prince is the writer or co-writer of all tracks with the exception of George Clinton's "Hollywood" and "A Woman's Gotta Have It," which is Nona Gaye's take on Bobby Womack's "Woman's Gotta Have It," a song written by Bobby and Linda Womack with D. Carter, from *Understanding*, 1972 (discussed in the section on Prince's guest appearances on songs written and released by other artists).

Three of the tracks, Clinton's "Hollywood," Mavis Staples' "You Will Be Moved," and The NPG's "2gether," had previously been released on albums. Likewise, "If Eye Love U 2night," performed by Mayte on 1-800-NEW-FUNK, was released by Mica Paris in 1991; the song would appear on Mayte's 1995 Child Of The Sun album. The remaining tracks, "MPLS" by Minneapolis, "Color" by The Steeles, "Standing At The Altar" by Margie Cox, "17" by Madhouse, and "A Woman's Gotta Have It" had never been released on any albums.

"Standing At The Altar" dates back to June 1991, being the only surviving track from Prince's rock-oriented project with Margie Cox. Recorded at Paisley Park, the track was produced by Morris Hayes and Greg Sain, and features Levi Seacer Jr. (guitar), Jackie Robinson (bass), Morris Hayes (keyboard), and Eric Leeds (saxophone). Rosie Gaines and Sain contribute backing vocals. "17" is entirely different from the song of the same title on Madhouse's unreleased 24 album. The track was recorded at Paisley Park in July 1993 during the sessions for a new Madhouse album. The musicians are Prince (keyboard), Sonny Thompson (bass), Eric Leeds (saxophone), Michael Bland (drums). Ricky Peterson contributed additional keyboard in post-production. Except for "17," the entire Madhouse record remains in the can.

Confusingly, the Thompson-penned track "MPLS" by the act Minneapolis is also referred to as "Minneapolis" by MPLS in the sleeve credits of 1-800-NEW-FUNK. It is unclear who are behind this 1992 track apart from Thompson and Prince, but it is known that Jana Anderson, who sang backing vocals on many of Prince's sessions in 1989-90, handles the female lead vocal on the song. Although listed as a Steeles track on 1-800-NEW-FUNK, "Color" was also initially intended for the MPLS project. Recorded in late 1992 at Paisley Park, the song was produced by Kirk Johnson, who also plays on the track.

"If Eye Love U 2night" was recorded at Paisley Park between mid-1993 and mid-1994. Ricky Peterson produced the track and he plays most instruments on the song, which also features guitar by Billy Franze, drum programming by Statik, and backing vocals by Kathleen Johnson-Bradford. The NPG are credited for input to most songs, so more than likely, Prince appears as a musician although he isn't listed.

1-800-NEW-FUNK is an excellent compilation album. The material is diverse, encompassing pop, rock, ballads, funk, and dance music, as well as tracks showing strong jazz, blues, and gospel influences. The four previously unavailable songs attributed to artists other than Prince, "17," "Color," "Standing At The Altar," and "MPLS," are of varying quality although they showcase an impressive musical breadth.

One of the strongest rock efforts by Prince in the '90s, "Standing At The Altar" is a fabulous number with a catchy sitar-sounding guitar hook. Cox sings the part of a bride who is deserted by her man just as they are about to be wed. Completely different, "MPLS" is a playful dance workout centred around a loud, booming low-frequency bass loop. It stands out as the album's most eclectic and unusual track with its many disparate elements, including a spoken and chanted chorus, some "operatic" vocals, rapping, scratching, horn punctuations, and Sonny's spoken and shouted vocals in the background. Jana Anderson sings the lead vocal, which appears to be slightly speeded-up. The lighthearted song is about being funky and performing live when "all others cut for radio and cheat the fans." James Brown, Bootsy Collins, and Tower Of Power are mentioned as teachers of the "funky school."

"Color" is a taut funk number with a spare, lean sound. Playing on the use of colours for emotions, the lyrics speak about an unequal society, "Colour me green if I cannot have what you've got, colour me blue till I do, cause the fire will be hot." Less impressive, Madhouse's "17" is a calm, subdued instrumental number, revolving around a merry saxophone motif that alternates with solo improvisations on different instruments. The track showcases none of the musical drama or production ingenuity of earlier Madhouse recordings, sounding conventional and predictable.

1-800-NEW-FUNK was distributed by Bellmark Records in the US and by Edel in Europe. Prince gave the album his full support, promoting "Love Sign" by shooting a video and performing it on TV. He also took out an advertisement for the album in *Billboard*. Regardless, the album failed to enter *Billboard's* Pop Chart, although it got to number 45 on the R&B Chart. Despite the moderate chart success, Prince's organisation claimed that 1-800-NEW-FUNK sold gold (500,000 copies).

Various artists: Ready To Wear (Prêt-A-Porter) RECORD LABEL: COLUMBIA RELEASE DATE: 6 DECEMBER 1994

 "Get Wild" performed by The New Power Generation [Prince/Sonny Thompson]

Ready To Wear was the soundtrack album to the film Pret-A-Porter, which was also known as Ready To Wear. The album includes "Get Wild" (Prince/Sonny Thompson), performed by The NPG and with the production credited to Prince.

"Get Wild" is a rousing, energetic funk track about coming alive, with The NPG urging everyone to "get wild." Sonny sings lead vocals on this version of the song, unlike on The NPG's Exodus, which has Prince sharing the lead vocals with him. Another difference is Mayte's spoken part in Spanish, which is included on the Ready To Wear version but not on Exodus. The two versions of the song are very similar, probably being based on the same recording. The horns play a less important role on the soundtrack version, which instead places more emphasis on the syncopated rhythm of the song.

Margie Cox: "Standing At The Altar" single RECORD LABEL: NPG

RELEASE DATE: 7 FEBRUARY 1995

"Whistlin' Kenny"

Margie Cox's "Standing At The Altar" coupled with the

previously unreleased Prince-penned track for Cox, "Whistlin' Kenny," was released as a US 12-inch and cassette single in 1995. A UK cassette single as well as a vinyl 7-inch record and CD single released in Europe and Australia contained Madhouse's "17" as B-side.

Originally slated for Cox's abandoned 1991 album, "Whistlin' Kenny" is a blues-tinged acoustic number. Cox whistles and sings about a boy named Kenny, accompanied only by an acoustic guitar. She is addressing Kenny, whose mother was a prostitute who got killed. Reassuring him that "God is standing at your side" (which has been misinterpreted as the title of the song), she encourages him to keep whistling. Unfortunately, the music is lightweight and seemingly incompatible with the tragic tale, making it hard to take the song seriously.

94 East featuring Prince: Symbolic Beginning RECORD LABEL: CHARLY

RELEASE DATE: MARCH 1995

 "Just Another Sucker" [Prince/Pepé Willie] – previously released by 94 East on Minneapolis Genius (different version)

Symbolic Beginning, an album attributed to 94 East featuring Prince, was released in The UK and parts of Europe in March 1995, followed by a US release on May 16th 1995. It includes one track with Prince's compositional input, "Just Another Sucker," co-penned with Pepé Willie.

The album was masterminded by Willie and released on Charly Records. Several of the tracks also appeared on *Minne-apolis Genius* (attributed to 94 East). However, the versions of the songs appearing on both records are different because many of the parts were re-recorded for *Minneapolis Genius*.

The New Power Generation: Exodus

RECORD LABEL: NPG

RELEASE DATE: 27 MARCH 1995

- "Big Fun"
- · "Cherry, Cherry"
- "Count The Days"
- "The Exodus Has Begun"
- "Get Wild" [Prince/Sonny Thompson] previously released by The NPG on the Ready To Wear soundtrack (different version)
- "The Good Life"
- "Hallucination Rain"
- "New Power Soul"
- "Return Of The Bump Squad"

Dedicated to the memory of "his Royal Badness," *Exodus* was the second NPG album. Much like *Goldnigga*, it was turned down by Warner Bros. and never received a worldwide release. It was distributed in The UK, Australia, and parts of Europe through licensing agreements with small record labels. Consequently, the album sold modestly, mainly attracting interest from Prince converts.

Although no songwriters are listed in the album booklet, Prince was responsible for all songs with the exception of "Get Wild," on which Sonny Thompson gets a co-credit. Prince's involvement in the project is much more obvious than on *Goldnigga*. Most lead vocals on the album are by Thompson, but Prince sings lead on a few tracks in the disguise of Tora Tora, who is credited for "double bass, vox and other shit" in

the sleeve credits. He uses an electronically distorted voice on some tracks, but he is easily recognisable.

Apart from Tora Tora, the musicians listed on *Exodus* are: Thompson (bass, lead and background vocals), Michael Bland (drums and vocals), Tommy Barbarella (keyboard and vocals), Morris Hayes (keyboard and vocals), and Mayte (background vocals as well as "Spanish vibe and hallucination"). The NPG Hornz provide horns on many tracks. In addition, David Bauder, a violin player with the Los Angeles Philharmonic junior ensemble, plays electric violin on "Hallucination Rain." The first songs for *Exodus* were recorded at Paisley Park in May 1994. Further sessions followed later in 1994 before the album was completed in early 1995.

Much like Goldnigga, Exodus is dedicated primarily to funk music, featuring mostly real instruments instead of computers. Many tracks showcase the horns as important ingredients. Gone are The Game Boyz, including rapper Tony Mosley, and with them the rap/hip-hop approach of the first album. The laidback atmosphere and the jazzy flavour of the first NPG album is also largely absent. Indeed, Exodus is a considerably more conventional funk album, with much of the music (and the cover artwork) showing the distinct influence from George Clinton's P-Funk records. The music is more fully produced than Goldnigga, with most tracks sporting dense and busy arrangements. The album is ambitious, lasting over 66 minutes, containing nine songs that are linked together with 12 segues, in which members of The NPG are engaged in various situations. Although there are many inspired moments on Exodus, the overall result is rather unsatisfactory. Goldnigga was in many ways a more original creation.

Five of the tracks are mid-tempo funk outings. The horn-boosted "Get Wild" stands out as one of the more appealing funk tracks of the album. Less distinguished, "The Exodus Has Begun" and "New Power Soul" are repetitious, long-wielded funk jams with minimal melodic interest. In contrast to the live band sound of these three tracks, "Return Of The Bump Squad" and "Big Fun" showcase a leaner, more "electronic" sound, being Prince solo recordings with minimal input by NPG members. They lack the typical live band sound, including The NPG Hornz's input. However, both are fairly dull second-rate funk efforts.

The album includes three poppier, more melodic tracks, as well as one rock-oriented effort. "The Good Life" is a delicious, breezy pop/funk blend boasting one of the album's most attractive melodies. "Count The Days" is a relaxed, doowop-flavoured track, while "Cherry Cherry" is a sappy ballad. Unquestionably, the most unexpected track is "Hallucination Rain," a slow, dark and "psychedelic" rock number with an electric violin as a prime ingredient.

If Goldnigga had displayed Prince's growing dissatisfaction with his record company, Exodus shows the artist at full-scale war with them. The opening segue sets the tone for the album; it states that The NPG is on a world-wide talent search, and the first requirement is that you have to be free, and you mustn't have any contractual obligations. The meaning behind "The Exodus Has Begun" is that Prince may not be free from his contract from Warner Bros. yet, but his exodus has begun. He sings about the strengths of The NPG, but some of the lyrics are obviously angrily directed at the record company, "Offer us pennies, when it's millions upon millions that they reap." The

word "exodus" means a departure or emigration, usually of a large number of people.

Other songs contain standard Prince messages. "Big Fun" is about "doing it." "The Good Life" is a song where Sonny reminisces about life growing up in Minneapolis, and how he would dream of one day living "the good life." "Cherry Cherry" is also sung from the perspective of Sonny's formative years. The song title refers to the nickname of a girl who tragically commits suicide. The meaning of a few songs is somewhat unclear. In "Count The Days," it almost sounds as if Prince is advocating murdering someone, "Here's a MF that I have to blow away." Similarly, the meaning of the phrase "the return of the bump squad" isn't made clear in the song of the same title. It could refer to the "return" of a band that actually performs live music on real instruments. "Hallucination Rain" is also vague, but the song seems to be about drug use with lines like "find another vein, hallucination rain."

Coached and trained by Prince about what to say, several NPG members promoted the album by giving interviews in Europe and Australia. Despite Prince's instructions, however, they were hesitant to denounce record companies, fearing that it would restrict their chances of having a post-Prince career in the music business. Sonny explained that the album title referred to "an exodus from the old way of dealing with the ways things are done musically, in the business. The NPG control all their music, they control their masters." Prince said that *Exodus* was about "freedom, musical and spiritual freedom," making the album a thematic precursor of *Emancipation*.

Rosie Gaines: Closer Than Close

RECORD LABEL: MOTOWN
RELEASE DATE: 13 JUNE 1995

- "I Want U (Purple Version)" [Prince/Rosie Gaines]
- "My Tender Heart" [Prince/Rosie Gaines]

Although she had released an album in 1986 on a small Sony subsidiary label, followed by some single releases on About Time Records, *Closer Than Close* can be considered Rosie Gaines' full-blown debut as a solo artist. Having joined Prince's band in 1990, her album had been in the works for many years. Prince and Gaines had worked on several tracks, including "Hit U In The Socket," for the shelved *Concrete Jungle* Paisley Park Records album in 1994.

In the end, only two songs with Prince input surfaced on Closer Than Close, "I Want U (Purple Version)" and "My Tender Heart" (both co-credited to Prince and Gaines). Incidentally, Prince's name appears in front of Gaines' in the songwriting credits for "I Want U (Purple Version)," while the order is reversed on "My Tender Heart," which probably indicates that "I Want U (Purple Version)" is primarily Prince's song and "My Tender Heart" has more of Gaines' songwriting input.

"I Want U (Purple Version)" was originally titled "I Want U" and was actually the first song Gaines sang on after arriving in Minneapolis in mid-December 1989. The song was initially intended for The Pointer Sisters. Levi Seacer Jr. produced the recording and he asked Gaines to come to Minneapolis to sing on the track. A single release of "I Want U" included another version of the song called "I Want U (Inner City Blue) Earth Mama Version."

"I Want U (Purple Version)" was re-arranged by Ricky

Peterson in late 1992. He produced a revamped version, which features James Behringer (lead guitar), Levi Seacer Jr. (guitar), Ricky Peterson, Rosie Gaines, and Tommy Barbarella (keyboard), Eric Leeds and Atlanta Bliss (horns), Paul Peterson (bass), Michael Bland (drums), and Kirk Johnson (percussion and drum programming). "My Tender Heart" was recorded in 1992 and it premiered during *The Ryde Dyvine* ABC-TV special, December 19th 1992. "My Tender Heart" was also produced by Ricky Peterson. He plays bass and keyboard on the song, which also features Gaines on keyboard, drums by Michael Bland, strings by Lee Blaske, guitar by David Barry, and backing vocals by Gaines and The Steeles.

"I Want U (Purple Version)" is a quite pleasant upbeat dance pop effort about desire. "My Tender Heart" is a warm, romantic ballad with lush strings. The song is a tragic tale of lost love, with Gaines missing a lover who "left without a sound."

The N.P.G.: "The Good Life" single

RECORD LABEL: NPG

RELEASE DATE: 13 JUNE 1995

"Free The Music"

Serving as an advertisement for *Exodus*, "Free The Music" is a non-descript 1:47-minute track with a plea to "free the music," one of Prince's pet subjects at the time. The track features a simple beat over which Mayte can be heard saying "exodus" and "free the music." The song contains samples from various *Exodus* tracks. A longer version (3:28) of "Free The Music" appeared on a give-away sampler tape with "The Good Life" remixes.

Mayte: Child Of The Sun

RECORD LABEL: NPG

RELEASE DATE: 27 NOVEMBER 1995

- "Ain't No Place Like U" [Prince/Mayte]
- "Baby Don't Care"
- "Children Of The Sun" [Prince/Mayte]
- "However Much U Want"
- "If Eye Love U 2night" previously released by Mica Paris as "If I Love U 2 Nite" on Contribution (different version)
- "In Your Gracious Name"
- "Love's No Fun" previously released by Elisa Fiorillo on I
 Am (different version)
- · "Mo' Better"
- "The Most Beautiful Boy In The World"
- "The Rhythm Of Your Heart"

Mayte was the last in a long line of female Prince protégés: Vanity 6, Apollonia 6, Sheila E., Jill Jones, and Carmen Electra. Her debut album *Child Of The Sun* was essentially another Prince side project, with nearly all the songs being written by him and featuring major contributions by him as a musician and producer. Kirk Johnson was also involved, both as a producer and drum programmer, on many of the tracks. Johnson is co-credited with Prince as the composer of "Mo' Better," while Mayte is attributed as co-writer of "Children Of The Sun" and "Ain't No Place Like U." The other songs are by Prince with the exception of the cover of The Commodores' classic hit "Brick House" (from *Zoom*, 1977), retitled "House Of Brick."

Work on Mayte's album began at Paisley Park in September 1993 and continued on and off throughout 1994. The

record contains three outtakes from Prince's archive ("However Much U Want," "Baby Don't Care," "The Rhythm Of Your Heart"), re-recorded versions of two previously released tracks ("Love's No Fun" and "If Eye Love U 2night"), an updated version of an existing recording ("The Most Beautiful Boy In The World"), and four songs written specifically for the project ("Ain't No Place Like U," "In Your Gracious Name," "Children Of The Sun," "Mo' Better"). "Love's No Fun" was included on Elisa Fiorillo's I Am in 1990. "If Eye Love U 2night" was released by Mica Paris on Contribution in 1991 and Mayte's version first appeared on 1-800-NEW-FUNK in 1994. "The Most Beautiful Boy In The World" is, of course, Prince's "The Most Beautiful Girl In The World" with switched genders. "However Much U Want" is a leftover from the symbol album; it was actually the first track Mayte had worked on after arriving in Minneapolis in late 1991. Originally recorded as "Holly, Don't Care," "Baby Don't Care" is a 1992 track that was first intended for Tevin Campbell; the title and some lyrics were altered for Mayte's album. "The Rhythm Of Your Heart" dates back to 1989.

"However Much U Want" was recorded by the 1991 line-up of The NPG (minus Rosie Gaines) and "Baby Don't Care" features the 1992 post-Diamonds And Pearls tour version of the band (with Morris Hayes replacing Rosie Gaines). Ricky Peterson contributed as producer and musician to "If Eye Love U 2night," "Baby Don't Care," and "The Most Beautiful Boy In The World." David Rivkin is listed as co-producer with Johnson on "Love's No Fun" since the song utilises the backing tracks of Elisa Fiorillo's version of the song (produced by Rivkin). Kathleen Bradford contributes backing vocals to six of the tracks, while The Steeles provide backing vocals on "Love's No Fun." "Baby Don't Care" features Eric Leeds on saxophone and Troy Beyer rapping in Spanish. Eric also plays saxophone on "Love's No Fun" and "House Of Brick," while The NPG Hornz appear on "The Rhythm Of Your Heart." The drum programming on "If Eye Love U 2night" and "The Rhythm Of Your Heart" is attributed to Statik. There are also guest appearances by Billy Franze (guitar), Mike Scott (guitar), and Todd Burrell (piano).

Child Of The Sun contains a large dose of dance music, with three fast numbers and three mid-tempo tracks geared towards the dance floor. In addition, the album includes two ballads, one pop song, and one more experimental rock number. The closest comparison in the Prince canon is Carmen Electra's self-titled 1993 album, yet the music of Mayte's album is less varied, original, and imaginative. Mayte's thin, feeble voice is also a considerable drawback. Although it is hardly noticeable on the album, her voice is frequently treated with a pitch shifter to adjust some of the more glaringly evident off-key singing.

"However Much U Want" boasts an Oriental keyboard motif, but the song is clearly not up to the usual Prince standard and should have remained in the vault. "The Rhythm Of Your Heart" is a fairly routine dance track that borrows from "Push" (*Diamonds And Pearls*) for its melody (the reverse is probably true since "The Rhythm Of Your Heart" is from 1989). "Baby Don't Care" is an uptempo dance track enlivened by a jazzy swing-era horn arrangement that brings to mind "The Sex Of It." "Children Of The Sun" is a fast, energetic techno-influenced attempt with playful sound effects. "In Your

Gracious Name" is a mid-tempo R&B track with a relaxed feel and one of the most memorable melodies of the album. Another highlight is "Ain't No Place Like U," a slow, dramatic, and sparsely arranged track that features a raw and heavy guitar upfront. Almost buried in the mix is a marching drums-like drum part, sounding not unlike the ending of "Sign O' The Times." Prince also used this part on "Slave" on *Emancipation*. "Mo' Better" is a calm, tranquil ballad notable for its delicate harp-sounding keyboard.

The songs deal mostly with familiar Prince themes. Showing that nothing much has changed since the days of Vanity 6, "House Of Brick" casts Mayte in the traditional Prince female protégé role of a sex kitten. Mayte says that she knows how to please and she makes it clear that her assets are primarily physical, "How can I lose with the stuff I use, 36-24-36, oh what a winning hand." Recalling "Slow Love," Mayte confesses in "Mo' Better" that she is "the kind that takes her time," because "it's mo' better when it's wetter." Four of the songs concern relationships: "Baby, Don't Care," "Love's No Fun," "Ain't No Place Like U," and "If Eye Love U 2Night." "However Much U Want," meanwhile, is about personal growth and giving in to love. "Children Of The Sun" promotes living life to its fullest, owing a nod to "1999" with the line, "Tonight we gonna party 'til we see the sun." The title of the song comes from a phrase in "The Exodus Has Begun" on The NPG's Exodus ("These are the days of the children of the sun"). "The Rhythm Of Your Heart" concerns self-motivation, concluding that "you gotta be able to say your own name with power and pride." "In Your Gracious Name" finds Mayte paying her dues to the Creator, "He who gives me strength to get through."

Much like the case with The NPG's Exodus, Mayte's album was turned down by Warner Bros. and was never released in the US. It was distributed in parts of Europe through a licensing agreement with Edel Records. As a result, the album reached an even smaller audience than The NPG's Exodus, ending up very much as a collectors' item for the Prince hardcore fans.

Mayte promoted the album by undertaking an extensive tour of Europe in October and November 1995. However, many reporters seemed more interested in her relationship with Prince and the large diamond ring she was wearing than discussing her album or career. She denied all rumours of engagement and marriage, emphasising that Prince was just a friend.

Various artists: Girl 6

RECORD LABEL: WARNER BROS. RELEASE DATE: 19 MARCH 1996

 "Girl 6" performed by The New Power Generation [Prince/ Tommy Barbarella]

The cover of the soundtrack to Spike Lee's film *Girl* 6 said that it included songs by Prince, which made many jump to the conclusion that "†" had changed his name back to "Prince." In fact, it became so confused that Prince's organisation was forced to put out a press release, clarifying that this wasn't the case and that the songs for *Girl* 6 were recorded prior to the name change. The only new song, "Girl 6," was attributed to The New Power Generation. The album peaked at number 75 on the *Billboard* Pop Chart and at number 15 on the R&B Chart.

The soundtrack to *Girl 6* includes 13 tracks by Prince and protégés Vanity 6, The Family, and The NPG. Three of the tracks were previously unissued: The NPG's "Girl 6," "Don't Talk 2 Strangers" (attributed to Prince), and "She Spoke 2 Me" (also attributed to Prince). A longer, less edited version of "She Spoke 2 Me" was later released on *The Vault... Old Friends 4 Sale*, while "Don't Talk 2 Strangers" was revised slightly for use by Chaka Khan on her 1998 album *Come 2 My House*.

"Girl 6," featuring lyrics by "Prince" and music by Tommy Barbarella, was taped at Paisley Park in December 1995, developed from Barbarella's home studio recording, with drum programming by Kirk Johnson and a Nona Gaye co-lead vocal with Prince.

"Girl 6" is an appealing energetic dance-oriented track that incorporates voices and sounds from the film, as well as a couple of Prince samples (from "Raspberry Beret" and "Housequake"). A muted trumpet lights up the track from start to finish. The lyrics are fragmented, made up of various phrases related to the story of the film.

The NPG Orchestra: Kamasutra

RECORD LABEL: NPG

RELEASE DATE: 14 FEBRUARY 1997

- "At Last... 'The Lost Is Found"
- "Barcelona"
- "Coincidence Or Fate"
- "Cutz"
- "The Ever Changing Light"
- "Kamasutra"
- "Kamasutra/Eternal Embrace"
- "Kamasutra/Overture #8"
- "Promise/Broken"
- "Serotonin"

Attributed to The NPG Orchestra, Kamasutra was Prince's first venture into neo-classical musical territory. It was released on NPG Records through 1-800-NEW-FUNK to celebrate Prince and Mayte's first wedding anniversary. Both sides of the cassette contain the full 41-minute opus. Those who ordered the 1998 Crystal Ball set from 1-800-NEW-FUNK also received Kamasutra as a fifth disc.

According to an NPG Records press release, the work is an "orchestral-ballet interpretation of Prince and Mayte's love story": it details the origin of his name, the meeting of Prince and Mayte, and how they became one. Mayte said that a Latin ballet company based in Puerto Rico had expressed interest in the production, but nothing came of it. She explained that the ballet revolved around three characters, incorporating both romantic and tragic elements.

The work takes its title from the Kama Sutra, an ancient Indian text written by the Hindu sage Vatsyayana. It is considered one of the most important works in a long tradition of Indian erotic literature, proclaiming that sexual equality and happiness are rights of every human being. Prince had previously made a reference to Kama Sutra in the 1983 song "We Can Fuck" (later known as "We Can Funk"), saying that he could re-write the Kama Sutra "in half as many words."

Kamasutra was worked on during an extended period, from the spring of 1994 until some time in 1996. The album features classical music orchestration, combining a live orchestra arranged by Clare Fisher with instruments played by Prince.

Saxophonist and flutist Eric Leeds and members of The NPG Hornz also appear. The music is entirely instrumental, featuring no vocals or sampled voices. The suite contains 11 tracks, most of them between two and four minutes in length. The only exceptions are the 11:47-minute title track and the brief 47-second "Serotonin." One of the tracks, "The Plan," was released on *Emancipation*.

Kamasutra is a highly ambitious and complex work. However, it is evident that Prince hasn't taken the time to study the work of great classical composers for most compositions lack sufficient melodic and harmonic contrast. The title track relies on an eight-note motif that is repeated throughout and variation is achieved by altering the instrumentation rather than introducing new melodic elements. "At Last... 'The Lost Is Found" is a harmonically complex piece with a distinct jazz flavour, not too far removed from some Madhouse numbers. Similarly, "Kamasutra/Overture #8" features a recurrent Madhouse-style saxophone motif and a drum machine beat. Quite different, "The Ever Changing Light" is a beautiful, melodic offering, featuring a delicate harp sound that brings to mind some of Andreas Vollenweider's music. The lushly orchestrated 'Coincidence Or Fate?" recalls some of the incidental music in Under The Cherry Moon, while "Kamasutra/Eternal Embrace" is closer to Italian composer Nino Rota's score for The Godfather films (amongst Prince's favourites).

Most attempts at classical music by pop/rock artists, including some of the most gifted and ambitious musicians like Paul McCartney, Frank Zappa, and Elvis Costello, have met with scepticism from critics and the world of classical composers. Since *Kamasutra* was attributed to The NPG Orchestra and was only sold through 1-800-NEW-FUNK, it never reached a larger audience and hence avoided the media scrutiny. Although a brave and courageous project, *Kamasutra* unfortunately doesn't reveal any new levels of Prince's musical genius.

Various artists: Living Single

RECORD LABEL: WARNER BROS.
RELEASE DATE: 30 SEPTEMBER 1997

"Pain" performed by Chaka Khan [Prince/N. Channison

Berry]

"Pain," performed by Chaka Khan, was released on a soundtrack album to the US Living Single TV show, Music From And Inspired By The Hit TV Show Living Single. The song is credited to Prince and Chan Berry. The recording was produced by David Gamson and doesn't feature any input by Prince.

The song was originally recorded by Prince in London in 1990, during sessions for Rosie Gaines' planned Paisley Park Records album, and it was at one point intended to be the B-side of a planned single of "My Tender Heart." Unlike Khan's released version of the song, Gaines' original version was credited to Prince (as Paisley Park) with Chan Berry and Monie Love as co-composers.

"Pain" sets Khan's jazz-infused vocal delivery against a lazy, relaxed funk groove. The song includes a jazzy segment with a "walking" bass line and some scat-singing by Khan. It concerns a troubled relationship, which causes her a "pain so deep in [her] heart." Despite Khan's skilful vocal performance and arrangement, the song is very run-of-the-mill and lacks memorability.

The New Power Generation: Newpower Soul

RECORD LABEL: NPG

RELEASE DATE: 30 JUNE 1998

- "Come On"
- "(Eye Like) Funky Music"
- "Freaks On This Side"
- "Mad Sex"
- "Newpower Soul"
- "The One"
- "Push It Up"
- "Shoo-Bed-Ooh"
- "Until U're In My Arms Again"
- "Wasted Kisses"
- "When U Love Somebody"

The third New Power Generation album, Newpower Soul was first and foremost a Prince project. Indeed, it is his face that adorns the cover, he wrote all the songs, and sings the lead vocals. Prince even called it "a landmark record for me." In contrast to The NPG's Goldnigga and Exodus, which can be seen as showcases for Tony Mosley and Sonny Thompson respectively, Newpower Soul doesn't profile any particular band member. Instead, the record's purpose appears to have been as an outlet for some of Prince's funkier material, much like The Time's records used to be. His decision to release the album under The NPG moniker was an indication that he regarded it as slightly less important or serious than a Prince solo project for the records by his side projects cannot be considered to be his definitive artistic statements. Another explanation was that he might have realised the need to let more time elapse between his major-label solo projects.

The album was recorded at Paisley Park from May 1997 to February 1998, in between concerts on the Jam Of The Year tour and during tour stops. Morris Hayes, Mike Scott, Marva King, Rhonda Smith, Kirk Johnson are named as the members of The NPG in the credits. Regardless, Prince performs almost everything on the album. Johnson handles the drum programming and horns by The Hornheadz are featured on several tracks (The Hornheadz is The NPG Hornz minus Brian Gallagher). Additional horns on "When U Love Somebody" are played by Pierre André-Baptiste, Clark Gayton, and Wayne DuMain. DJ Brother Jules does some record scratching on "Mad Sex" and "Push It Up." Chaka Khan lends her voice to "Push It Up" and "Come On." Former NPG guitarist Kat Dyson plays bottleneck acoustic guitar on "Come On." Doug E. Fresh delivers a rap on "(Eye Like) Funky Music" and appears on "Push It Up." Rhonda Smith plays fretless bass on "The One." Larry Graham also appears on the album, although he isn't credited for any specific input.

Describing the album as one of his "maddest," Prince said that *Newpower Soul* was influenced by the energy he experienced when performing live with The NPG. The album is fun, lighthearted, and party-oriented, and lacks lofty ambitions. The music concentrates on funk, with a few pop songs and ballads thrown in for variation. Horns play an integral role on many cuts. Although clearly inspired by '70s Old School funk, the record has a glossy, contemporary sound that has a great deal in common with *Emancipation*. The ultimate result is more sterile than sassy, however, and the jamming on the record doesn't sound particularly spontaneous.

Four of the tracks, "Newpower Soul," "Push It Up,"

"(Eye Like) Funky Music," and "Freaks On This Side," are highspirited and horn-boosted funk offerings, all featuring a chorus that consists of a simple chanted phrase. However, each sounds like little more than an off-the-cuff, throwaway jam, and none is very memorable musically.

"Newpower Soul" attempts to set a party-time flavour for the disc, but the song is remarkably hookless. The track takes its title from "New Power Soul" on *Exodus* and reprises the phrase "get freaky, let your head bob" from the *Exodus* number "Big Fun." Other tracks are even more unremarkable. "Shoo-Bed-Ooh, " which showcases slower and more laidback funk, is over-reliant on a repetitive, three-note chorus hook. "Mad Sex" leaves more of an impression, offering a biting, sinister-sounding groove. The intricate horn part contrasts nicely with a sinewy bass line, and Prince's vocal is dark and committed. The ballad "Until U're In My Arms Again" is schmaltzy and rather bland.

The album's second ballad, "The One," is much more original, being created around a fluid fretless bass motif. Borrowing liberally from "In This Bed Eye Scream" from *Emancipation*, "When U Love Somebody" is a pleasant soul/pop offering with an assertive, appealing chorus. Another obvious highpoint is "Come On," a pop/funk hybrid that combines an imaginative rhythm track with a strong melody and a high-profile synth hook. Prince uses his nervy, speeded-up Camille voice to great effect on the track. Despite being a "hidden track" not listed in the credits, the mellow, plaintive pop number "Wasted Kisses" is clearly one of the most dramatic and intriguing songs on the album.

The lyrics of Newpower Soul are far less heartfelt and personal than those of Emancipation. "Newpower Soul," "Push It Up," "(Eye Like) Funky Music," and "Freaks On This Side" all contain fairly standard Prince messages of positivity, self-belief, and letting his music take one higher. In contrast to Emancipation, with its strong emphasis on romantic love, "do-wrong" women are featured in several songs: "Mad Sex," "When U Love Somebody," "Shoo-Bed-Ooh," and "Come On." However, closer inspection reveals that the lyrics reflect the post-Mayte, "committed" Prince, rather than the sexually preoccupied partyman of earlier years. In "Come On," Prince intones that he "don't need no mistress." At first glance "Mad Sex" seems to be a throwback to the polygamous Prince persona, but it is actually about Prince listening to the story of a woman who says that she used to have "mad sex in the horny morning."

"Until U're In My Arms Again" is a straightforward expression of heartbreak over being apart from a lover. However, critics and fans looking for autobiographical content in Prince's work argued that it could in fact be a heartfelt eulogy to his lost child, with one line in particular supporting that version, "I imagine you sleepin' in *your* bed," rather than "my" or "our" bed, which might have been more likely, though not necessarily so, had he sung about a lover. Also, at the end of the song, Prince says "come on back," echoing the belief conveyed in "Comeback" on *The Truth*. However, although the music is slightly sentimental, in no way does it suggest deep pain or despair, which would have been expected if the song were to be presented as an elegy. The song is simply too decorative and sugary to be viewed primarily as a profound, intimate statement about the tragedy of his lost child.

"The One" is a song about devoted love, with Prince as a passionate monogamist full of disdain for random sexual encounters. He said that the song started out as an ordinary love song, but it turned into a "respectful hymn to God" after he read a new translation of the Bible. "Wasted Kisses" stands out as something of an oddity, being told from the viewpoint of a psychotic man who has murdered a woman.

Newpower Soul was the first NPG album to receive worldwide distribution, by BMG. The album reached number 22 on the Billboard Pop Chart, which was slightly better than Prince's last Warner Bros. album, Chaos And Disorder. It peaked at number nine on the R&B Chart. The album met with fairly negative reviews. Most critics complained that it was bankrupt of ideas and contained nothing they hadn't heard from Prince in the past.

The NPG: "The War" cassette

RECORD LABEL: NPG RELEASE DATE: 21 JULY 1998

• "The War"

The 26-minute "The War" is based on a live recording by Prince and The NPG made at Paisley Park on June 20th 1998. The song was initially made available for download on the Love 4 One Another website in the RealAudio format. Interestingly, the download page at Love 4 One Another included a hidden message in a transparent picture at the bottom of the page that read, "The perils of pestilence come to those who download for free: download at your own risk." A one-dollar (or more) donation for the Love 4 One Another charity fund was expected in return for the download, to be sent in an envelope marked "The War" to Paisley Park.

A cassette of the song was later sent to people all over the world. Initially, it was said that the cassette was intended exclusively for people that had bought *Crystal Ball* from 1-800-NEW-FUNK, but others also received the tape.

"The War" is a dark, haunting piece featuring mostly spoken words by Prince. A chant of "one, two, the revolution will be colourised" is repeated like a mantra throughout. This phrase is a reference to Gil Scott-Heron's "The Revolution Will Not Be Televised" (from Pieces Of A Man, 1970). The lyric of "The War" is very topical, touching on the Asian economic crisis, the grotesque dragging murder of a Afro-American man in Texas by white supremacists, and the threat of computers to personal privacy. Using colourful, almost narrative language, Prince conjures up an underground fantasia where there is ample food, water, and shelter, in complete contrast to the tortured and chaotic surface of the world, where a "war" is going on. However, the condition imposed on those who would live in the underground paradise is a "microchip in yo neck," clearly meant to be a symbol of the growing and troubling influence of corporations like Microsoft on our society. Prince's message is clear: although it is far more challenging to stay above ground and face the calamities of modern life, if we choose the underground paradise, we lose the very individuality that makes us human.

The song is created around a rhythmic jazz-inflected bass-and-drums phrase. The music is slow, subdued, and somewhat uneventful, although a variety of musical embellishments are thrown in to provide variation, including patented Prince screams, powerful bass-playing by Larry Graham, and

an occasional sample. Towards the end, the piece begins to run out of gas; Prince doesn't seem to have anywhere else to take it, but isn't quite sure how to close it out. The tempo increases in the last three minutes, with the introduction of some tribalistic-sounding percussion. While the song contains little melody, it is in many respects more risky and adventurous than just about anything else Prince released during the '90s.

Chaka Khan: Come 2 My House

RECORD LABEL: NPG/EARTH SONG RELEASE DATE: 29 SEPTEMBER 1998

- "Betcha Eye" [Prince/Chaka Khan/Mark Stevens]
- "Come 2 My House" [Prince/Chaka Khan/Robert Palmer]
- "Democrazy" [Prince/Chaka Khan]
- "Don't Talk 2 Strangers" previously released on Girl 6 (different version)
- "Eye Remember U" [Prince/Larry Graham/Chaka Khan]
- "Eye'll Never B Another Fool" [Prince/Chaka Khan/ Sandra St. Victor]
- "Journey 2 The Center Of Your Heart"
- "Pop My Clutch" [Prince/Kirk Johnson/Chaka Khan]
- "Reconsider (U Betta" [Prince/Chaka Khan]
- "This Crazy Life Of Mine" [Prince/Chaka Khan]

Come 2 My House was released by Chaka Khan on her own Earth Song Records in association with Prince's NPG Records. The album was a true collaborative effort between Prince and Khan. Prince was involved in the writing of 10 of the 13 songs, most of them being newly penned for the album. The only archive items were "Don't Talk 2 Strangers," previously released on the Girl 6 soundtrack, "Journey 2 The Center Of Your Heart," a leftover from the Emancipation sessions, recorded at Paisley Park in 1995., and "Eye'll Never B Another Fool," which was originally recorded by Sandra St. Victor as "I'll Never Open My Legs Again," a title rejected by Khan. Khan's version of "Don't Talk 2 Strangers" is based on Prince's recording, retaining much of the original music. Khan contributed to the music of some of the songs and composed most of the lyrics. Also involved in the songwriting were Kirk Johnson, Larry Graham, Robert Palmer, Sandra St. Victor, Mark Stevens, and Howard McCrary.

Work on Khan's album began in November 1997 at Paisley Park, shortly after she joined Prince to open some concerts on the *Jam Of The Year* tour. More sessions followed after the conclusion of the tour, in the spring of 1998, before the album was completed in June 1998. The music is primarily performed by Prince and he produced the album in collaboration with Kirk Johnson, with some additional post-production work done by Ricky Peterson. The Hornheadz provide horns on four tracks, while a string arrangement by Clare Fischer is featured on one track.

Come 2 My House is an ambitious record that takes work by the listener to fully appreciate. It concentrates on sophisticated funk, soul, and dance-oriented R&B music, with many tracks showing strong jazz influences in the horn and vocal arrangements, as well as the often intricate melodies. Khan's darkly sensuous, rich, and warm voice is always given room and the album contains some riveting vocals by her. She is able to effortlessly segue from whispers to ecstatic wails and from gritty, earthy growls to breathy come-ons. With Prince handling most of the instruments, the playing is assured through-

out, and the album contains many deft and playful production touches. The overall sound is remarkably close to both *Emancipation* and *Newpower Soul*, showing Kirk Johnson's importance as co-producer and, not least, drum programmer. Indeed, some of the drum samples used are almost identical to ones found on *Emancipation* and *Newpower Soul*.

Despite the consummate performances and slick production, the songwriting of much of Come 2 My House is unspectacular and a trifle dull. "Journey 2 The Center Of Your Heart" is an attractive ballad with one of the album's most expressive and appealing melodies. "Eye'll Never B Another Fool" is another strong contender, showcasing harder-edged funk, fuelled by some rock guitar. "Democrazy" is a fast, busy, breezy dance pop effort with a bouncy house-style bass line that bears similarities to "Sleep Around" on Emancipation. Similarly, "Betcha Eye" is an uptempo dance pop number with a flowing feel and a fluid keyboard lead line reminiscent of Prince's classic "Minneapolis sound." "Eye Remember U" is a laidback, dream-like number that sounds almost like a segue piece of music (somewhat like "I Will" on Chaos And Disorder). 'Reconsider (U Betta)" and "Pop My Clutch" are two mildly interesting mid-tempo funk offerings. The former is very close to both "Emale" on Emancipation and the Emancipation leftover "Feel Good." "Come 2 My House" and "This Crazy Life Of Mine" are both slow, drawn-out, and uneventful numbers with strong jazz leanings.

Come 2 My House was Chaka Khan's first full album in six years and met with mostly enthusiastic reviews. She toured extensively in support of the album. Despite the positive response and considerable promotional efforts, however, it sold modestly, failing to enter the *Billboard* Album Chart.

Van Gogh: Van Gogh

 "Van Gogh" – later released by Prince via NPG Music Club

RECORD LABEL: NO LABEL, INTERNET-ONLY RELEASE RELEASE DATE: 6 NOVEMBER 1998

Van Gogh's self-titled album was their fourth. It includes a song by Prince called "Van Gogh," which was originally recorded as "Love Is" by Sandra St. Victor. The group's version of the song is an energetic blues-flavoured rock number, based on a charged guitar riff. Prince's original recording was a very different synth-led version, described as "sexy and long" by Van Gogh. Prince's version was made available from NPG Music Club on July 7th 2001.

Graham Central Station: GCS2000

"Utopia" [Prince/Larry Graham]

RECORD LABEL: NPG

RELEASE DATE: 2 FEBRUARY 1999

Having admired Larry Graham's work with Graham Central Station for many years, Prince finally got around to working with one of his favourite bands of all time. Prince acquainted Graham in 1997 on the *Jam Of The Year* tour and they developed a close friendship when Graham relocated to Minneapolis the next year.

GCS2000 contains 10 songs, one of which is a Prince/ Graham collaboration, "Utopia," the rest being written solely by Graham. Three of the tracks are re-recordings of previously released Graham Central Station/Larry Graham songs: "Just B My Lady" is a new version of Graham's 1981 solo hit (from *Just Be My Lady*), "GCS2000" is developed from an a cappella piece called "We've Been Waiting" from Graham Central Station's self-titled 1974 debut album, and "Eye'magettin'" is essentially a revamped version of "Earthquake" from Graham Central Station's 1977 album *Now Do-U-Wanta Dance*.

The album was recorded at Paisley Park simultaneously with Chaka Khan's *Come 2 My House*, between November 1997 and the spring of 1998. Most of the music is performed by Graham and Prince although this isn't explicitly stated; the only musicians that are named are occasional guests on individual tracks. Prince sings uncredited on several tracks. Graham and Prince are listed as co-producers and the songs were arranged by Graham "in association" with Prince and Kirk Johnson.

The Hornheadz provide horns on three tracks. Chaka Khan, Prince, and current and former NPG members Marva King, Kat Dyson, and Rhonda Smith sing backing vocals on various tracks. Kirk Johnson plays drums on "Eye'magettin'" and appears as a voice on the phone on "Don't Let 'Em Change U." Ricky Peterson was responsible for additional production and keyboard on "Just B My Lady." DJ Brother Jules handles the scratching on two tracks and Clare Fischer arranged and conducted an orchestra, dubbed The NPG Orchestra, on "Eye Just Found Somebody 2 Love." Michael Bland and Mayte are credited for drums and finger cymbals, respectively, on "Love 4 1 Another" (originally titled "Thy Kingdom Come") due to the fact that their parts were lifted from "Billy Jack Bitch" on *The Gold Experience*.

The production, arrangements, drum programming, and overall sound of GCS2000 closely resemble The NPG's Newpower Soul and Chaka Khan's Come 2 My House. Prince's influence on the production is obvious, with the use of playful sound effects and samples, as well as the spoken segues that bridge some of the tracks. Musically, the album is closer to the pop-oriented funk of Newpower Soul than the jazz-infused soul and funk that characterised much of Come 2 My House. The album contains seven funk-based tracks, two ballads, and one instrumental jam.

Prince's sole contribution as a songwriter, "Utopia," is in many estimations the album's finest moment. The song is an energetic, harder-edged funk workout with an irresistible mid-tempo groove and a simple but highly contagious chorus. A scream from Prince's "Gett Off" is incorporated throughout. The song deals with the importance of playing funky music and the need to get one's spiritual life in order.

The spiritual kinship of Prince and Graham is highly evident from the lyrics on GCS2000, with such "Prince-ly" song titles as "Free," "Groove On," and "Love 4 1 Another," and topics like individuality, freedom, the love of God and funky music, as well as the need for people to love one another. And much like Come 2 My House, GCS2000 employs Prince's style of spelling and design by Steve Parke, Prince's chief art director and designer of several years. Combined with the overall sound and style of the music, this makes the album seem more like a Prince side project than an original artistic statement by Graham, which is unfortunate because he is very much his own man. The album wasn't a commercial success and didn't make the Billboard chart.

Maceo Parker: Dial M-A-C-E-O

RECORD LABEL: WHAT ARE RELEASE DATE: 11 APRIL 2000

- "Baby Knows" previously released on Rave Un2 The Joy Fantastic (different version)
- "The Greatest Romance Ever Sold" previously released on *Rave Un2 The Joy Fantastic* (different version)
- "Prettyman" previously released on Rave Un2 The Joy Fantastic (different version)

Former James Brown saxophone player, Maceo Parker appeared on *Rave Un2 The Joy Fantastic*, playing saxophone on "Prettyman." In return for his contribution, Prince sent the tapes of three songs for use by Parker on an album. Parker's versions of "Baby Knows," "The Greatest Romance Ever Sold," and "Prettyman" are based on Prince's basic tracks, as Parker simply added instrumentation to Prince's original recordings. It should be noted that Parker's renditions of the songs do not qualify as cover versions since they utilise Prince's backing tracks and were not re-recorded from scratch. Incidentally, like on *Rave Un2 The Joy Fantastic*, "Prettyman" is a hidden track, not listed in the album credits.

The NPG: NPG Music Club track

RECORD LABEL: NO LABEL, INTERNET-ONLY RELEASE

"Northside"

RELEASE DATE: 22 APRIL 2001

"Northside" is a smooth, funky horn-boosted mid-tempo offering. It is slightly run-of-the-mill by Prince's standards, containing few remarkable melodic or rhythmic ideas. The song has a live feel, with live drumming, bass guitar, as well as some sharp horn stabs provided by Najee.

Stating that "we got something freaky for you," the lyrics add little of interest, essentially praising the power of live music on the North side of Minneapolis, the area of the city where Prince grew up. The song was recorded in the latter part of 2000 or early in 2001 (Najee came to work with Prince in early September 2000).

Rosie Gaines: NPG Music Club track

RECORD LABEL: NO LABEL, INTERNET-ONLY RELEASE

"Hit U In The Socket"

RELEASE DATE: 15 MAY 2001

Recorded in June 1991, "Hit U In The Socket" was originally placed on Rosie Gaines' *Concrete Jungle* album, prepared for released on Paisley Park Records on March 22nd 1994. However, the album was withdrawn when the label was terminated and the song remained unreleased until being made available by NPG Music Club.

The original version of "Hit U In The Socket" starts off sounding a great deal like Sam and Dave's classic "Soul Man," but it soon develops into a fun, upbeat pop number with a funky feel. The "officially" released version (via NPG Music Club) is a reworking of the '91 recording of the song (utilising the basic tracks and retaining Gaines' vocal). The updated version is quite different, featuring a sparse production, which has many of the hallmarks of *Emancipation* and *Newpower Soul*, including a low, plastic-sounding synth bass line. Disappointingly, the new version completely lacks the energy and passion of the original rendition.

The lyric is fairly serious, issuing a warning to "girls

out there" to be aware of men who lie and cheat to get what they want, namely sex. These men do not want to commit to relationships, instead being free to see other women and being with the boys. The expression of being "hit" in the "socket" is hardly one of Prince's most subtle or imaginative metaphors.

Fonky Bald Heads: The Self Titled Album

RECORD LABEL: KITCHEN RELEASE DATE: 11 JUNE 2001

"Rowdy Mac" [Prince/Kirk Johnson]

Fonky Bald Heads was formed by Kirk Johnson after his departure from Prince's NPG backing band in 2000. The new group made its stage debut during the "Prince: A Celebration" event in June 2000.

A collaborative effort by Prince and Kirk Johnson, "Rowdy Mac" was included on Fonky Bald Heads' humorously titled *The Self Titled Album*, first made available on June 11th 2001 during "The Rainbow Children" celebration event. The album was released on Kitchen Records, which is the band's own label, and it has not received large-scale distribution.

"Rowdy Mac" is a party-oriented funk jam, with a "rowdy," near-shouted group vocal chorus. Offering instructions how to party like "Rowdy Mac," the song has a great deal in common with several tracks on *Newpower Soul*, but it is more forceful, with a prominent rock guitar adding some much needed intensity. Recurrent audience encouragements of "ladies make some noise" and "throw 'em up" are intended to underscore the party mood, but the enthusiasm seems somewhat forced on record. A close companion in Prince's canon is "Call The Law," which combines rock guitar with funky rhythms and attempts to create a similar raucous party mood.

No Doubt: Rock Steady

RECORD LABEL: INTERSCOPE

RELEASE DATE: 11 DECEMBER 2001

"Waiting Room" [Prince/Dumont/Kanal/Stefani] Formed in 1987 as a ska band influenced by Madness, No Doubt made its debut in 1992. The band found a niche as a new wave/ska band on the strength of vocalist Gwen Stefani's persona, alternately an embrace of little-girl lost innocence and riot girl feminism. Stefani contributed vocals to "So Far, So Pleased" on Rave Un2 The Joy Fantastic and in return the band sent him "Waiting Room," which was written by three No Doubt members (Dumont, Kanal, and Stefani). Prince revised the track considerably and returned the tapes in 1999. "Waiting Room" was originally planned for inclusion on their 2000 album Return Of Saturn, but the band didn't feel it fit with the rest of the material so they decided to keep the track for a future release. Prince received a composition credit along with the three band members, probably as a way to thank him for his significant input.

"Waiting Room" indeed sounds far more like a Prince song than anything typical of No Doubt, with key elements such as thickly layered vocal backing on the chorus and all manner of zappy synth effects appearing throughout. The song features a strange drum machine pattern, sounding like Prince's attempt at a Timbaland-styled stuttering, bouncy beat. The lyric is also very Prince-like, with a woman declaring her willingness to wait patiently for her lover. The opening line suggests an illicit affair conducted at a hotel, "I sign in my

name, I guess I'll have to wait awhile," while the closing line seems to indicate that she is not the only one lusting after the man in question, "Will you call me when it's my turn?"

Songs Written and Released by Other Artists Featuring Prince Guest Appearances

This section deals with Prince's guest appearances as a musician and/or producer on songs written and released by other artists. The listing includes does not include Prince's contributions as remixer of songs that do not feature his songwriting input.

The listing does not include information about *which* name he employed. The songs are listed in (roughly) chronological order of release.

JOINTS 4 DRYS: The Recordings

The Lewis Conection: The Lewis Conection

RECORD LABEL: INDEPENDENT RELEASE (NO RECORD LABEL) RELEASE DATE: 1979

• "Got To Be Something Here" [Sonny Thompson] Prince is credited with playing guitar and singing backing vocals on this track, penned by future NPG member Sonny Thompson. The Lewis Connection was based around Thompson and the Lewis brothers, Pierre and André. Only a few hundred copies of the album, *The Lewis Conection* [sic], were pressed and released independently in the Twin Cities-area under the guise of P.A. Productions in 1979.

The Time: *The Time*

RECORD LABEL: WARNER BROS. RELEASE DATE: 29 JULY 1981

• "After Hi School" [Morris Day]

The Time album includes one track which lacks Prince's songwriting credit, "After Hi School," which is copyrighted to Morris Day. Despite the official credit, Dez Dickerson maintains that he wrote the song before Prince "borrowed" it, "It was a song I had already written and demoed. Prince heard it and wanted to use it for The Time." More than likely, Prince plays most instruments on the track.

Vanity 6: Vanity 6

RECORD LABEL: WARNER BROS. RELEASE DATE: 11 AUGUST 1982

"He's So Dull" [Dez Dickerson]

Prince appears as a musician although it is not clear what his contribution was. The song was penned by Dez Dickerson, who says, "I was the sole author, and really just write it as a kind of send-up of '60s girl groups like The Ronettes, etc."

The Family: The Family

RECORD LABEL: PAISLEY PARK RELEASE DATE: 19 AUGUST 1985

• "River Run Dry" [Bobby Z.]

Prince played most instruments on this song with the exception of Clare Fischer's strong orchestration. Unusually, the song was written by drummer Bobby Z. Rivkin. "He knew about the song," says Rivkin. "It was written at the end of '83. He always liked it and really thought it was a great song. And he asked if he could use if for The Family project. I was really happy with it."

Sheila E.: Romance 1600

RECORD LABEL: PAISLEY PARK RELEASE DATE: 26 AUGUST 1985

- "Bedtime Story" [Sheila E.]
- "Dear Michaelangelo" [Sheila E.]
- "Romance 1600" [Sheila E.]
- "Sister Fate" [Sheila E.]
- "Toy Box" [Sheila E.]
- "Yellow" [Sheila E.]

As clarified in the section covering songs written for and released by other artists, Prince wrote and produced these tracks for Sheila E. despite the fact that the official the Library of Congress songwriting credit is Sheila. Prince played most instruments on the songs. The only track lacking input by

Prince as songwriter or musician on *Romance 1600* is "Merci For The Speed Of A Mad Clown In Summer." "A Love Bizarre" is credited as a Prince/Sheila song and discussed in the section on Prince's songs written for and released by other artists. The remaining six songs are discussed in this section since they are "formally" Sheila E. compositions.

"Toy Box" is also built around an ear-catching hook line, yet the song is neither funky nor catchy. "Sister Fate," "Dear Michaelangelo" [sic], and "Romance 1600" steer closer to pop than funk but the songs lack character and memorable melodies. "Bedtime Story" is a fairly predictable and limpid ballad. Perhaps most unusual is "Yellow," a Prince/Sheila duet that features a jazzy horn arrangement and an affected lower-register vocal by Prince, quite unlike anything he has done before or since on record.

Several songs on *Romance 1600* contain references to films and historical figures. "Dear Michaelangelo" refers to the Renaissance artist Michelangelo. The song tells the story of a woman in love with the multitalented painter and sculptor whose artistry so moves her that to merely look at his creations is the equivalent of his taking her into his bed. "Sister Fate" features Sheila talking to the man whom she is rumoured to be in love with. She says that she is going to "stick around until this movie ends," which both continues with the album's film theme and suggests that the outcome of their relationship must be left up to fate, which she can control no more than she could a movie she is watching.

The title track describes how Sheila accompanies a man to a party. He has a "big surprise" for her, which is also "something for [her] head," which is consistent with Prince's idea that sex can alter one's mind, a theme he would return to in songs like "Sexy MF" on "and "Come" on Come. Sheila and the man finally end up in his pad, where they make love. The song includes the line "All for one, one for all, fun for everyone," which is a paraphrasing of the motto of the Three Musketeers (the phrase was later recycled for "The Ball"). "Bedtime Story," meanwhile, finds Sheila pleading for her lover to stay with her for a while.

"Toy Box" is somewhat ambiguous, but appears to be about masturbation. Sheila tells of how the "sister" goes there when she is lonely and it is so much fun. She says that love is so easy when "we're children," suggesting that lovers are at their best when they are as uninhibited and as natural as children. In "Yellow," Sheila gives everything she has to a pretty man with yellow hair, which is a colour that has benefited her throughout her life. However, she ends up feeling blue and decides that blue is a better colour for a lover to whom one should reveal one's own colours.

Various artists: Krush Groove

RECORD LABEL: WARNER BROS. RELEASE DATE: 30 SEPTEMBER 1985

• "Holly Rock" performed by Sheila E. [Sheila E.] Most instruments on this song are played by Prince. This is another case similar to the *Romance 1600* batch of songs: Prince wrote the track but gave Sheila E. the songwriting credit (both on the record and at the Library of Congress). The track was recorded in April 1985 at Sunset Sound.

Introduced by Prince counting down, "one, two, three, huh," "Holly Rock" is a fast, pounding one-chord vamp with

Sheila rapping about the "holly rock" without explaining exactly what it is. However, she does say that "it might be a dance, it might be a song," and that she is going to show "all the little brothers" what it is all about. Incidentally, Hollyrock was the name used for Hollywood in *The Flintstones* TV series. Prince also referred to Hollywood as Holly Rock in "Dream Factory," recorded later in 1985.

The full-length (6:35 minutes) version of "Holly Rock," issued on a promotional 12-inch single, contains some additional lyrics, including the line "I'm bad, good God, I'm badder than the wicked witch" (first used in "Feline"), which Prince later lifted for use in "Dead On It," included on the *Black Album*.

94 East: Minneapolis Genius - The Historic 1977 Recordings

RECORD COMPANY: HOT PINK

RELEASE DATE: 12 FEBRUARY 1986

- "Dance To The Music Of The World" [Pepé Willie]
- "Lovin' Cup" [Pepé Willie]
- "One Man Jam" [Ike Palge/Sylvester]
- "Games" [Pepé Willie]
- "If You Feel Like Dancin" [Pepé Willie]

Most instruments on these songs are played by Prince.

Madhouse: "Six" single B-side

RECORD LABEL: PAISLEY PARK RELEASE DATE: 14 JANUARY 1987

RELEASE DATE: 14 JANUARI I

• "Six And 1/2" [Eric Leeds]

"Six And 1/2," the only Madhouse track lacking Prince's compositional input, features Prince on keyboard, bass, and drums. Eric Leeds plays saxophone and Atlanta Bliss trumpet, making his only appearance on a Madhouse track.

Jill Jones: "Mia Bocca" single B-side

RECORD LABEL: PAISLEY PARK

RELEASE DATE: 6 APRIL 1987

• "77 Bleeker St." [Jill Jones]

Prince recorded overdubs on the song, according to Susan Rogers who engineered the session.

Madonna: Like A Prayer

RECORD LABEL: SIRE

RELEASE DATE: 21 MARCH 1989

- "Act Of Contrition" [no songwriter listed]
- "Keep It Together" [Madonna/Stephen Bray]

"Act Of Contrition" features a guitar solo by Prince, which he originally had overdubbed on "Like A Prayer." "Act Of Contrition" is actually a part of "Like A Prayer" played backwards.

Madonna revealed in an interview in late 2001 that Prince also played guitar on "Keep It Together," presumably having been sent a tape of the song along with "Like A Prayer." It should be noted that no songwriter is credited for "Act Of Contrition" on the album, Instead, it says "produced by the powers that be."

George Clinton: "Tweakin" maxi-single

RECORD LABEL: PAISLEY PARK

RELEASE DATE: 1989

"Hysterical" [B. Bishop/D. Spradley/Chuck D./Flavor Fla]

- "Tweakin' (A Mix)" [B. Bishop/D. Spradley/Chuck D./Flavor Fla]
- "Tweakin' (Dub Mix)" [B. Bishop/D. Spradley/Chuck D./Flavor Fla]
- "Tweakin' (C Mixappella)" [B. Bishop/D. Spradley/ Chuck D./Flavor Fla]
- "Tweakin' (Radio Remix)" [B. Bishop/D. Spradley/Chuck D./Flavor Fla]

George Clinton has said that Prince added guitar and keyboard parts to tracks on this maxi-single. Prince's input isn't explicitly credited on the record, although it says "remixed by Paisley Park," which does indicate his participation.

Brownmark: Good Feeling

RECORD LABEL: MOTOWN

RELEASE DATE: 19 SEPTEMBER 1989

"Bang Bang" [Levi Seacer Jr.]

Prince is credited on *Good Feeling* with providing backing vocals on this song.

Eric Leeds: Times Squared

RECORD LABEL: PAISLEY PARK

RELEASE DATE: 19 FEBRUARY 1991

• "Kenya" [Eric Leeds]

The *Times Squared* credits state that Prince plays drums on this track. The only track lacking input by Prince as songwriter and musician on *Times Squared* is "Lines" by Eric Leeds/Atlanta Bliss.

Ingrid Chavez: May 19 1992

RECORD LABEL: PAISLEY PARK

RELEASE DATE: 24 SEPTEMBER 1991

"Candle Dance" [Ingrid Chavez/Michael Koppelman]
 Prince plays guitar and keyboard, according to Michael Koppelman, co-writer and producer of the song.

Lois Lane: Precious

RECORD LABEL: LANA LANE

RELEASE DATE: 9 JUNE 1992

- "Crying" [Suzanne Kleman/J. Doornik]
- "I Oh I" [Monique Kleman]

Lois Lane members have confirmed that Prince added some instrumental parts to the two songs although this is not credited on the album.

Carmen Electra: Carmen Electra

RECORD LABEL: PAISLEY PARK

RELEASE DATE: 9 FEBRUARY 1993

- "Go On (Witcha Bad Self)" [Tony Mosley/Levi Seacer Jr.]
- "Good Judy Girlfriend" [Carmen Electra]
- "S.T." [Carmen Electra/Tony Mosley]
- "This Is My House" [Carmen Electra/Levi Seacer Jr.]

Although it is not listed in the album credits, it can be safely assumed that Prince appears as a musician on these four tracks lacking his songwriting input on *Carmen Electra*. "S.T." is a remake of The Ohio Players' funk classic "Skin Tight" (from *Skin Tight*, 1974) with new lyrics by Tony Mosley. "Good Judy Girlfriend" was penned by Prince and it existed prior to the *Carmen Electra* sessions, originally being intended for *Rave Unto The Joy Fantastic* (it was included on the configuration

of *Rave* that was assembled in early 1989). Thus, this song is a similar case to six songs on Sheila E.'s *Romance 1600*, which have been confirmed to have been written by Prince but were copyrighted to Sheila at the Library of Congress. Prince's compositional input to "Go On (Witcha Bad Self)" and "This Is My House" is not known, but the music of the two songs was most likely written by Levi Seacer Jr.

"Good Judy Girlfriend" is a stripped-down funk number that shows a strong James Brown influence. Two Brown songs are also sampled and inserted into the background of the track: "Funky Drummer" from 1970 and "Think (About It)," a song by Brown protégé Lyn Collins (from Think (About It), 1972). The song is reminiscent of some of the Vanity 6 material, with Carmen speaking, rather than singing or rapping the lyrics, in a manner that recalls Vanity 6's Susan Moonsie. The song also incorporates a high-pitched analogue synth sound typical of Prince's early-'80s productions. The lyric is rather pointless, with Carmen attempting to convince someone that "long as you got me, all things alright" because she can get him "wired, get your body talkin'." Interestingly, the lyric is written from a female viewpoint, with Carmen referring to Judy in the third person, saying, "All you need is Judy, she's good for you." It is possible that the original Rave Unto The Joy Fantastic version of the song featured Sheila E. (or possibly Boni Boyer) delivering the lyrics since it would seem odd for Prince to sing or speak the lyrics.

"Go On (Witcha Bad Self)" is a bass-propelled dance track that incorporates a sampled chant from James Brown's hit "Say It Loud, I'm Black And I'm Proud" (from Say It Loud, I'm Black And I'm Proud, 1969). Carmen describes herself as a "city-fied girl with an innocence that's still purified." "This Is My House" recycles the pumping, uptempo dance groove of "Go Go Dancer." It is the only song on Carmen's album with anything resembling a serious message, protesting, "Stop building bombs and take that money to build a school and teach the honeys about this planet earth and why we need to take care of this land."

Kate Bush: The Red Shoes

RECORD LABEL: COLUMBIA RELEASE DATE: 5 OCTOBER 1993

"Why Should I Love You?" [Kate Bush]

Kate Bush is one of the most successful solo female acts of the past 20 years to come out of The UK. She is also one of the most unusual, with her keening vocals and unusually literate and complex body of songs. She has combined commercial success with critical acclaim. Having admired Bush for some time, particularly her bold, groundbreaking 1985 album *Hounds Of Love*, Prince met her backstage at a London concert on the 1990 *Nude* tour. They discussed working together and in 1991 Bush asked Prince to contribute backing vocals to a song she was working on, "Why Should I Love You?"

Instead of recording the vocal part Bush had requested, Prince began adding his own instruments. After placing countless vocal and instrumental parts on the song, Prince sent it back to Bush. She and her engineer, Del Palmer, were astonished and unsure what to do with it. "It basically took two years to put back together," Palmer said. "I made a general mix of the whole thing, gave it to Kate, and she puzzled over it for months. We tried to turn it back into a Kate Bush song."

Prince plays guitar, keyboard, and sings backing vocals on "Why Should I Love You?" He was also credited with bass playing in the NPG Music Club's online discography, but the listing contains some errors so this may not be accurate.

Various artists: 1-800-NEW-FUNK

RECORD LABEL: NPG

RELEASE DATE: 12 AUGUST 1994

• "A Woman's Gotta Have It" performed by Nona Gaye [Bobby Womack/Linda Womack/D. Carter] Ricky Peterson is credited as producer. Ricky (keyboard), Sonny Thompson (bass), and Ken Holmen (saxophone) are named as musicians, with "all other instruments" attributed to the NPG, which probably means that Prince played on the track. The song was originally titled "Woman's Gotta Have It" and was released by Bobby Womack on *Understanding*, 1972.

Mayte: Child Of The Sun

RECORD LABEL: NPG

RELEASE DATE: 27 NOVEMBER 1995

 "House Of Brick" [William King, Thomas McCleary, Walter Orange, Lionel Richie, Milan Williams, and Ronald LaPread]

Prince appears as a musician and producer on this track. The song was originally titled "Brick House" and was released by The Commodores on *Zoom*, 1977.

94 East featuring Prince: Symbolic Beginning

RECORD LABEL: CHARLY

RELEASE DATE: MARCH 1995

- "Better Than You Think" [Kristie Lazenberry/Pepé Willie]
- "Better Than You Think (Instrumental Version)" [Kristie Lazenberry/Pepé Willie]
- "Dance To The Music Of The World" [Pepé Willie]
- "Dance To The Music Of The World (Practice Session)"
 [Pepé Willie]
- "Games" [Pepé Willie]
- "Games (Original Version)" [Pepé Willie]
- "Games (Instrumental Version)" [Pepé Willie]
- "I'll Always Love You" [Pepé Willie]
- "If You Feel Like Dancin" [Pepé Willie]
- "If You See Me" [Pepé Willie]
- "If You See Me (Instrumental Version)" [Pepé Willie]
- "If We Don't" [Pepé Willie]
- "Love, Love, Love" [Pepé Willie]
- "Lovin' Cup" [Pepé Willie]
- "One Man Jam" [Ike Palge/Silvester]
- "You Can Be My Teacher" [Pepé Willie]

Prince appears as a musician on these tracks, some of which were also included on *Minneapolis Genius – The Historic 1977 Recordings*. However, the versions of the songs appearing on both *Minneapolis Genius* and *Symbolic Beginning* are different because many parts were re-recorded for *Minneapolis Genius*.

Chaka Khan: Come 2 My House

RECORD LABEL: NPG /EARTH SONG

RELEASE DATE: 29 SEPTEMBER 1998

- "The Drama" [Kirk Johnson/Chaka Khan]
- "Hair" [Larry Graham]
- "Spoon" [Chaka Khan/Robert Palmer/Howard McCrary]

Prince appears as musician and producer on these three tracks, although his specific contributions are not detailed in the album credits.

Graham Central Station: GCS2000

RECORD LABEL: NPG

RELEASE DATE: 2 FEBRUARY 1999

- "Don't Let 'Em Change U" [Larry Graham]
- "Eye Just Found Somebody 2 Love" [Larry Graham]
- "Eye'magettin" [Larry Graham]
- "Free" [Larry Graham]
- "GC\$2000" [Larry Graham]
- "Groove On" [Larry Graham]
- "Just B My Lady" [Larry Graham]
- "Love 4 1 Another" [Larry Graham]
- "U Move Me" [Larry Graham]

Prince appears as musician and co-producer with Larry Graham. Much like the case with Chaka Khan's *Come 2 My House*, no information is provided in the album credits regarding Prince's specific contributions to individual tracks.

Ani DiFranco: To The Teeth

RECORD LABEL: RIGHTEOUS BABE RELEASE DATE: 16 NOVEMBER 1999

"Providence" [Ani DiFranco]

Described as "a folkie in punk's clothing," Ani DiFranco battled successfully against corporate rock to emerge as one of the most influential cult heroines of the '90s. A resolute follower of D.I.Y. ethos, DiFranco released her records through her own indie label Righteous Babe, slowly but steadily building a devout grassroots following on the strength of a relentless tour schedule. Prince was very influenced by the example set by DiFranco and asked her to appear on *Rave Un2 The Joy Fantastic*. She plays guitar on "Eye Love U, But Eye Don't Trust U Anymore." Prince returned the favour by singing backing vocals on "Providence."

George Clinton: "Paradigm" single track RECORD LABEL: NO LABEL INDICATED ON THE CD-R. RELEASE DATE: 2001

• "Paradigm" [George Clinton]

This CD-R was sold on Clinton's 2001 tour. Two slightly different "release packages" exist although the song is the same. Prince is credited for instrumentation and vocals. The track was recorded at Paisley Park and at DARP Studios, Atlanta. "I peed on it, sent it to him, he peed on it, and sent it back," Clinton said, indicating that they recorded their contributions separately (which is often the case with Prince's collaborations).

Common: Electric Circus

RECORD LABEL: MCA

RELEASE DATE: 10 DECEMBER 2002

 "Star *69 (PS With Love)" featuring Bilal [Lonnie Lynn/ Ahmir Thompson/James Poyser/James Yancey]

Originally known as Common Sense, Common was a highly influential figure in rap's underground during the '90s, keeping the sophisticated lyrical technique and flowing syncopations of jazz-rap alive in an era when commercial gangsta rap was threatening to obliterate everything in its path. His literate, nimbly performed rhymes didn't fit the fashions of the mo-

ment, but he was able to win a devoted cult following. Prince is credited for keyboard and guitar on "Star *69 (PS With Love)."

94 East: 94 East Featuring 10:15 & Fortune Teller Remix With Prince On Guitar

RECORD LABEL: PEPÉ MUSIC INC. RELEASE DATE: JANUARY 2003

- "10:15" [Pepé Willie]
- "Fortune Teller" [Hank Cosby]

Documented in many Prince books, "10:15" and "Fortune Teller," had never been heard by the general public before the release of the latest 94 East album titled 94 East Featuring 10: 15 & Fortune Teller Remix With Prince On Guitar. The two songs were originally recorded in 1977, featuring Prince on guitar on both tracks, although both have been updated with new instrumentation to make them sound contemporary (Prince's parts are intact, though).

The album was released by Pepé Music Inc. and is (thus far) only available from Willie's website, www.pepemusic.com. Prince was upset about the promotion of the album, which features his name prominently on the cover, and promptly called Willie to discuss the matter in early 2003. Prince threatened with legal action, but Willie maintains that he has the right to release and promote the 94 East recordings as he see fit.

Alternate Versions of Songs Released By Prince

This section covers alternate versions of songs released by Prince. All versions were released on singles or maxi-singles, unless another format is specified. The only album tracks included are the remixes and alternate versions found on *Rave In2 The Joy Fantastic* and *Crystal Ball* as well as a few more odd tracks. All releases are commercial except for a few alternate versions that are available only on promo releases, which are specified. Versions found on sampler tapes or record company (Warner Bros., Paisley Park Records, etc.) in-house records or CD-Rs are not included. Only officially sanctioned mixes are included.

Tracks that deviate from the commercial single or maxi-single "norm" include additional information in square brackets about the release. Some alternate versions have been released under two or more different titles, which is noted. Other versions do not have specific titles, which is also noted. The track length is provided for versions lacking specific titles so they can be more easily identified.

An edited version of a song is considered an alternate version if the version contains differences compared to the version found on an album. However, edit or "single" versions that are shortened only by fading in or out, or being cut off abruptly at the beginning or at the end, are not included. Note that the same edited version can sometimes go under different titles. Also, it should be noted that a version may be called "edit" on a label of one record, where on another edition of the same song and version, it is not identified as such.

In some cases, an alternate version of a song preceded the release of the album version of the song. For example, "Good Love" and "Interactive" were released prior to their appearance on Crystal Ball. The versions on the latter album are considered the main versions. The same goes for "The Most Beautiful Girl In The World," which was released in 1994 in a slightly different version from the version that emerged on The Gold Experience in 1995; the latter is considered the main version.

For single B-sides not found on *The Hits/The B-Sides* the version as found on the 7" single is regarded the main version.

The tracks are listed in roughly chronological order of release. The year of release is specified for each song. When different versions of the same song were released in different years, all versions are listed with the earliest release.

Prince: "Just As Long As We're Together" YEAR OF RELEASE: 1978

"Disco Mix" [promo]

Remastered version, which runs slower (124 BPM) than the album track (130 BPM).

Prince: "Still Waiting"

YEAR OF RELEASE: 1979

• "Edit"

Prince: "Sexy Dancer"

YEAR OF RELEASE: 1979

· "Long Version"

Prince: "Dirty Mind"

YEAR OF RELEASE: 1980

· "Edit"

Prince: "Uptown"

YEAR OF RELEASE: 1980

· "Edit"

Prince: "Let's Work"

YEAR OF RELEASE: 1981

- "Edit"
- "Dance Remix"

The "Dance Remix" is also known as "Remix" and "Long Version."

Prince: "Controversy"

YEAR OF RELEASE: 1981

• no title as such (3:39 version)

Prince: "Delirious"

YEAR OF RELEASE: 1983

• no title as such (2:36 version)

Prince: "Let's Pretend We're Married"

YEAR OF RELEASE: 1983

• "Edit"

Prince: "Little Red Corvette"

YEAR OF RELEASE: 1983

"Dance Mix"

Prince and The Revolution: "God"

YEAR OF RELEASE: 1984

"Instrumental"

Subtitled "Love Theme From Purple Rain."

Prince and The Revolution: "Let's Go Crazy" YEAR OF RELEASE: 1984

• "Edit"

· "Special Dance Mix"

"Special Dance Mix" is also known as "Extended Version."

Prince and The Revolution: "Erotic City"

YEAR OF RELEASE: 1984

"Extended Version"

Subtitled "Make Love Not War. Erotic City Come Alive."

Prince and The Revolution: "I Would Die 4 U" YEAR OF RELEASE: 1984

- no title as such (2:57 version)
- "Extended Version"

"Extended Version" is also known as "US Remix." It is in fact a new (live) recording of the song rather than a remix.

Prince and The Revolution: "Another Lonely Christmas"

YEAR OF RELEASE: 1984

• "Extended Version" (6:47 version)

Also known as "US Remix."

Prince and The Revolution: "Raspberry Beret" VEAR OF RELEASE: 1985

YEAR OF RELEASE: 198

"Extended Remix"

Also known as "New Mix."

Prince and The Revolution: "She's Always In My Hair"

YEAR OF RELEASE: 1985

"Extended Remix"

Also known as "New Mix."

Prince and The Revolution: "Pop Life"

YEAR OF RELEASE: 1985

- "Extended Version"
- "Fresh Dance Mix"

Prince and The Revolution: "Hello"

YEAR OF RELEASE: 1985

"Extended Remix"

Also known as "Fresh Dance Mix."

Prince and The Revolution: "Paisley Park"

YEAR OF RELEASE: 1985

"Remix"

Prince and The Revolution: "America"

YEAR OF RELEASE: 1985

• no title as such (21:46 version)

Prince and The Revolution: "Girl"

YEAR OF RELEASE: 1985

• no title as such (7:36 version)

Prince and The Revolution: "Kiss"

YEAR OF RELEASE: 1986

- no title as such (3:46 version)
- "Extended Version"

The "no title as such" version has a guitar coda, which is missing from the album version.

Prince and The Revolution: "Love Or Money" YEAR OF RELEASE: 1986

"Extended Version"

Prince and The Revolution: "Mountains" YEAR OF RELEASE: 1986

"Extended Version"

Prince and The Revolution: "Alexa De Paris"

YEAR OF RELEASE: 1986

"Extended Version"

Prince and The Revolution: "Girls And Boys"

YEAR OF RELEASE: 1986

• no title as such (3:27 version)

Prince and The Revolution: "Anotherlover-holenyohead"

YEAR OF RELEASE: 1986

"Extended Version"

Prince and The Revolution: "La, La, La, He, He, Hee"

YEAR OF RELEASE: 1987

no title as such (10:32 version)

SUBTITLED: "HIGHLY EXPLOSIVE."

Prince and The Revolution: "Shockadelica"

YEAR OF RELEASE: 1987

"Extended Version"

Prince: "U Got The Look"

YEAR OF RELEASE: 1987

"Long Look"

Prince: "Housequake"

YEAR OF RELEASE: 1987

• "7 Minutes Mo'Quake"

Prince: "Hot Thing"

YEAR OF RELEASE: 1987

- "Edit"
- "Extended Remix"
- "Dub Version"

Prince "Good Love"

YEAR OF RELEASE: 1988

• no title as such (5:12 version)

This version is from the *Bright Lights Big City* soundtrack album. The *Crystal Ball* version is treated as the main version of the song.

Prince: "Alphabet St."

YEAR OF RELEASE: 1988

- "Edit"
- · "This Is Not Music, This Is A Trip"

"Edit" only differs at the very end of it where the final "yeahyeah-yeah-yeah" is mixed "clean," unlike on any other version.

Prince: "Glam Slam"

YEAR OF RELEASE: 1988

- "Edit"
- "Remix"
- "Remix/Edit" [promo]

Prince: "Escape"

YEAR OF RELEASE: 1988

"Free Yo Mind From This Rat Race"

Prince: "I Wish U Heaven"

YEAR OF RELEASE: 1988

- "Part 1, 2 & 3"
- · "Radio Edit"
- "Single Edit"

"Part 3" is commonly referred to as "Take This Beat." "Single Edit" and "Radio Edit" are edited versions of the "Part 1, 2 & 3" version.

Prince: "Scarlet Pussy"

YEAR OF RELEASE: 1988

• no title as such (6:09 version)

The song is attributed to Camille on the label.

Prince: "Batdance"

YEAR OF RELEASE: 1989

- "Edit"
- "The Batmix"
- "The Batmix-Edit" [promo]
- "Vicki Vale Mix"
- "Vicki Vale Mix-Edit" [promo]

Prince: "Partyman"

YEAR OF RELEASE: 1989

- "Partyman Music Mix"
- "The Purple Party Mix"
- "The Video Mix"

Prince: "Feel U Up

YEAR OF RELEASE: 1989

"Long Stroke"

Prince: "Scandalous"

YEAR OF RELEASE: 1989

"Edit"

Prince: "The Future"

YEAR OF RELEASE: 1989

• "Remix"

"Remix" is also known as "Mark Moore Remix."

Prince: "Electric Chair"

YEAR OF RELEASE: 1990

"Remix"

Prince: "Thieves In The Temple"

YEAR OF RELEASE: 1990

- "Pt. II"
- "Remix"
- "Temple House Dub"
- "Thieves In The House Mix"

Prince: "New Power Generation"

- "Brother With A Purpose (Featuring Tony Mosley)"
- "N.P.G. (Funky Weapon Remix)"
- "T.C.'s Rap (Featuring T.C. Ellis)"

Prince and The NPG: "Gett Off"

YEAR OF RELEASE: 1991

- "Damn Near 10 Minutes" [promo]
- "Extended Remix"
- "Flutestramental" (7:27 version)
- "Flutestramental" (4:10 version) [promo]
- "Houstyle"
- "Rosie's Dub" [promo]
- "Single Remix" (4:31 version)
- "Single Remix" (4:03 version)
- · "Thrust Edit"
- "Thrust Mix"
- "Urge Dub" [promo]
- "Urge Single Edit"

"Extended Remix" is also known as "Purple Pump Mix." "Flutestramental" (7:25 version) is also known as "Thrust Dub," it is in fact 6 seconds shorter than the 7:25 version. "Flutestramental" (4:10 version) is also known as "Flute Instrumental."

"Houstyle" is also known as "Urge Mix." "Thrust Edit" is also known as "Thrust Single Edit"

Prince and The NPG: "Cream"

YEAR OF RELEASE: 1991

"N.P.G. Mix"

Prince and The NPG: "Diamonds And Pearls"

YEAR OF RELEASE: 1991

"Edit"

Prince and The NPG: "Willing & Able"

YEAR OF RELEASE: 1991

"Edit" [promo]

Prince and The NPG: "Insatiable"

YEAR OF RELEASE: 1991

• "Edit"

Contains some musical parts that are not in the album version.

Prince and The NPG: "Money Don't Matter 2 Night"

YEAR OF RELEASE: 1991

"Edit"

Prince and The NPG: "Sexy MF"

YEAR OF RELEASE: 1992

- · no title as such
- "12" Remix"
- · "Sexy Mutha"

The "no title as such" version is a censored version (lacking a unique title). It is also known as "Clean Version". "Sexy Mutha" is also identified as "Edit Of 'Sexy M.F.' Remix"

Prince and The NPG: "My Name Is Prince"

YEAR OF RELEASE: 1992

- no title as such
- "12" Club Mix"
- "Edit"
- "Hard Core 12" Mix"
- "House Mix"
- "Original Mix Edit"

"No title as such" version is a censored version (lacking a title).

Prince and The NPG: "7"

YEAR OF RELEASE: 1992

- "Acoustic Version"
- "After 6 Edit"
- "After 6 Long Version"
- "Mix 5 Edit" [promo]
- "Mix 5 Long Version" [promo]

Prince: "Pink Cashmere"

YEAR OF RELEASE: 1993

- "12" Remix" [promo]
- "Guitar Version"

Prince: "Pope"

YEAR OF RELEASE: 1993

• "12" Remix" [promo]

T: "The Most Beautiful Girl In The World"

YEAR OF RELEASE: 1994

- · no title as such
- "Beautiful"
- "Beautiful" (3:57 edited version)
- · "Beautiful Beats"
- · "Beautiful Extended Club Version"
- "Flutestramental"
- "Mustang Instrumental"
- · "Mustang Mix"
- "Sax Mix"
- "Sexy Staxophone And Guitar"
- "Staxowax"

The "no title as such" version is the first version that was released in 1994, prior to the album version that appeared on *The Gold Experience* (in 1995). The latter version is considered the main version of the song. It's also known as "Original Mix." "Sax Mix" is also known as "Saxophone Version" or "Brian's Mix."

and Nona Gaye: "Love Sign"

YEAR OF RELEASE: 1994 ("THE STORYBOARD VIDEO MIX") AND 1998 ("REMIX BY SHOCK G.")

- "Remix by Shock G."
- "The Storyboard Video Mix" [promo]
- "Remix by Shock G" was released on Crystal Ball.

र्ने: "Interactive"

YEAR OF RELEASE: 1994

no title as such (2:51 version)

This version featured as an audio-track on the CD-ROM *Interactive*, is shorter than the version on *Crystal Ball*.

Prince: "Letitgo"

YEAR OF RELEASE: 1994

- · "Cavi' Street Edit"
- "Instrumental"
- "On The Cool-Out Tip Radio Edit"
- "Original Radio Edit"
- "Sherm Stick Edit"
- "(-) Sherm Stick Edit"

"Cavi' Street Edit" is also known as "Caviar Radio Edit" (albeit the latter is 2 seconds shorter). Strangely they're both featured on the US CD-single. "Instrumental" is also known as "Q.D. III Instrumental Mix." "(-) Sherm Stick Edit" is also known as "J-Swift #3 Instrumental." "Original Radio Edit" is also known as "Edit."

Prince: "Space"

YEAR OF RELEASE: 1994

- "Acoustic Radio Remix (Edit)" [promo]
- "Acoustic Remix"
- · "Funky Stuff Dub"
- "Funky Stuff Remix"
- "Universal Love Radio Remix Edit (With Rap)" [promo]
- "Universal Love Radio Remix Edit (Without Rap)" [promo]
- "Universal Love Remix"

ণ: "Purple Medley"

YEAR OF RELEASE: 1995

"Edit"

र्भ: "Eye Hate U"

YEAR OF RELEASE: 1995

- "7" Edit Without Guitar"
- "Album Edit"
- "Album Version"
- "Extended Remix"
- "Quiet Night Mix By Eric Leeds"

"Album Version" does not have the NPG operator samples (as on the version released on *The Gold Experience*).

र्भ: "Gold"

YEAR OF RELEASE: 1995

- "Edit"
- "Radio Edit With Guitar Solo" [promo]
- "Alternate Radio Mix With Guitar Solo" [promo]
- "Radio Edit Without Guitar Solo" [promo]

<u> ។: "Da, Da, Da"</u>

YEAR OF RELEASE: 1996

· no title as such

Censored version (lacking a unique title).

ी: "The Holy River"

YEAR OF RELEASE: 1996

"Radio Edit"

Also known as "Radio Version"

f: "Face Down"

YEAR OF RELEASE: 1996 (CENSORED VERSION); 1997 (ALL OTHER VERSIONS)

- · no title as such
- "A Cappella" [promo]
- "Instrumental Money Mix" [promo]
- "X-tended Rap Money Mix" [promo]

The "no title as such" version is a censored version (lacking a unique title).

T: "Somebody's Somebody"

YEAR OF RELEASE: 1997

- "Edit"
- "Livestudio Mix"
- · "Ultrafantasy Edit"

"Edit" version is also known as "Radio Edit" or "Radio Version."

र्भ: "I Can't Make You Love Me"

YEAR OF RELEASE: 1996

"Radio Version"[promo]

र्भ: "P. Control"

YEAR OF RELEASE: 1998

 no title as such Released on Crystal Ball.

T: "The Greatest Romance Ever Sold"

YEAR OF RELEASE: 1999

AND 2001 (RAVE IN2 THE JOY FANTASTIC VERSION)

- no title as such (8:07 version)
- "Adam & Eve Remix"
- "Jason Nevins Call Out Research Hook"
- "Jason Nevins Extended Remix"
- "Jason Nevins Beats" [promo]
- "Jason Nevins Dub" [promo]
- "Jason Nevins Instrumental" [promo]
- "Jason Nevins Romance Beats."
- "Jason Nevins Vocal" [promo]
- "Jason Nevins Remix Edit"
- "Neptunes Call Out Research Hook"
- "Neptunes Extended Remix"
- "Neptunes Remix Edit"
- "Radio Edit"
- "Radio Edit Featuring Eve"

The "no title as such" version was released on Rave In2 The Joy Fantastic. "Adam & Eve Remix" is also known as "Adam & Eve Remix Featuring Eve." The two "Call Out Research Hook" tracks are 10-second snippets, different from each other and also differ from the 'normal' "Call Out Research Hook," which is a faded version of the album, so that one is not listed. "Radio Edit Featuring Eve" is also known as "Radio Edit w/ Eve Rap." "Neptunes Extended Remix" is also known as "Neptunes Extended Remix Featuring Q-Tip." "Neptunes Remix Edit" is also known as "Neptunes Remix Edit Featuring Q-Tip."

Prince and The Revolution: "1999"

YEAR OF RELEASE: 1999

- "Acapella"
- "The Inevitable Mix"
- "Keeps Trippin"
- "The New Master"
- "The New Master Single Edit"
- · "Rosario"
- "Rosie Doug E. In A Deep House"

T: "Baby Knows"

YEAR OF RELEASE: 2001

· no title as such

Released on *Rave In2 The Joy Fantastic*. Slightly different from *Rave Un2 The Joy Fantastic* version.

T: "Undisputed"

YEAR OF RELEASE: 2001

"The Moneyappolis Mix"

Released on Rave In2 The Joy Fantastic.

री: "HOT WIT U"

YEAR OF RELEASE: 2001

"Nasty Girl Remix"

First released on *The Remix Experience* maxi-single CD-R before appearing on *Rave In2 The Joy Fantastic*.

T: "Prettyman"

YEAR OF RELEASE: 2001

· no title as such

Released on *Rave In2 The Joy Fantastic*. Extended with more music at the end.

<u> भै: "Man 'O' War"</u>

YEAR OF RELEASE: 2001

- "Radio Edit (Without Guitar Solo)" [promo]
- "Radio Edit (With Guitar Solo)" [promo]
- · "Remix"

The "Remix" version was first released on *The Remix Experi*ence maxi-single CD-R before appearing on *Rave In2 The Joy* Fantastic.

🕆: "The Sun, The Moon And Stars"

YEAR OF RELEASE: 2001

· no title as such

Released on *Rave In2 The Joy Fantastic*. Extended with three seconds of ocean sounds at the end.

ீ: "Tangerine"

YEAR OF RELEASE: 2001

no title as such

Released on *Rave In2 The Joy Fantastic*. Extended with 40 seconds of music at the end.

Prince and The NPG: "Days Of Wild"

YEAR OF RELEASE: 2002

- "Concert Mix"
- "Single Edit"

The "Concert Mix" has some overdubs that the original (on the one-track CD distributed at the 2002 Celebration) lacks.

Alternate Versions of Prince Songs Written for and Released by Other Artists and Non-Prince Songs Featuring Prince Guest Appearances

This section covers alternate versions of songs written by Prince but released by others. Also included are a few songs by other artists lacking Prince's songwriting input but featuring other input by him. The songs that do not feature songwriting credit by Prince are identified. The tracks are listed in (roughly) chronological order of release.

All versions were released on singles or maxi-singles, unless another format is specified. All releases are commercial except for a few alternate versions that are available only on promo releases, which are specified. Versions found on sampler tapes or record company (Warner Bros., Paisley Park Records, etc.) in-house records or CD-Rs are not included. Only officially sanctioned mixes are included.

Tracks that deviate from the commercial single or maxi-single "norm" include additional information in square brackets about the release. Some alternate versions have been released under two or more different titles, which is noted. Other versions do not have specific titles, which is also noted. The track length is provided for versions lacking specific titles

so they can be more easily identified.

An edited version of a song is considered an alternate version if the version contains differences compared to the version found on an album. However, edit or "single" versions that are shortened only by fading in or out, or being cut off at the beginning or at the end, are not included. Note that the same edited version can sometimes go under different titles. Also, it should be noted that a version may be called "edit" on a label of one record, where on another edition of the same song and version, it is not identified as such. For example, the "Part I" version of "Cool" (The Time) is remixed and thus included, whereas "Part II" is faded out and therefore excluded. Both versions found on the 12" of "The Dance Electric" (Andre Cymone) are in fact faded out versions of the album track and therefore not listed here.

The tracks are listed in roughly chronological order of release. The year of release is specified for each song. When different versions of the same song were released in different years, all versions are listed with the earliest release.

The Time: "Cool"

YEAR OF RELEASE: 1981

"Part. I"

"Part I" is also known as "Edit"

The Time: "Get It Up"

YEAR OF RELEASE: 1981

"Edit"

The Time: "Girl"

YEAR OF RELEASE: 1981

"Edit"

The Time: "The Stick"

YEAR OF RELEASE: 1981

"Edit"

The Time: "The Walk"

YEAR OF RELEASE: 1982

"Edit"

The Time: "Gigolos Get Lonely Too"

YEAR OF RELEASE: 1982

no title as such (3:45 version)

We have not been able to verify if this version is faded out or remixed.

Vanity 6: "Drive Me Wild"

YEAR OF RELEASE: 1982

"Extended Version"

Vanity 6: "He's So Dull" [no songwriting

credit

YEAR OF RELEASE: 1982

"Long Version"

Sheena Easton: "Sugar Walls"

YEAR OF RELEASE: 1984

"Dance Mix"

"Red Mix"

Sheila E.: "Noon Rendezvous"

YEAR OF RELEASE: 1984

"Edit"

We have not been able to verify if this version is faded out or

Sheila E.: "Oliver's House"

YEAR OF RELEASE: 1984

"Edit"

Sheila E: "The Belle Of St. Mark"

YEAR OF RELEASE: 1984

"Dance Remix"

Sheila E.: "The Glamorous Life

YEAR OF RELEASE: 1984

no title as such (3:41 version)

"Club Edit"

"Part II"

"Club Edit" is also known as "Dance Mix" or "Album Vers. Edit."

The Time: "Jungle Love"

YEAR OF RELEASE: 1984

no title as such (3:27 version)

Apollonia 6: "Sex Shooter"

YEAR OF RELEASE: 1984

"Edit"

"Long Version"

"Long Version" is also known as "Dance Remix."

Apollonia 6: "Blue Limousine"

YEAR OF RELEASE: 1984

"Edit"

Sheila E.: "Sister Fate"

YEAR OF RELEASE: 1985

"Extended Version"

"Instrumental"

Sheila E.: "The Glamorous Life/Sister Fate/ A Love Bizarre Medley'

YEAR OF RELEASE: 1985

no title as such

A medley of the three songs.

Sheila E.: "A Love Bizarre"

YEAR OF RELEASE: 1985

"Pts. I And II"

The Family: "The Screams Of Passion"

YEAR OF RELEASE: 1985

"Extended Version"

The Time "The Bird"

YEAR OF RELEASE: 1985

"Edit"

"Remix"

"Remix" is also known as "Dance Mix."

The Bangles: "Manic Monday"

YEAR OF RELEASE: 1986

"Extended California Version"

"Extended Version"

94 East: "If You Feel Like Dancin" [no songwriting input by Prince]

YEAR OF RELEASE: 1986

"Dance Version" [promo]

Prince appears as musician.

94 East: "Just Another Sucker" [no songwriting input by Prince]

YEAR OF RELEASE: 1986

"Urban/Club Version" [promo]

Prince appears as musician.

Sheila E.: "Holly Rock"

YEAR OF RELEASE: 1986

- "Edit"
- "Extended Version"

Mazarati: "100 MPH"

YEAR OF RELEASE: 1986

"Edit"

Sheila E.: "Love On A Blue Train"

YEAR OF RELEASE: 1986

"Full Version"

Madhouse: "Six"

YEAR OF RELEASE: 1986

- "Edit"
- "End Of The World Mix"

"End Of The World Mix" is also known also known as "6 (End Of The World Mix)."

Sheila E.: "Koo Koo"

YEAR OF RELEASE: 1987

"Remix"

Jill Jones: "Mia Bocca"

YEAR OF RELEASE: 1987

- "Dub Version"
- "Extended Version"

Jill Jones: "G-Spot"

YEAR OF RELEASE: 1987

- no title as such (4:00 version)
- "Extended Version"

"Extended Version" is also known as "Extended Remix."

Iill Iones: "For Love"

YEAR OF RELEASE: 1987

- · "4-Play Remix"
- "7" Remix"
- "Bonus Beats"

Jill Jones: "77 Bleeker St." [no songwriting input by Prince]

YEAR OF RELEASE: 1987

"Extended Remix"

Prince appears as musician.

Deborah Allen: "Telepathy"

YEAR OF RELEASE: 1987

- "Club Mix"
- "Instrumental"

Taja Sevelle: "Wouldn't U Love 2 Love Me?"

YEAR OF RELEASE: 1987

- "Jellybean 12" Vocal Mix"
- "Jellybean Dub"
- "Joe Blaney 12" Vocal Mix"
- · "Paisley Park Remix"

Sheena Easton: "Eternity"

YEAR OF RELEASE: 1987

- "Single Version"
- "Dub Version"
- "Shep Pettibone Mix"

Madhouse: "Ten"

YEAR OF RELEASE: 1987

- "(The Perfect) 10 (7" Version)"
- "The Perfect Remix"
- "The Perfect Remix" is also known as "10 (Perfect Mix)."

Nona Hendryx: "Baby Go-Go"

YEAR OF RELEASE: 1987

- "Dub/Acapella"
- "Rub-A-Dub Dub"
- "Superstitious Edit"
- "Superstitious Mix"

"Superstitious Edit" is also known as "Single Version", "Edited Superstitious Mix" and "7" Alge Mix." "Dub/Acapella" is also known as "Rub-a-Dub Dub / Acapella."

Madhouse: "Thirteen"

YEAR OF RELEASE: 1988

- "The Paisley Park Mix"
- "Edit"

"The Paisley Park Mix" is also known also known as "13 (Paisley Park Mix)."

Three O'Clock: "Neon Telephone"

YEAR OF RELEASE: 1988

• "Extended 12" Version"

Sheena Easton: "101"

YEAR OF RELEASE: 1989

- "Def House Mix"
- "Instrumental"
- "Uptown Version"
- "Red Zone Mix" [promo]
- "Westside Mix/Radio Edit" [promo]
- "Westside Sample Dub" [promo]
- "Def House Mix" is also known as "Extended Club Version" and "The Remix."

Mavis Staples: "Jaguar"

YEAR OF RELEASE: 1989

- no title as such (7:10 remix)
- "Extended"
- "Ferocious"
- "Ferocious / Radio Edit"
- "Radio Edit"
- "Ferocious / Radio Edit" & "Radio Edit" are almost identical.

Patti Labelle: "Yo Mister"

- "Extended Version"
- "Instrumental"
- "Miss Thing Club Version"
- "Miss Thing Instrumental"
- "Miss Thing Radio Version"

George Clinton: "Tweakin'" [no songwriting input by Prince]

YEAR OF RELEASE: 1989

- "A Mix"
- "C. Mixappella"
- · "Dub Mix"
- "Radio Remix"

Remixed by Prince.

Aretha Franklin/James Brown: "Gimme Your Love" [no songwriting input by Prince]

YEAR OF RELEASE: 1989

"Extended Remix"

Remixed by Paisley Park.

Wendy & Lisa: "Lolly Lolly" [no songwriting input by Prince]

YEAR OF RELEASE: 1989

"According To Prince"

Remixed by Prince.

Brownmark: "Bang Bang"

YEAR OF RELEASE: 1989

- "7" Version"
- "Instrumental"
- "El-Virus Mix"
- · "Raw Mix"
- "Raw Mix (Radio Edit)"

The Time: "Jerk Out"

YEAR OF RELEASE: 1990

- no title as such (7:12 version)
- "A Cappella"
- "Edit"
- "Mo' Jerk Out"
- "Sexy Dub"
- "Sexy Edit"
- "Sexy Instrumental"
- "Sexy Mix"

The intro to the "no title as such" version is not segued from another track, like the main version on *Pandemonium*.

The Time: "Shake!"

YEAR OF RELEASE: 1990

- "Battle Mix"
- · "Boom Mix"
- "Extended Mix"
- "Funky House Mix"

The Time/Prince: "The Latest Fashion"

YEAR OF RELEASE: 1990

- · "Edited Remix"
- "Remix"

Tevin Campbell: "Round And Round"

YEAR OF RELEASE: 1990

- "Soul Dub"
- "Soul Mix Edit"
- "Soul Mix Extended"
- "The House"

The Time: "Chocolate"

YEAR OF RELEASE: 1990

- "7" Remix/Edit"
- "12" Remix"
- "Instrumental"
- "Percapella"
- "Tootsie Roll Club Mix"

Mavis Staples: "Melody Cool"

YEAR OF RELEASE: 1990 / 1993

- no title as such
- "Deep House Vocal"
- "Extended LP Mix"
- "Extended Remix"
- "Mellow Dub Mix"

The "no title as such" version is from Mavis Staples' album *The Voice* (1993).

Mica Paris: "If I Love U 2Nite"

YEAR OF RELEASE: 1990

- "Nellee's Club U 2Nite Edit"
- "Nellee's Club U 2Nite Mix"
- "Nellee's I Called U 2 Nite Mix"
- "Nellee's Rub U 2Nite Mix"

Elisa Fiorillo: "I Am"

YEAR OF RELEASE: 1990

· "Dub II"

Listed as "Am I" on sleeve.

Elisa Fiorillo: "On The Way Up"

YEAR OF RELEASE: 1990

- "7" Power Mix"
- "12" Remix"
- "Dub No. 2"
- "IL Mix"
- "Jam Mix"

Kid Creole And The Coconuts: "The Sex Of It"

YEAR OF RELEASE: 1990

- "Extended Remix Version"
- "House Dub Version"
- "House Version"

The version known as "Single Version" or "7" Version" is identical to the album version, and therefore not listed.

Eric Leeds: "The Dopamine Rush"

YEAR OF RELEASE: 1991

"Edit" [promo]

We have not been able to verify if this version is faded out or remixed.

T.C. Ellis: "Miss Thang"

- · "The Big Thang Mix"
- "Bonus Beats"
- "Instrumental Mix"
- "The Swang Thang"
- "Vasquez Ice Mix"

Ingrid Chavez: "Elephant Box"

YEAR OF RELEASE: 1991

- "Bee Bop Mix"
- "Dub Box"
- "Elephant House Mix"
- "Full Pass Instrumental"
- "Full Pass Mix"
- "Hip Hop Mix"
- "Ivory Dub"
- "The Solo"

Ingrid Chavez: "Hippy Blood" [no songwriting input by Prince]

YEAR OF RELEASE: 1991

- "Funky House Edit"
- "Keep Pumpin' It"

Remixed by Paisley Park.

Elisa Fiorillo: "Oooh This I Need"

YEAR OF RELEASE: 1991

- "Below The Ground Mix" [promo]
- "Laid Back Mix" [promo]

Martika: "Love...Thy Will Be Done"

YEAR OF RELEASE: 1991

- "Single Version"
- "Prince Mix"

Martika: "Martika's Kitchen"

YEAR OF RELEASE: 1991

- "7" Edit"
- "5:20 Version"
- "Remix 1 Alt. Dub Version"
- "Remix 1 Alt. 7" Video Version"

"Remix 1 Alt. Dub Version" is also known as "Alternate Dub Version". "7" Edit" is also known as "Edit."

Martika: "Spirit"

YEAR OF RELEASE: 1991

- "Hip-Hop Mix" [promo]
- "House Mix" [promo]

Carmen Electra: "Fun"

YEAR OF RELEASE: 1992

"Final Long Version"

This version comes from the *Shhh* promo cassette that was available for sale through the 1800-New Funk website.

Carmen Electra: "Go Go Dancer"

YEAR OF RELEASE: 1992

- "12" Mix"
- "Dub Dub Dancer"
- "Factory Mix"
- "Radio Edit"
- "Royal Mix"
- "The Dub"

Carmen Electra: "Everybody Get On Up"

YEAR OF RELEASE: 1992

- "3rd Time Funky Mix"
- "12" Up Mix"
- "Instrumental" [promo]
- "Jeep Mix"
- "Mainstream Radio Mix (Album Edit)" [promo]
- "Stiff Mix"
- · "Wet N' Juicy Dub"

Carmen Electra: "Fantasia Erotica"

YEAR OF RELEASE: 1993

- "Double Deep House Mix"
- "Dub Erotica" [promo]
- "Erotic Groove Mix"
- "Fantasia Dub" [promo]
- "He Dances Instead"
- "Indecent Proposal Mix (Radio Edit)"
- "Sex Drive Dub"
- "Xtra Sex Dub"

Lois Lane: "Qualified"

YEAR OF RELEASE: 1993

- "12" Vox"
- "B.B. Dub"
- "Drum Mix"
- "Dubstramental"

Lois Lane: "Sex"

YEAR OF RELEASE: 1992

- "Remix Single Edit"
- "Darkdub Remix"
- "Street Mix"

The NPG: "2gether"

- "12" Mix"
- · "Enlightenment"
- "Jeep Mix"
- "Instrumental"
- "Interview"
- "R&B Edit"

Monie Love: "Born 2 B.R.E.E.D."

YEAR OF RELEASE: 1993

- "Born 2 Funk 12" Remix"
- "Born 2 Funk Mix"
- "C.I.'s 12" Mix"
- · "Funkstramental"
- "FXTC Dub"
- "Hip-Hop Mix"
- "Jazzstrumental"
- · "Paisley Park Radio Mix"
- "Silky Jazz Mix
- "Silky/Jazz Mix"
- · "Freedom Mix"

"Born 2 Funk 12" Remix" is also known as "Born 2 Funk 12" Mix." Despite the almost identical titles, "Silky Jazz Mix" (6: 37) and Silky/Jazz Mix" (7:54) are different versions. "Paisley Park Radio Mix" is also known as "Paisley Park Version." Despite having a different time listings, the version known as "Radio Mix" is identical to the album version (and thus not listed).

Monie Love: "In A Word Or 2"

YEAR OF RELEASE: 1993

- "40th Street Instrumental"
- "D-Nice 40th Street Mix"
- · "D Nice Mix"

The version known as "Paisley Park Mix" is identical to the album version and therefore not listed.

Jevetta Steele: "Hold Me"

YEAR OF RELEASE: 1993

• "Edit" [promo]

We have not been able to verify whether this version is faded out or remixed.

Minneapolis: "MPLS"

YEAR OF RELEASE: 1994

"12 Inch Mix"

Deleted CD-single; on the disc this version is identified as simply "12"."

Tevin Campbell: "The Halls of Desire"

YEAR OF RELEASE: 1994

- "7" Edit Version"
- "12" Hard Mix"
- "Churban Mix"
- "Kiss Mix"
- "Pop Mix"
- "Remix"
- "Remix / Edit"
- "Underground Mix"

We have not been able to verify whether the "7" Edit Version" is faded out or remixed.

Tevin Campbell: "Shhh"

YEAR OF RELEASE: 1993

"Edit" [promo]

We have not been able to verify whether this version is faded out or remixed.

The NPG featuring The Steeles: "Super Hero"

YEAR OF RELEASE: 1994

- "Denair Old Skool Mix"
- "Hero Slow Motion Mix"
- · "In Da Soul Mix"
- "New Power Hero Mix"
- "Silk's Deep House Mix"
- "Silk's House Mix"

Earth, Wind & Fire: "Super Hero"

YEAR OF RELEASE: 1994

· "Long Version"

The NPG: "Get Wild"

YEAR OF RELEASE: 1995

- · no title as such
- · "Club Mix"
- "Get Wild In The House"
- "Kirky J's Get Wild"
- "Money Maker"
- "Money Maker Funky Jazz Mix"
- "Money Maker Radio Edit" [promo]

The "no title as such" version is from Songs From The Motion Picture Pret-a-Porter. It is different from the version on Exodus.

The NPG: "The Good Life"

YEAR OF RELEASE: 1995

- "Big City Remix"
- "Bullets Go Bang Remix"
- "Dancing Divaz Mix"
- "Platinum People Edit"
- · "Platinum People Mix"

The N.P.G.: "Count The Days"

YEAR OF RELEASE: 1995

"Edit"

This is a censored version, with the curse words replaced by instrumental licks.

Lois Lane: "I Wanna Be" [no songwriting input by Prince]

YEAR OF RELEASE: 1995

• "I Wanna Be" [Het Nationale Muziekkado promo] Remixed by Prince.

Rosie Gaines "I Want U"

YEAR OF RELEASE: 1995

- "(Inner City Blue) Earth Mama Version"
- "(Inner City Blue) Earth Mama Version Edit"
- "(Inner City Blue) Earth Mama Version Instrumental"
- "Bonus Vocal Mix"
- "Notice The House Mix"
- "M&M Anthem Mix"
- "Weekend Mix" [promo]
- "Whistles In Heaven Mix"

Further mixes of this track were issued, but they are considered "DJ Mixes" and were not released by Motown (they are not included here).

Stevie Wonder: "Cold Chill" [no songwriting input by Prince]

YEAR OF RELEASE: 1995

• "Remixed By Prince" [Polydor Brighton Conference promo].

94 East featuring Prince: "Better Than You Think" [no songwriting input by Prince]

YEAR OF RELEASE: 1995

• "Instrumental Version" [Symbolic Beginning]
Prince appears as musician.

94 East featuring Prince:

"Dance To The Music Of The World"
[no songwriting input by Prince]

YEAR OF RELEASE: 1995

"Practice Session" [Symbolic Beginning]
 Prince appears as musician.

94 East featuring Prince: "Games" [no songwriting input by Prince]

YEAR OF RELEASE: 1995

- "Instrumental Version" [Symbolic Beginning]
- "Original Version" [Symbolic Beginning]

Prince appears as musician.

94 East featuring Prince: "If You See Me" [no songwriting input by Prince]

YEAR OF RELEASE: 1995

• "Instrumental Version" [Symbolic Beginning] Prince appears as musician.

Mayte: "If Eye Love U 2night"

YEAR OF RELEASE: 1995

- "Displacement Mix"
- "Lil' Cash Mix"
- · "Radio Edit"
- "Spanish Vers."
- "Tweakin' Dub"

"Lil' Cash Mix" is also known as "Lil' Cash Remix."

Mayte

"The Most Beautiful Boy In The World"

YEAR OF RELEASE: 1995

• "Quieres Ser El Mas Bello De Este Mundo?"

Margie Cox: "Standing At The Altar"

YEAR OF RELEASE: 1995

"Extended Version"

The NPG: "Come On"

- "Acapella"
- "Album Edit"
- "Doug E. Fresh Mix"
- "Hypermix"
- "Latenitemix"
- "Remix"

Radio and Internet Shows

This category covers a less obvious type of recording: real or "fictitious" radio shows produced with Prince's active involvement and sometimes featuring his participation in the actual shows. These have been an outlet for unreleased Prince music and provided him with a chance to play some of his favourite artists as well as a showcase for his lighthearted and humorous side, for he has often devised skits and acted as a DJ, with his voice electronically altered.

The category covers two different shows: actual radio shows, which were hosted by Prince (amongst others) and the "Ahdio shows," which was a "fake" radio show made available for download from the NPG Music Club (NPGMC) website for club members. The listing also includes all the audio and video tracks that were released by the NPGMC in conjunction with the "Ahdio Shows."

The complete NPGMC track listings are given, including the bonus tracks released only to premium members. Audio and video tracks are listed in alphabetical order, while the "Ahdio Show" content is listed in the sequence of the show. The artist credit is given as ⁴ for songs recorded or performed dur-

ing Prince's period as the symbol despite the fact that NPGMC usually credits Prince. Recordings originally attributed to Prince and The Revolution or Prince / and The NPG are just credited to Prince/ .

The "Ahdio Show" listing covers songs and "substantial" musical segues and spoken interludes. Brief voice-only segues are omitted. Tracks listed as "spoken pieces" are usually spoken intros/interludes with musical accompaniment. Similarly, "commercials" normally combine spoken words with music. Songs incorporated into the "Ahdio Shows" are often not the complete versions. For example, "My Medallion," "Golden Parachute," and "Sexme? Sexmenot" were all included in the "Ahdio Shows" in abbreviated versions, but subsequently released as individual, more complete tracks.

Comments in square brackets include information on live recordings and notes on certain tracks. Alternate version denotes that there are some differences from the previously available versions of a song. The dates for live recordings, including TV performances, are the recording dates (as opposed to broadcast dates).

"The New Power Generation Radio Show"

BROADCAST BY: KMOJ, MINNEAPOLIS BROADCAST DATE: 9 DECEMBER 1989

This is a two-hour show broadcast by Minneapolis radio station KMOJ. Robin Power, Ingrid Chavez, Levi Seacer Jr. (as Michael Anthony), and Prince (as "Me, Myself and I") appeared as DJs. Prince's voice was electronically manipulated and he was never identified as Prince. Some of the new material he was working on was played on the show. "Cindy C." from the *Black Album*, then unreleased, was also aired.

CONTENTS

- Radio show intro
- Janet Jackson: "State Of The World"
- Kate Bush: "Love And Anger"
- James Brown: "Can't Stand Your Love"
- INXS: "New Sensation"
- · Joni Mitchell: "A Case Of You"
- Cool Brothers Unlimited segue
- Prince: "Sex"
- Montage segue
- · Soul II Soul: "Keep On Movin"
- · Robin Power: "Undercover Lover"
- Bobby Brown: "Don't Be Cruel""
- T.C. Ellis: "Miss Thang"
- Foxtrap segue
- Janet Jackson: "Black Cat"
- Talking Heads: "Burning Down The House"
- · The DOC: "It's Getting Funky"
- T.C. Ellis: "Bambi (Rap)"
- Grace Jones: "Love On Top Of Love"
- Tracy Chapman: "Crossroads"
- Prince: "I Love U In Me"
- Sly and The Family Stone: "Sex Machine"
- Ray Ban commercial (segue)
- Ingrid Chavez: "Heaven Must Be Near"
- Cocteau Twins: "Cico Buff"
- Prince: "Cindy C."
- Unknown instrumental
- Take 6: "A Quiet Place"
- Bobby Brown: "Rock Wit'cha"
- Sade: "Stronger Than Pride"
- Miles Davis: "All Blues"
- KMOJ New Power Generation Radio segue
- Prince: "The Scandalous Sex Suite"

"WNPG Radio Show"

BROADCAST BY: BBC, THE UK BROADCAST DATE: 7 APRIL 1995

Broadcast by British BBC Radio One, "WNPG Radio Show" is a 25-minute special with the DJ Tora Tora, which was Prince with electronically altered voice. He interviewed the other band members and played tracks from *Exodus*, remixes of "Get Wild," and "Now" from *The Gold Experience*.

CONTENTS

- Intro
- The NPG: "Get Wild (In The House)"
- 年: "Now"
- The NPG: "The Good Life"
- The NPG: "Cherry Cherry"
- ♣: Billy Jack Bitch"
- Mayte: "If Eye Love U 2Nite"
- The NPG: "The Exodus Has Begun"
- Outro

NPGMC edition #1

RELEASE DATE: 18 FEBRUARY 2001

AUDIO TRACKS

- Prince: "The Funky Design"
- Prince: "Mad"
- · The NPG: "Peace"
- · Prince: Splash"

Notes: NPGMC edition #1 also included two free audio tracks, "NPGMC Commercial" and "When Eye Lay My Hands On U," as well as a free video track, "NPGMC Intro." The free tracks were listed on the NPGMC website in a "Free Files" section.

VIDEO TRACKS

- Prince: "U Make My Sun Shine"
- Prince: "When Eye Lay My Hands On U"

AHDIO SHOW #1 (56:10 MINS)

- Carmen Electra: "The Juice"
- Jacob Armen: "Gothic Metal"
- 4 and Nona Gaye: "Love Sign (Ted's Funky Chariot Mix)"
- · Prince: "When Eye Lay My Hands On U"
- Prince: "High"
- · Rhonda Smoith: "Calling To Say Goodbye"
- Ani DiFranco: "To The Teeth"
- Rhonda Smith: "Mother Earth"
- · Cindy Blackmon: Spanish Coloured Romance"
- Prince: "My Medallion"
- Prince: "Golden Parachute"
- DVS: "Passin Your Name"
- Madhouse: "Kamasutra/Overture #8"
- "Montalbo's Hair Hut" [spoken commercial]
- Louie Louie: "Dance Unto The Rhythm" [possibly a remixed version]
- 4: "I Like It There"
- T: "Days Of Wild" [live: Paisley Park, 23 October (am) 1999]

NPGMC edition #2

RELEASE DATE: 22 MARCH 2001

AUDIO TRACKS

- 4: "Letitgo" [live: Paisley Park, 22 October (am) 1995]
- 4: "The Return Of The Bump Squad" [live: Paisley Park, 22 October (am) 1995]
- T: "Vicki Waiting" [live: Paisley Park, 22 October (am) 1995]
- 4: "We March" [live: Paisley Park, 22 October (am) 1995] Notes: A snippet of the intro of "The Ride" follows after "Letitgo" (barely audible as it happens when "Letitgo" is faded out).

VIDEO TRACKS

- Prince: "Controversy" / "Mutiny" [live: State University Event Center Arena, San José, 8 December 2000]
- The NPG: "The Daisy Chain"
- Prince: "The When Eye Remix"

Notes: "Controversy" and "Mutiny" are one continuous video, which is why there are listed together. "The When Eye Remix" is an interactive version of the "When Eye Lay My Hands On U" video that could be remixed by using the NPG Player that customers originally had to download to play the videos and "Ahdio Shows." The video was released on or around 30 March 2001, so it was not "formally" a part of edition #2.

AHDIO SHOW #2 (51:01 MINS)

- Salome introduction [spoken piece]
- Graham Central Station: "Groove On"
- Salome speech [spoken piece]
- · Prince: "Silicon"
- 4: "We March" [live: Paisley Park, 22 October (am) 1995]
- 4: "Vicki Waiting" [live: Paisley Park, 22 October (am) 1995]
- 4: "Letitgo" [live: Paisley Park, 22 October (am) 1995]
- Salome jazzy interlude [spoken piece]
- NPGMC jingle [commercial]
- NPG forum with Femi Jiya [spoken piece]
- Fonky Bald Heads: "Rowdy Mac"
- Fonky Bald Heads: "Fonky Like A"
- Derek Hughes: "Can You Say Love"
- T: "Soul Sanctuary"
- Prince: "One, Two Groove" [a loop of Prince saying "one, two... one, two..."]
- 4: "My Computer"
- Jacob Armen: "Crazy Fingers"
- T: "Dinner With Delores"
- Prince: "Pop Life" [live: Hit N Run tour, 2000; this is the outro of "Pop Life"]

NPGMC Edition #3

RELEASE DATE: 22 APRIL 2001

AUDIO TRACKS

- · The NPG: "The Daisy Chain"
- Prince: "Habibi" [a live jam on Jimi Hendrix's "Machine Gun"]
- The NPG: "Northside"
- Prince: "The Work, Pt. 1"

AHDIO SHOW #3 (46:28 MINS)

- The Time: "Murph Drag"
- Prince: "The Ballad Of Dorothy Parker"
- Prince: "The Work, Pt.1"
- Prince: "Superfunkycalifragisexy" [alternate, instrumental version]
- Rhonda Smith: "ITP"
- · Milenia: "Dandelion"
- Ani DiFranco: "Imagine That"
- · Ani DiFranco: "O.K."
- Prince: "America" [live: San Francisco, Warfield Theatre, 23 May 1986]
- "Do It Right" interlude [a spoken piece with a portion of an unrecognised song playing in the background that repeats "do it right"]
- 4: "Chaos And Disorder"
- Prince: "Sexme? Sexmenot"
- Instrumental interlude [includes portion from a game show melody]
- Graham Central Station: "Eye'magettin"
- The NPG: "Northside"

RELEASE DATE: 15 MAY 2001

AUDIO TRACKS

- · Rosie Gaines: "Hit U In The Socket"
- Prince: "Props N' Pounds"
- Fonky Bald Heads: "Sex In My Bones"

VIDEO TRACKS

- Prince: "The Ballad Of Dorothy Parker"/"Four" [The Tonight Show, 4 May 2001]
- T: "Get Wild" [The White Room, 5 April 1995]
- Prince: "I Could Never Take The Place Of Your Man"/
 "Summertime" [live: State University Event Center Arena,
 San José, 8 December 2000]
- Prince: "The Work, Pt. 1" [The Tonight Show, 3 May 2001]

AHDIO SHOW #4 (59:14 MINS)

- Prince: "Props N' Pounds"
- Announcement for "Prince: A Celebration" [spoken piece]
- Prince: "Christopher Tracy's Parade" [live: Hamburg, Alster-dorfer Sporthalle, 31 August 1986]
- Prince: "New Position" [live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986]
- Prince: "I Wonder U" [live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986]
- Prince: "Raspberry Beret" [live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986]
- Prince: "Delirious" [live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986]
- Prince: "Controversy" [live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986]
- Prince: "A Love Bizarre" [live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986]
- Rosie Gaines: "Hit U In The Socket"
- Prince: "Strange Relationship" [live: Minneapolis, First Avenue, 21 March 1987]
- 4: "Get Wild" [The White Room, London, 5 April 1995]
- Prince: "Damn U" [live: New York, Radio City Music Hall, 25 March 1993]
- Prince: "The Max" [live: New York, Radio City Music Hall, 25 March 1993]
- Chaka Khan: "This Crazy Life Of Mine"
- Prince: "Johnny" [live: New York, Radio City Music Hall, 25 March 1993]

NPGMC edition #5

RELEASE DATE: 11 JUNE 2001

AUDIO TRACKS

- Prince: "Sexme? Sexmenot"
- Prince: "Supercute"
- 4: "Y Should Eye Do That When Eye Can Do This?"

VIDEO TRACKS

- Prince: "Baby Knows" [Harald Schmidt Show, 25 November 1999]
- F: "Prettyman" [TFI Friday, 19 November 1999]
- T: "The Ride" [live: Bagley's Warehouse, London, 8 September (am) 1993]

AHDIO SHOW #5 (59:36 MINS)

- Salome intro [spoken piece]
- Prince: "Rainbow Children"
- Chaka Khan: "Pop My Clutch" [alternate version]
- Prince: "Family Name"
- Prince: "Race" [alternate version]
- Prince: "Sometimes It Snows In April" [possibly alternate version]
- 4: "Eye Hate U (Quiet Night Mix)"
- Ingrid Chavez: "Heaven Must Be Near" [alternate version]
- 4: "The Most Beautiful Girl In The World (Mustang Mix)"
- Prince: "The Future (Remix)" [the William Orbit remix]
- The NPG: "The Good Life (Big City Remix)" [clean version]
- Prince: "Digital Garden"
- N'dambi: "Deep"
- The NPG: "Goldie's Parade"
- Prince: "Violet The Organ Grinder"
- · Funky instrumental interlude
- Madhouse: "Six"
- Madhouse: "Seven"
- Madhouse: "Eight"

NPGMC edition #6

RELEASE DATE: 7 JULY 2001

AUDIO TRACKS

- ♣: "Hypnoparadise"
- T: Untitled instrumental [no title given for this track which shows some resemblance to "The Holy River"]
- 骨: "S & M Groove"
- 4: "Van Gogh"

VIDEO TRACKS

- T: "Endorphinmachine" [Nulle Part Ailleurs, 5 May 1994]
- 骨: "One Song"

AHDIO SHOW #6 (58:19 MINS)

- Maceo Parker: "Make It Funky" [live: Paisley Park, 13 June (am) 2001; uncertain whether the song is "Make It Funky"]
- Common with Prince and Kip Blackshire: "The Light" [live: Paisley Park, 14 June 2001]
- Erykah Badu: "Alright With Me" [live: Paisley Park, 13 June 2001; tentative song title]
- Fonky Bald Heads: "Throw Your Hands Up" [live: Paisley Park, 12 June 2001; intro to "Rowdy Mac."]
- The Time: "Jerk Out" [live: Paisley Park, 12 June 2001; instrumental portion of the song]
- Alicia Keys: "How Come U Don't Call Me" [live: Paisley Park, 14 June 2001]
- Common with Prince: "Give It Up Or Turnit A Loose"/
 "Sex Machine" [live: Paisley Park, 14 June 2001; instrumental medley]
- · Kip Blackshire: "Her Way"
- Madonna: "You Can Touch Me" [artist credit uncertain]
- Prince: "I Like To Play" [a humorous "country" song by Prince]
- Kip Blackshire: "Dance With Me"
- 4: "Baby Knows" [Rave In2 The Joy Fantastic version]
- Jacob Armen: "Salsa & Peppers" [alternate version; just the intro is included]
- The NPG: Get Wild (Money Maker Funky Jazz Mix)"
- Madhouse: "Asswoop" [also known as "Asswhuppin' In A Trunk"]
- Mavis Staples: "Blood Is Thicker Than Time"
- T: "Rock 'N' Roll Is Alive! (And It Lives In Minneapolis)"
- Prince: "Cream (NPG Mix)"/"Things Have Gotta Change (Tony M. Rap)"
- Prince: "My Name Is Prince (House Mix)" [alternate version]
- Prince: 2 Whom It May Concern"
- 4: "The Other Side Of The Pillow"
- The NPG: "The One (Remix)" [possibly different from previously released version]

NPGMC edition #7

RELEASE DATES: 28 AUGUST 2001 (AUDIO TRACKS AND "AHDIO SHOW"); 30 AUGUST 2001 (VIDEO TRACK)

AUDIO TRACKS

- The NPG: "Get Wild (Miami Mix)" [the track is called "Get Wild (Latin Mix)" on the tag information inside the mp3 player]
- Prince: "Golden Parachute" [long version]
- Prince: "Horny Pony"
- Prince: "Judas Smile" [the title was originally posted as "Judas Kiss."]

VIDEO TRACK

 Prince: "Bambi" [live: Marcus Amphitheatre, Milwaukee, 28 June 2001]

Note: The video of "Bambi" includes a bit of "And God Created Woman."

AHDIO SHOW #7 (50:47 MINS)

- The NPG: "The Good Life (Platinum People Mix)" [previously available on a single only]
- Brownmark: "Shall We Dance"
- Mavis Staples: "Kain't Turn Back"
- · Tony LeMans: "Higher Than High"
- Prince: "High" [longer than previously available versions]
- Carmen Electra: "Good Judy Girlfriend"
- Mazarati: "100 MPH" [alternate version]
- Prince: "Automatic" [live: US, May-July 1986]
- Prince: "D.M.S.R." [live: US, May-July 1986]
- Prince: "The Dance Electric" [live: US, May-July 1986]
- Chaka Khan: "The Drama"
- · Ingrid Chavez: "Whispering Dandelions"
- Margie Cox: "Standing At The Altar" [possibly an alternate version]
- 4: "The Greatest Romance Ever Sold (Jason Nevins Extended Remix)" [alternate version]

Note: "Automatic," "D.M.S.R.", and "The Dance Electric" are *not* from Boston (3 April), San Francisco (23 May), or Detroit (7 June).

NPGMC edition #8

RELEASE DATES: 28 AUGUST 2001 (AUDIO TRACKS); 30 AUGUST 2001 (VIDEO TRACK); 18 SEPTEMBER 2001 ("AHDIO SHOW")

AUDIO TRACKS

- Prince: "Contest Song" [instrumental track]
- Prince: "My Medallion"
- Prince: "Rebirth Of The Flesh" [live: rehearsal, 1988]
- Prince: "Thieves In The Temple (Remix)"

VIDEO TRACK

Prince: "If I Was Your Girlfriend" [live: Marcus Amphitheatre, Milwaukee, 28 June 2001]

AHDIO SHOW #8 (47:40 MINS)

- Prince: "Eye No" [alternate version]
- 4: "The Plan"
- Prince: "Anna Stesia"
- · Prince: "Elephants And Flowers"
- Prince: "I Wish U Heaven"
- Martika: "Love... Thy Will Be Done (Prince Mix)" [instrumental edit, previously available only on a 12-inch single of "Martika's Kitchen"]
- Prince: "Pearls B4 The Swine" [later released on One Nite Alone...]
- Prince: "7 (Acoustic Version)"
- Prince: "Space (Universal Love Remix)"
- · Prince: "Still Would Stand All Time"
- 年: "Into The Light"
- ቶ: "I Will"
- 4: "The Holy River"
- 骨: "The Plan"
- Prince: "Positivity"

NPGMC edition #9

RELEASE DATE: 16 OCTOBER 2001

AUDIO TRACKS

- Prince: "Rainbow Children"
- Prince: "Muse 2 The Pharaoh"
- Prince: "Digital Garden"
- Prince: "The Work, Pt. 1"
- Prince: "Everywhere"
- Prince: "The Sensual Everafter"
- Prince: "Mellow"
- Prince: "1+1+1 Is 3"
- Prince: "Deconstruction"
- Prince: "Wedding Feast"
- Prince: "She Loves Me 4 Me"
- Prince: "Family Name"
- Prince: "The Everlasting Now"
- Prince: "Last December"

Note: The Rainbow Children album was edition #9.

NPGMC edition #10

RELEASE DATES: 15 NOVEMBER 2001 ("AHDIO SHOW" AND STUDIO AUDIO TRACKS); 20 NOVEMBER 2001 (VIDEO TRACKS AND LIVE AUDIO TRACKS)

AUDIO TRACKS

- Prince: "Live 4 Love" [live: Sydney, April/May 1992]
- Prince: "Underneath The Cream"
- The Undertaker [The Undertaker film]
- Prince: "Vavoom"
- Maceo Parker with Prince: "We Gon' Make It Funky" [live: Paisley Park, 13 June (am) 2001]

VIDEO TRACKS

- Prince: "Live 4 Love" [live: Sydney, April/May 1992]
- ¶ and Nona Gaye: "Love Sign" [Promo video clip]
- T: "The Undertaker" [From The Undertaker film]
- Maceo Parker with Prince: "We Gon' Make It Funky" [live: Paisley Park, 13 June (am) 2001]

AHDIO SHOW #9 (62:07 MINS)

- Prince: "Rainbow Children" [incorporates comments by attendees of "Prince: A Celebration."]
- Prince: "Heartbeat" [tentative song title; possibly titled "Jukebox With A Heartbeat"]
- The Time: "The Stick"
- Prince: "Do It All Night"
- Rap interlude by Prince [possibly titled "Pay Girl"]
- Jacob Armen: "Jungle Jazz"
- Prince: "Willing And Able"
- The NPG: "Northside" [alternate, instrumental version]
- Tony LeMans: "Real Thing"
- Sheila E.: "Love On A Blue Train"
- Prince: "Let's Go Crazy" [live: New York, Radio City Music Hall, 26 March 1993]
- Prince: "Kiss" [live: New York, Radio City Music Hall, 26
 March 1993]
- Prince: "Irresistible Bitch" [live: New York, Radio City Music Hall, 26 March 1993]
- Prince: "She's Always In My Hair" [live: New York, Radio City Music Hall, 26 March 1993]
- Prince: "When You Were Mine" [live: New York, Radio City Music Hall, 26 March 1993]
- Prince: "Insatiable" [live: New York, Radio City Music Hall, 26 March 1993]
- Prince: "Scandalous" [live: New York, Radio City Music Hall, 26 March 1993]
- Outro [spoken piece with unknown woman]

NPGMC edition #11

RELEASE DATES: 15 DECEMBER 2001 (AUDIO TRACKS AND "AHDIO SHOW"); 19 DECEMBER 2001 (VIDEO TRACKS)

AUDIO TRACKS

Prince: "Gamillah"Prince: "High"

• Prince: "Silicon"

VIDEO TRACKS

• 4: "Dolphin" [from The Undertaker film]

 Prince: "Gett Off" [live: Ruby Skye, San Francisco, 3 December 2000]

• T: "Poor Goo" [from *The Undertaker* film]

AHDIO SHOW #10 (56:39 MINS)

• The NPG: "Newpower Soul"

• T: "Face Down" [possibly "Money Mix" version]

• 4: "18 And Over"

· Prince: "My Medallion"

• Graham Central Station: "Groove On"

The NPG: "Mad Sex"

• Prince: "Gett Off" [possibly "Remix" version]

• 4: "I Rock, Therefore I Am"

Prince: "Partyup"

Prince: "Controversy"

• The NPG: "Peace"

NPGMC edition #12

RELEASE DATES: 17 JANUARY 2002 (AUDIO TRACKS AND "AHDIO SHOW"); 30 JANUARY 2002 (VIDEO TRACKS)

AUDIO TRACKS

• Prince: "A Case Of U" [later released on One Nite Alone...]

• T: "Breathe" [listed as being from Madrid 2 Chicago]

• Prince: "Here On Earth" [later released on *One Nite*

• T: "Madrid 2 Chicago" [listed as being from *Madrid 2 Chicago*]

Prince: "One Nite Alone..." [later released on One Nite Alone...]

• Prince: "U're Gonna C Me" [later released on *One Nite Alone...*]

VIDEO TRACKS

 Prince: "Anotherloverholenyohead" [live: Cobo Arena, Detroit, 7 June 1986]

• T: "Face Down" [The Chris Rock Show, 7 February 1997]

 Prince: Prince: Musical Portrait [the TV film, first broadcast 27 September 1989]

AHDIO SHOW #11 (58:27 MINS)

• 4: "P. Control"

• T: "The Human Body"

र्भ: "Hot Wit U (Nasty Girl Remix)"

• 4: "New World"

• Prince: "Partyman"

• Prince: "Raspberry Beret"

• Prince: "High"

• T: "Undisputed (The Moneyapolis Mix)"

• T: "Prettyman"

• Prince: "The Work, Pt. 1"

• T: "The Question Of U" [live: rehearsal 1999 or 2000]

• 年: "Groove On"/"The Undertaker" [live: rehearsal 1999 or 2000; instrumental jam]

• 4: "Whole Lotta Shakin' Goin' On"/"Courtin' Time" [live: rehearsal 1999 or 2000]

Unreleased Songs

This survey catalogues Prince's unreleased music, providing information and descriptions of around 450 songs with compositional input by Prince. The songs are presented in (roughly) chronological order, with songs from the same period of sessions grouped together. The songs are listed alphabetically within each grouping of sessions. Songs that have been recorded more than once are placed when the first recording of the song in question was made.

All songs were written and performed by Prince unless otherwise noted. His cover versions of songs by other artists are ignored. Details about recording dates and studios, where known, are given. Unless otherwise noted, all recordings from July 1987 and onwards were made at Paisley Park.

The listing does not include alternate, slightly different versions of released songs. However, included are a few songs that were later released featuring very (or completely) different lyrics and/or music, such as "Lovesexy." Also included are tracks employing titles that were later used for songs featuring entirely different lyrics and/or music, such as "The Max," "Sticky Wicked," and "Nine."

Songs that were later released (with or without lyrical modifications) under different titles are included. Examples

include "Little Girl Wendy's Parade," "Bobbi Jo," "Drawers," "Anna Waiting," and "Holly Don't Care." Released songs that previously had similar titles that were spelled slightly different (such as "Rave Un2 The Joy Fantastic" which originally existed as "Rave Unto The Joy Fantastic") are excluded, however.

The survey includes some tracks that are not listed in the recording "sessionography": (1) unreleased songs that Prince has performed in concert but which may not exist as studio recordings, including "Everybody Dance," "Glam Slam Boogie," "Drawers Burnin'," "Electric Man," "People Without," "Playtime," "Good Life," and "The Go-Go's"; (2) pre-recorded tracks that have been used in his shows, as intermission music or as intros to songs or to the show itself. Examples include "DAT Intro," "Egyptian Intro," "Intermission," and "The Second Coming."

Some additional songs are also discussed, including three songs existing on a so-called "piano tape," which features Prince in a studio or at home improvising and playing a few songs (accompanying himself on piano). Also included are five Grand Central/Grand Central Corporation songs, which do not exist as studio recordings.

Pre 1976 songs

Danger Lover

Penned by Chazz Smith, this is a song from Grand Central's repertoire, dating to 1973 or 1974.

Do You Feel Like Dancing?

A Grand Central song, from circa 1973-74.

Funk It Up

Written by André Cymone, this is a song from Grand Central's repertoire, circa 1973-74.

Sex Machine

This is a song from Grand Central's repertoire, circa 1973-74. It may have something to do with "Machine," which was one of the tracks recorded by Grand Central Corporation at the ASI studio in Minneapolis in early 1976.

• You Remind Me Of Me

This song was part of Grand Central Corporation's repertoire in 1974-75 (it was not one of the six songs they recorded at ASI in early 1976). Pepé Willie remembers working with the group to improve the performance of the song, "The problem was that they weren't singing together. So I made them put down their instruments and being that Prince was the most talented at that time as far as playing the guitar, I would have him play guitar chords and get Morris [Day] off the drums, André [Cymone] off the bass, Linda [Anderson] off the keyboard, and William Daughty off the percussion instruments to have them all sing together. Because they would all be singing something different, like André would sing 'you remind me of me,' Morris would be going 'you remind me of she,' and William or Linda would be going 'you remind me of the.' It was evident that they weren't really particular about what they were saying; they sang what they thought everybody else were saying."

1976 Grand Central Corporation sessions

39th St. Party

Penned by André Cymone, "39th St. Party" was performed by Grand Central in 1975-76. It was recorded by the group (as Grand Central Corporation) at the ASI studio in Minneapolis in early 1976.

Grand Central

This song was recorded by Prince's group Grand Central Corporation at the ASI studio in Minneapolis in early 1976. Nothing is known about the song, although its title indicates that it may have been some sort of theme song for the group.

Lady Pleasure

Nothing is known about this song. It was recorded by Grand Central Corporation at the ASI studio in Minneapolis in early 1976.

Machine

This is one of six songs recorded by Grand Central Corporation at the ASI studio in Minneapolis in early 1976. The song has a strong sexual content, comparing a woman to a machine in graphic detail.

• Whenever

Grand Central Corporation recorded this song at the Minneapolis studio ASI in early 1976.

You're Such A Fox

Nothing is known about this track except that it was taped by Grand Central Corporation at ASI, Minneapolis, in early 1976.

1976 home recordings

Don't You Wanna Ride?

This song exists as a simple demo recorded in 1976 by Prince on a tape recorder or a 4-track recorder. It is a lively, funky number created around an acoustic guitar riff. Prince sings in a double-tracked falsetto voice accompanied only by his acoustic guitar. Interestingly, his normal voice can also be heard in places. Prince refers to himself as "the golden lover" and he goes on to describe an encounter with a "foxy lady down in New Orleans," using sailing as a metaphor for their lovemaking.

Hey Lover

This 46-second number is a home recording from 1976. It sounds like an embryonic version of a song possibly called "Hey Lover." It is basically Prince vocalising to acoustic guitar accompaniment, but he also sings a few words, "Hey lover, hey lover. I really, really love you. Hey lover, hey lover."

• I Spend My Time Loving You

Demoed in 1976 on a cassette recorder, this is a calm and gentle number which Prince sings in a timid falsetto voice over delicate guitar picking. Asking "could this be forever?", Prince sings about his love for a woman. She is his "whole world" although he admits to being "terrified by [her] loving power." The overall wistful mood and acoustic arrangement foreshadow songs like "So Blue" and "Crazy You" on For You.

• Instrumentals 1 – 9

Most of these eight instrumentals are very short, lasting from 11 seconds to one minute in length. Rather than being actual compositions, they showcase Prince trying out different ideas and honing his musical skills. Some of them are not purely "instrumentals" since they contain some vocals (primarily vocalisations).

Instrumental 1 (0:40 minutes) features Prince vocalising and playing guitar in unison. Instrumental 2 (0:34) finds him vocalising to acoustic guitar accompaniment. Instrumental 3 (0:30) is similar to 2, but the guitar is less prominent. Instrumental 4 (0:37) is a funky guitar instrumental employing a wah-wah-like effect on the guitar. Instrumental 5 (0:52) is close to instrumental 4. Starting with finger snaps, instrumental 6 (1:00) features Prince playing eerie, horror movie-style music on an electric piano. Instrumental 7 (1:00) is Prince soloing and playing lead lines on guitar. Instrumental 8 (0:11) is an a cappella piece, with Prince vocalising some "do-do-do-do's." Instrumental 9 (0:16) is also a cappella, consisting of vocalisations similar to those of instrumental 8.

Leaving For New York

This is one of the most accomplished and interesting unreleased songs from the pre-For You years. Prince demoed the song on a cassette recorder in 1976 and recorded a version of it at Moonsound the same year. It is a gentle piano ballad with some very "Princely" lines, including what is probably his first use of the words "purple," "rain," and "dawn." The song begins, "Sitting there on the purple lawn, you've been there since dawn, wondering why I'm gone and for just too long. You're sorry you gave in to me, giving up your virginity, you're so afraid that you will be so alone, away from me." The song is addressed to a lover, "a love extraordinaire," he is leaving behind as he is going to New York. She is in pain but he assures her that she will "overcome that misery." Oddly enough, the lyric never specifies why Prince is going to New York.

Nightingale

A serene and tender ballad demoed by Prince in 1976 on a cassette recorder. Prince's falsetto vocal appears to be double or even triple-tracked. The acoustic guitar accompaniment is understated and sparse, so the song is almost an a cappella piece.

Rock Me, Lover

This track was recorded by Prince on a cassette recorder in 1976. He also recorded a version of the song in his Edina home in 1978. The original cassette demo of the song is not dissimilar to "Don't You Wanna Ride?", another 1976 demo, being created around a guitar riff that repeats from start to finish. Prince sings in a falsetto voice, accompanied only by his acoustic guitar. The raunchy lyric provides clear hints where he was heading. Prince says that "it's so cool that I scream" when he and his lover "get down." He asks her, "Won't you rock me, lover, let me feel your heat up next to mine."

1976 Moonsound sessions

Aces

This song hails from the Moonsound sessions in 1976. It has been suggested that it was written about André Cymone, sometimes nicknamed "Aces," but this is highly unlikely considering the fact that the lyric was penned by Chris Moon. Chazz Smith remembers the song and maintains that it has nothing to do with André, "I remember the lyric, 'Aces mean she loves you...' I don't think it had anything to do with André." Smith describes the track as a slow number with a flute solo at the end. The song was included on the four-song demo that Moon and Prince assembled; the other three songs all surfaced on *For You*: "Baby," "Soft And Wet," "Love Is Forever" (which was essentially "My Love Is Forever").

Diamond Eyes

This song was taped at Moonsound in 1976. The lyric was penned by Chris Moon.

Don't Forget

Recorded at Moonsound in 1976, with lyrics penned by Chris Moon.

Don't Hold Back

Another 1976 Moonsound recording with lyrics by Chris Moon.

Fantasy

This was recorded at Moonsound in 1976. Chris Moon, who wrote the lyrics, describes "Fantasy" as "interesting because we used flute. I brought in someone else to play flute on that."

• Instrumentals 1 and 2

The 7:26-minute instrumental 1 is a nice, laidback, and melodic number performed on guitar, bass, and drums. The track becomes more funky midway through. Instrumental 2 (0:40 minutes) features some piano playing, sounding like a dramatic introduction to a song.

The two tracks have a similar, echo-drenched sound. They have previously been listed amongst Prince's 1976 home recordings, which were made on a cassette recorder, but the two instrumentals were clearly recorded on more professional equipment, most likely originating from Prince's work at Moonsound.

Jelly Jam

This instrumental track was first recorded at Moonsound in 1976 and then re-recorded at Sound 80 the next year. Prince was clearly fond of the number as he incorporated it as an untitled coda of "Just As Long As We're Together" on For You.

Love Is Forever

This is an earlier version of "My Love Is Forever," which was released on For You. The song was taped at Moonsound in 1976 during Prince's collaboration with Chris Moon. The lyric was written by Moon, but Prince revamped the song for For You, altering some of the lyrics and re-titling it "My Love Is Forever." However, he neglected to credit Moon on For You for his contribution to the original composition. After discovering that Prince had used over 50 per cent of the lyrics from "Love Is Forever" for "My Love Is Forever," Moon wrote to Prince and Owen Husney, appealing to Prince's sense of fairness in adhering to their original agreement, which said that they would share the credit for all the songs they wrote jointly. A financial settlement was later reached.

Make It Through The Storm

Slated for inclusion on *For You*, this song with lyrics by Chris Moon and music by Prince was recorded during the album sessions at Record Plant, Sausalito, sometime between early October and late December 1977. The first recording of the song was made at Moonsound in 1976 and Prince re-recorded it at Sound 80 the next year. Having decided not to use it on *For You*, Prince re-recorded it from scratch at Sound 80 with Sue Ann Carwell in the summer of 1978.

Leaning closer to pop than funk, "Make It Through The Storm" is one of the most appealing outtakes from the entire pre-Dirty Mind period. Prince sings the first verse in a soft, timid voice that is lower than his falsetto, which he used almost exclusively until 1981. He describes the world as a "cold and empty place" without his woman. She wants to leave him, but Prince pleads desperately, "Can't you see, you're the only thing I'm living for." Carwell's version with Prince is considerably more rock-oriented.

The song was released with new music in 1981 by Carwell on the B-side of her single "Let Me Let You Rock Me." Prince was not involved in the recording of the released version. Her version credits Moon for both music and lyrics.

• Since We've Been Together

This was recorded at Moonsound in 1976. Prince re-recorded the song with Sue Ann Carwell at Sound 80 in the summer of 1978. "He made me sit in that vocal booth for four hours," Carwell remembers. "He got so mad! It was a vocal riff in the song that I couldn't do. But when I finally got it right, he said, 'Damn, you're bad!'"

"Since We've Been Together" is an upbeat pop-oriented effort with a synth lead line to the fore and a production that has a great deal in common with most of For You and Prince. The song is similar in many respects to "Just As Long As We're Together" on For You, but would hardly have qualified for inclusion on musical merits on either For You or Prince. The rather simplistic lyric finds Carwell singing the praises of her man; since she met him, she has been having so much fun.

Although Chris Moon maintains that he wrote the lyric, it was copyrighted at the Library of Congress on August 21st 1980 with Prince claiming sole credit for the composition.

Surprise

This dates from Prince's work with Chris Moon in 1976, when it was taped at Moonsound. Moon describes it as "a very strange song." The lyric was penned by Moon.

1976-77 Sound 80 sessions

Instrumental

This is a tight, uptempo number, recorded at Sound 80 in 1977. It is most likely an unfinished song, lacking the vocals, rather than being intended as an instrumental. It alternates between a segment focusing on a funky synth bass part that recalls "Soft And Wet" and a more melodic, flowing section, which could very well be the chorus.

• Love In The Morning

Prince committed this song to tape in 1977 during sessions at Sound 80. It is one of the few songs he recorded at Sound 80 that he didn't re-record during the *For You* sessions.

• We Can Work It Out

Described by Bobby Z. Rivkin as "an introduction thing," Prince recorded "We Can Work It Out" at Sound 80 around the time of his signing to Warner Bros., summer of 1977. "That was just Prince and I in the studio," says Bobby. "We rehearsed it for a little bit, and then we did it. That was when I started recording with him. It was right when he signed with Warner Bros., so it was a song to say, 'Hi, now that you know my name..."

"We Can Work It Out" is a funky, upbeat tune with a jerky rhythm. Although the lyric can be interpreted as being directed to a woman, the song seems like an attempt by Prince to convince Warner Bros. to put their trust in him. He sings, "Makin' music naturally, me and W.B. Music for the young and old, music bound to be gold." Thus, the song is essentially Prince selling himself, which is interesting compared to how he later would feel like he was a slave. The song closes with the sound of an explosion, which seems fitting considering how the relationship between Prince and Warner Bros. would end 19 years later.

• You Really Get To Me

A track hailing from Sound 80 sessions in 1977. Nothing is known about the music or lyric of the song.

1977 instrumental sessions

• Instrumentals 1 - 8

In 1977, Prince, André Cymone, and Bobby Z. Rivkin recorded a number of instrumental tracks in a rehearsal room of Owen Husney's Loring Park office. Featuring a line-up of drums, bass, and keyboard (no guitar), the eight instrumentals are highly accomplished, sounding like well-crafted compositions rather than spur-of-the-moment jams. They demonstrate Prince's precocious musical talents and his versatility, covering blues, jazz, funk, and rock.

1977 demos

Darling Marie

Prince demoed this song in 1977, after he had hooked up with Owen Husney. He recorded another version of the song during the final stages of the *Prince* sessions, at Hollywood Sound, June 1979, accompanying himself on acoustic guitar. Featuring a tender falsetto by Prince, the song is a wistful and mellow ballad not too far removed from "Miss You," another outtake from 1978-79.

· Hello, My Love

Inspiration for this 1977 song came from Owen Husney's secretary, upon whom Prince had a crush. He left a cassette of the song on her desk but she didn't seem overly impressed, according to Husney.

· I Like What You're Doing

"It was as nursery-rhymish as it could get," says Husney about "I Like What You're Doing." Prince recorded the song in 1977 after Husney had stressed the importance of writing concise pop songs that followed the conventional verse/chorus/bridge format. Husney felt the Moonsound demos Prince had recorded were "mostly rambling 10-minute songs" and wanted Prince to write a "formula" song. "We learned a lesson from it," says Husney. "He sort of locked in on the formula and understood it."

• Neurotic Lover's Baby's Bedroom

Written in 1977 after Owen Husney had bought Prince a drum machine. "He wrote the song because of that," says Husney. "A lot of times when an artist gets a new piece of gear they write a song on the new instrument."

1977 For You sessions

• Bump This

André Cymone and Prince recorded this instrumental jam on November 4th 1977, during the *For You* sessions at Record Plant. Sausalito.

E-Pluribous Funk

André Cymone and Prince taped this instrumental jam during the *For You* sessions at Record Plant, Sausalito, on November 4th 1977.

Instrumental

This is an instrumental jam session recorded on December 5th 1977, during the *For You* sessions, at the Record Plant, Sausalito. André Cymone played bass and assistant engineer Steve Fontano sat in on drums.

Life Is So Neat

A jam recorded by Prince and André Cymone during the For You sessions at the Record Plant, Sausalito, December 10th 1977. Incidentally, the title recalls the later Parade track, "Life Can Be So Nice."

• Shine Your Light

Probably more of a jam than a finished song, this was recorded during the *For You* sessions, November 4th 1977.

• Waiting For You

This is a jam recorded on December 10th 1977, during the *For You* sessions at Record Plant, Sausalito. It most likely features Prince and André Cymone.

1978-79 demos

Baby, Baby, Baby

This is a breezy, uptempo number performed on acoustic guitar, sounding more like a spur-of-the-moment improvisation than a crafted song. It dates to 1978-79, having been recorded on a four-track tape machine since Prince's vocal is double-tracked. The only words that are sung are a repeat of "baby, baby, baby" and the line, "Surely you must know how bad I want to be with you."

Do It Again

A home recording dating to 1978-79.

• Donna

This song dates to 1978-79 and exists as a simple demo recording. It is a fairly lively number, with Prince singing in his falsetto vocal, accompanied only by an acoustic guitar. His voice is double-tracked. He reluctantly accepts that Donna belongs to another man, reasoning, "Donna, I guess it's not meant to be."

Down A Long Lonely Road

An a cappella piece demoed in 1978-79, "Down A Long Lonely Road" exists on the same tape as "Donna" and "Miss You" amongst other tracks. The track is not far removed from "For You," featuring a similar thick texture of multi-tracked vocals. However, the melody is not as decorative as that of "For You." Prince repeats a single line over and over, "Down a long lonely road, I've been crying, looking for someone to care."

Gypsy

A song recorded in 1978 or 1979 in Prince's Edina house.

I Am You

Prince performed this number during the Capri Theater concerts, January 5th and 7th 1979. A studio recording exists, probably dating to late 1978, most likely being recorded in Prince's Edina house. "I think Prince played several different instruments on the song in concert, including drums," says Dez Dickerson. "I Am You" has been described as a rock-oriented number somewhat in the vein of "Why You Wanna Treat Me So Bad?" on *Prince*.

• I Met A Virgin Queen

This title has been mentioned by Chazz Smith. It is a home recording, dating to 1978-79. The song is about a preacher's daughter. According to Smith, "The father has so much good in him, but his daughter was so full of sin. That song used to blow my mind!"

I'm Leaving LA

A home recording from 1978-79. The title has been mentioned by Chazz Smith. The lyric includes the lines, "I'm going to Rome, gotta buy me a home. You see, I'm sick and tired of playing around, gotta settle down."

Instrumentals 1 – 6

Dating to 1978-79, these six short instrumentals, more jams and improvisations than actual compositions, seem to be from the same session or period as "Donna," "Miss You," "Down A Long Lonely Road," and "Wouldn't You Love To Love Me?"

Instrumental 1(2:15 minutes) features Prince playing some Carlos Santana-inspired lead guitar, accompanied by rhythm guitar, bass guitar, and a soft drum machine beat (similar to "Wouldn't You Love To Love Me?"). Instrumental 2 (2: 20) is more guitar improvisations over a faster drum machine pulse. Instrumental 3 is 53 seconds of percussion. Instrumental 4 (1:10) finds Prince playing acoustic guitar, repeating a chord structure over and over. Instrumental 5 (1:30) is similar to 4 but more funky and with a bass guitar added. Instrumental 6 (0:37) is a funky bass guitar jam.

Instrumental

Gayle Chapman has said that Prince and the band performed an instrumental number that she had written during the Capri Theater concerts, January 5th and 7th 1979. The track was never performed again and a studio recording may not even exist.

Love Affair

Little is known about this song except that it is a home recording, dating to 1978 or 1979.

Love Of Mine

A home recording from 1978-79.

Miss You

Dating to 1978-79, "Miss You" was demoed at the same time as "Donna" and "Down A Long Lonely Road." The song is a calm, understated number with Prince accompanying himself on acoustic guitar. Prince is missing his woman, as well as the

ocean, the summer breeze, the blue skies, and, oddly enough, "those big old fancy cars."

• Nadeara

This calm, mellow track finds Prince serenading Nadeara, a girl he was seeing in 1978. He accompanies himself on acoustic guitar. "When I first looked into your eyes, that's when I knew that I wanted you," Prince sings in a tender falsetto. The chorus asks, "Oh, Nadeara, now that you know I love you, baby, what are you gonna do?"

Rocking Chair

This is a home recording from 1978-79. The lyric includes the lines, "Here I sit in this empty room, just me and my guitar. Here I sit in this rocking chair, just wondering where you are."

• We Would Like To See You Again

A home recording from 1978-79. No details about the song are known.

1979 sessions with Pepé Willie

Thrill You Or Kill You

André Cymone's "Thrill You Or Kill You" was demoed when Prince and Cymone worked on a New York session with Pepé Willie, February 17th 1979. The song was then recorded in July 1979 during the Rebels sessions at Mountain Ears Sound Studio in Boulder.

The song is built around a funky bass line. Much like "Head," which is similar in many ways, it is a one-chord funk effort with a quick lead-in before the chorus. It also features some very "Princely" synth embellishments as well as a lyric that seems to have inspired "Irresistible Bitch"; the song starts, "Called your ass up on the phone, your mama tells me you ain't home. What the hell is wrong with you? You must think I'm a fool." André tells his girl that "one way or another" he is going to get her, if he has to thrill her or kill her. Although he is threatening violence, it was probably intended to be somewhat humorous.

1979 The Rebels sessions

Disco Away

Dez Dickerson's "Disco Away" was recorded in July 1979 during the Rebels sessions at Mountain Ears Sound Studio in Boulder. The song combines upfront guitars and a fast beat, recalling the late '70s "disco rock" of Blondie and Donna Summer. Ironically, the song ridicules the disco phenomena and humorously says that the "dancing fever" of disco music is "more deadly than rabies." Dez sings, "Disco away and leave me alone, I just wanna rock 'n' roll!" He adds, "Keep your Village People and your Bee Gees, too."

Hard To Get

This is one of the four songs Prince contributed to the 1979 Rebels project. The song is an uneventful rock number with a faint boogie feel, spiced with some rock 'n' roll piano. The vocal is shared, possibly by Prince and André Cymone. The lyric is rather simplistic and concerns a man who loves a woman "despite [her] shitty ways." It was taped in July 1979 at Mountain Ears Sound Studio in Boulder. Prince re-recorded the song in his home studio in 1981, turning it into a much-improved sparse, new wave-styled number.

• Instrumental 1

This is an instrumental penned by André Cymone. It is an uneventful bass-and-drums workout, sounding more like a jam

than a proper song.

• Instrumental 2

Dez Dickerson's Rebels instrumental is far more interesting than Cymone's, being an atmospheric piece featuring acoustic guitar and synth.

Too Long

A Dez Dickerson song that was recorded during the July 1979 Rebels sessions at Mountain Ears Sound Studio in Boulder. Dez sings lead vocal, sounding similar to Kiss' Paul Stanley. This guitar-dominated rocker is actually one of the most musically convincing Rebels tracks. The lyrics concern the loneliness Dez feels since his lover left him.

Turn Me On

One of the four songs Prince wrote for the 1979 Rebels project, "Turn Me On" was recorded by his band during the Rebels sessions in July 1979 at Mountain Ears Sound Studio in Boulder. It is a fairly mediocre rock tune, relying on electric piano and bass. Gayle Chapman sings lead, sounding not unlike Bonnie Raitt. She says that her man is "nothing but a loser" and he is not getting any closer to turning her on because "the lights went out on you so long ago."

1980 sessions

American Jam

This was recorded in 1980 during the home studio sessions that yielded the eight tracks on *Dirty Mind*. No details about the musical or lyrical content are known. During the "Prince: A Celebration" week in 2000, it was selected as one of 17 tracks for possible inclusion on the proposed *Crystal Ball Volume II*.

Big Brass Bed

This dates from the 1980 *Dirty Mind* sessions in Prince's home studio. "Sister" was recorded shortly prior to this song.

• Bulgaria

An oddly-titled number that was recorded in Prince's home studio in 1980 during the *Dirty Mind* period, around the time of "Dirty Mind."

Eros

This is a 1980 *Dirty Mind*-era reject. It was recorded in Prince's home studio around the time of "When You Were Mine" and "Gotta Broken Heart Again." The track was pulled out and remixed in 1988 by Chuck Zwicky, who thinks it may have been an instrumental track.

Lisa

Indicating the musical direction Prince was moving in, the *Dirty Mind* era leftover "Lisa" is a synth-led pop effort that employs a simple (analogue) drum machine beat instead of live drumming. A fast, monotonous synth bass line creates an almost hypnotic feel. The song was recorded in Prince's home studio in 1980 and filed for copyright registration at the Library of Congress on August 4th 1980.

Written tongue-in-cheek about new band member Lisa Coleman, the lyric, stating how Prince knows Lisa is nasty and that she is "too groovy," would have fit in perfectly with the concept of the *Dirty Mind* album. Recalling the theme of "Let's Pretend We're Married" on 1999, Prince is taking Lisa away from her man, reassuring her that "he'll understand."

Plastic Love Affair

This track has been mentioned as a 1980 recording but information is scarce.

Rough

Also known under the titles "Too Rough," "Tough," or "Too Tough," this track was recorded in 1980. It was copyrighted at the Library of Congress on March 25th 1985 (as "Rough"). The song was considered for several projects in the '80s. Rejecting it for his own *Dirty Mind*, Prince tried it out with Alexander O'Neal before The Time project was launched. The song was pulled out during the 1984 Family sessions but it was deemed inappropriate for the group. It was overhauled for use on Jill Jones' album and she recorded a new vocal and Eric Leeds added a saxophone part on January 8th 1986. Prince later offered the song to Joyce Kennedy of Mother's Finest. She turned it down, commenting, "I don't think it's some of his best work. The hook and the vocal lead are good, but the rest of the song... It's real strange."

Indeed, "Rough" is hardly the most substantial thing Prince has ever recorded, being an instantly forgettable pop outing with a substandard, monotone melody set to a machinelike drum beat. It bears fleeting musical similarities to The Time's "Onedayi'mgonnabesomebody" from What Time Is It? The song has a quick call-and-response chorus, which consists of the line "the girl's too rough" echoed by a chirpy "too rough, too rough." Prince paints a detailed portrait of an unattainable girl, who has got "plenty of style" and a "body like a Cadillac." Her smile is enough to give all the men a heart attack, but they are afraid to ask her out because she is so tough, "She keeps her money in a garter belt, next to her .38. If you get the chance to take her out, you better not be late." Prince issues a warning, "She'll take your money, your self-respect, your personality, and leave you high, she'll leave you dry." Apparently, she was a sweet girl at the age of 17, but her attitude towards men changed dramatically after "a lover turned her out."

• When The Shit Comes Down

This number has been mentioned by band members as a live recording made during a rehearsal session, circa 1980. "That was really good," says Bobby Z. Rivkin. The title is tentative, as both "When The Shit Comes Down" and "When The Shit Goes Down" have been mentioned.

1981 (I) sessions

• Broken

Predating Controversy's "Jack U Off" and many other rockabilly-influenced numbers, "Broken" was an early attempt by Prince to write a '50s style rock 'n' roll number. It was tracked in Prince's home studio in the early part of 1981, following the Dirty Mind arena tour. The sound is echoey and the song sounds like a spontaneous live take with his band, but it was in fact recorded by Prince on his own. A bluesy piano opening is followed by Prince's a cappella vocal intro, before the song gets underway. The arrangement emphasises an electric piano and a fast, fluid bass line. Prince is a "broken-hearted man alone in misery" until his woman returns. The song, which is sometimes referred to as "Broken, Lonely And Crying," was occasionally played on the Dirty Mind club tour, in the spring of 1981.

Commercial

This was recorded around the time of "Broken," in early 1981. This could be a commercial (perhaps a radio advertisement), but the fact that it was pulled out for a remix in 1988 indicates that it is most likely an actual song.

· Dancin' Flu

This is a Prince/Dez Dickerson collaboration from 1981, with lyrics by Dez and music by Prince. Two other Prince/Dez co-writing efforts were "Cool" and "Wild And Loose," both released by The Time.

• Dear Uncle George

This is an earlier incarnation of "Private Joy," recorded sometime in 1981. Prince re-recorded it from scratch with new lyrics at the end of the *Controversy* sessions, August 16th 1981.

Delivery Boy

Recorded in Prince's home studio in the summer of 1981. The track was worked on during the Hollywood Sound sessions for *Controversy*, June 1981, indicating that it might have been considered for that album.

Everybody Dance

This song was performed as an encore at Sam's, Minneapolis, March 9th 1981, the first concert of the *Dirty Mind* club tour. The song seems to have been intended as a fun dance rave-up, but it has an unusual, syncopated bass and synth pattern that makes it anything but danceable. The song is basically an instrumental, the only words being Prince's near-shouted instructions to get everybody to "dance," "say yeah," and "scream."

Friction

This track hails from the summer of 1981. No further details are known.

Gym Class

This home studio recording from 1981 may have been written with The Hookers project in mind. It was recorded around the time of "Strange Way Of Saying I Love U."

Heart Attack

A 1981 song recorded in Prince's home studio around the time of "Kiss Me Quick."

Hump You

This was recorded in Prince's home studio some time in 1981, around the time of "Susan." Nothing is known about its musical style or lyrical content.

I Can't Figure It Out

This is a song by Dez Dickerson, recorded in 1981 on the same day as (or within days of) the unreleased Prince/Dez collaboration "Dancin' Flu." It is likely that Prince and Dez play the instruments on the song.

• I Need A Man

Originally sung by Jamie Shoop, Prince's personal assistant in the early '80s, this song was tailored by Prince for use by The Hookers. It was taped in Prince's home studio in 1981 around the time of "Make-Up," which was released on *Vanity 6*. "I Need A Man" is a charming and appealing pop effort, concerning a girl who has had enough of her cheating man.

"I Need A Man" was revamped in early 1987 for use by Bonnie Raitt. Eric Leeds recorded horn overdubs on the track on January 21st 1987. Prince also worked on the song on May 31st 1988, possibly even re-recording it from scratch; studio documentation indicates that a new version may have been recorded, but he most likely overhauled the existing recording.

Jealous Girl

Written for The Hookers, "Jealous Girl" was recorded in 1981 during the same session as "Pizza," which remains unreleased, and the *Vanity 6* track "Drive Me Wild." The song is a lively and frivolous verse/chorus/bridge pop number about a girl who stops at nothing in order to keep her man. She cuts up the face

of a girl who shows some interest in her man and blows up the car of another competitor. The chorus goes, "Hey, hey, hey, what can I say, I'm just a jealous girl."

"Jealous Girl" was later offered to The Bangles, but they turned it down in favour of "Manic Monday," which is from the same school of catchy, lightweight pop material although it has a far more mature and original lyric. "Jealous Girl" was pulled out again and revamped for the Bonnie Raitt project, with Eric Leeds adding a saxophone part on February 5th 1987. Considering the adolescent and slightly silly lyrical content, it is remarkable that the song was even considered for use by Raitt (see "I Need A Man" for more details).

Kiss Me Quick

An animated uptempo pop/funk offering with a vague resemblance to "Just As Long As We're Together" on For You. It features a falsetto vocal by Prince and fast walking-style bass runs typical of many disco-era songs. The song concerns a do-wrong woman; Prince cannot get over her, pleading in the chorus, "C'mon, pretty baby, kiss me quick." Despite sounding like it could have been a leftover from For You or Prince, it is a home studio recording from 1981.

Let's Rock

Inspiration for this song came from a dance Prince had seen kids doing in clubs. He recorded it in the spring of 1981 and wanted to release it as a single immediately, but after discussions with Warner Bros. the idea was abandoned. By the time it could be released, Prince thought the moment had long passed so he re-titled it "Let's Work" and re-recorded it for *Controversy*.

Make U Mine

This was recorded in June 1981 at Hollywood Sound during the same session as "Jack U Off," released on *Controversy*. Band members Bobby Z. Rivkin, Lisa Coleman, and Matt Fink play on "Jack U Off," so it is possible that they also appear on "Make U Mine" despite the fact that they have no distinct memories of the song.

Pizza

Few details are known about this song, which was recorded in 1981 for The Hookers project. The same session yielded "Drive Me Wild" and "Jealous Girl." Those who have heard it say that the song concerns one girl assaulting another until her face resembles a pizza.

Poppa Grooves

This was tracked during the same 1981 home studio session that yielded "Controversy" (released on *Controversy*) and "Tick, Tick, Bang" (later re-recorded for *Graffiti Bridge*). The song was remixed in 1988 by Chuck Zwicky, who believes that the song is an instrumental track featuring Prince showing off some bluesy guitar chops à la Pops Staples, from which the title was derived.

• Rain

Few details about this 1981 song are known. It was remixed in 1988, with the studio documentation noting "a cappella with rain," which may indicate that it is an a cappella with the sound of rain providing a backdrop.

The Rain And You

This is a ballad from 1981. "Not a great one," according to Susan Rogers.

The Second Coming

A tape of this song was used as an introduction to the Contro-

versy show. It is a hymn-like a cappella track that concerns the Second Coming of Jesus Christ. Prince issues a warning to all of God's children to learn how to love. Like "Annie Christian" on Controversy, it also touches on the issue of gun control, with Prince asking, "How many more good men must die before there's gun control?"

See U Dead

A 1981 song about which nothing is known.

She's Just A Baby

Owing a musical debt to both "Baby" on For You and "With You" on Prince, this is a fairly unspectacular blues-tinged soul ballad with a wistful mood. Prince sings in his falsetto about his love for a young girl. The song is a more subdued expression of the "Uptown" ideal of doing what you feel is right and not pre-judging people, whether on the basis of race, sexuality or, in this case, age. The song was recorded in the early part of 1981. It may have been inspired by reactions to Prince's relationship with Susan Moonise, who was only 16 years old when they became a couple.

Prince updated the track in 1991 and copyrighted it at the Library of Congress on March 18th 1991. The song was amongst the 22 tracks that fans at the "Prince: A Celebration" week in 2000 could vote for, but it didn't make the "Top 17" songs selected for the proposed *Crystal Ball Volume II* album.

• Strange Way Of Saying I Love U

Dating to 1981, "Strange Way Of Saying I Love U" is a bright and breezy pop effort sung in Prince's falsetto. A staccato electric piano provides the main accompaniment. The lyric concerns Prince's hesitancy to tell a female friend that he really loves her because he is afraid that it would suffocate their relationship. According to Lisa Coleman, in a 2004 interview with *Minneapolis Star Tribune*, the track was written for her, "I lived in his house on and off for a couple of years. We had a fight one day. He said something about me getting my own apartment, and I left the house and drove around for a while. When I got back, he had written me a whole song. It was so cute. The lyric was, 'I guess I have a strange way of saying I love you.' He had recorded it, drums, piano, bass and vocals with harmonies."

While "Strange Way Of Saying I Love U" has a great deal of charm, it is clearly not up to the standard of the contemporaneous *Controversy* material. It was tracked in Prince's home studio sometime in 1981, around the time of the recording of "Gym Class." In 2000, the song, now titled "Strange Way Of Saying Eye Love U," was one of the 17 tracks that fans at the "Prince: A Celebration" week selected for inclusion on a possible *Crystal Ball Volume II* album of archive material from the vault.

• Susan

Susan Moonsie may have provided inspiration for this 1981 home studio recording. She was Prince's girlfriend at the time.

There's Something I Like About Being Your Fool

"A kicking rockabilly track with a bit of Elvis Presley," is how Don Batts, Prince's studio engineer from 1980 to 1983, describes the 1981 track "There's Something I Like About Being Your Fool." "Steve Fargnoli regretted that it wasn't released because it was a very, very cool song," says Batts. The song is a fast-paced rockabilly-style number about an unfaithful woman who wrecks Prince's car and messes around all over town. Undeterred, he says, "But honey, we're still cool, because there's something I like about being your fool."

"There's Something I Like About Being Your Fool" was recorded in Prince's home studio in the summer 1981 and was worked on at Hollywood Sound in June, before being mixed at Sunset Sound on August 14th and 15th 1981. In fact, it was the only track that didn't make *Controversy* that was worked on during the conclusive Sunset Sound sessions, indicating that it was a strong contender for inclusion on the album. The track was pulled out in 1985 and considered for use by Jill Jones. Prince later reworked it for Bonnie Raitt and Eric Leeds added a saxophone part on January 25th 1987, but it remains in the vault.

1981 (II) - 1982 sessions

Bold Generation

A leftover from sessions for The Time's What Time Is It?, recorded on January 11th 1982, either at Sunset Sound or in Prince's home studio.

• Boom, Boom, Can't U Feel The Beat Of My Heart This 1982 home studio track was updated for use by Jill Jones in 1989 on her projected second Paisley Park album. A video was even shot of the song, so it may have been intended as a lead-off single from project.

The track is a fast, energetic pop effort. Interestingly, the chorus borrows part of the melody from "All The Critics Love U In New York" on 1999. Written from a female viewpoint, the lyric is rather simplistic as Jill sings "come a little closer, baby, put your hand on my chest, feel the beat of my heart pumping through my dress."

Colleen

Recorded at Sunset Sound on January 15th 1982 during sessions for The Time's What Time Is It?

Dance To The Beat

The Time played this song on the *Controversy* tour when they headlined a concert at The Roxy Theater in Los Angeles on February 12th 1982. Prince joined them onstage to perform the song. They also played it when they guested during Prince's one-off concert at First Avenue, Minneapolis, on March 8th 1982. Driven by Jesse Johnson's guitar, "Dance To The Beat" is a furiously fast rockabilly-flavoured rocker, very much in the same vein as "Jack U Off," "Delirious," "Horny Toad," and several other 1981-83 songs by Prince. Sounding like a quick throwaway, the lyric is brief and sketchy, essentially consisting of Morris Day's instructions to get people to "dance to the beat" because it is "so cool."

More than likely, Prince wrote "Dance To The Beat" for The Time so that they would have more material for their live show, which was needed when they headlined concerts of their own; their *Controversy* tour opening set was only 30-40 minutes. Perhaps there was also a need for an energetic uptempo number. When they performed the song during the First Avenue concert, the choice seemed to be dictated by Prince, who said, "Y'all can play, but you gotta play some rock 'n' roll. Don't come up here and play none of that old you-know-what!" Similarly, the fact that it was on this particular song that he guested during The Time's Roxy Theater show indicates that he penned it. In fact, "Dance To The Beat" doesn't sound like anything Jimmy Jam and Terry I ewis might have written.

Don't Let Him Fool Ya

This was recorded in Prince's home studio in 1982, around

the time of (the original version of) "Can't Stop This Feeling I Got." The track is a rather undistinguished one-chord funk outing with the title phrase making up a brief chorus. The bare-boned arrangement focuses on the bass and drums, with keyboard and rhythm guitar providing embellishments. Prince sings in his falsetto voice. As the title suggests, the song issues a warning to a woman about a man who is lusting after her.

Extra Loveable

Recorded at Sunset Sound on April 3rd 1982, "Extra Loveable" is rockier and more guitar-oriented than most of the contemporaneous 1999 material. The song sports a charged guitar riff and a propulsive Linn LN-1 drum machine beat. The lyric concerns Prince trying to get his girlfriend to take a bath with him. The song takes an ugly turn when he says that he "can be very cruel" and threatens to rape her unless she does as he says, "Now are you going to get into the tub or do I have to drag you?"

Although "Extra Loveable" was recorded by Prince on his own, he performs it as if it were a band number, calling out the names of his band members. He mocks Dez Dickerson by asking, "Dez, don't you like my band?" This has led many to believe that the song was recorded after Dez's departure from the band, spring of 1983. There is also a reference to Wendy, as Prince says "break Wendy, huh!" towards the end. Wendy was guesting at Sunset Sound sessions in 1982, but it is also possible that the song was worked on in 1983 when she had joined the band. Regardless, it has been confirmed that the basic tracks were recorded in 1982 and the song was actually considered for use by Vanity 6 on their album. It was later pulled out and remixed by Chuck Zwicky, who thought it was one of the best vault items he had heard; he told Prince that it should be released because it was such a fantastic song. With the revised title of "Xtraloveable," the track was amongst the 17 selected by fans during the "Prince: A Celebration" for possible inclusion on the projected Crystal Ball Volume II album.

Fox Trap

Fox Trap was a Minneapolis club frequented by Prince throughout the late '70s and early '80s. The club is actually in the *Purple Rain* movie, but the Fox Trap sign is covered and it is called The Taste instead. The song titled "Fox Trap" is a 1982 home studio recording. Although not known for certain, it is likely that the Fox Trap club inspired Prince's song of the same title.

If It'll Make U Happy

This is a pop offering with a vague reggae feel that was recorded at Sunset Sound on April 6th 1982 for possible inclusion on 1999. The song has few memorable melodic or rhythmic ideas, however, and is clearly not up to par with anything on 1999. Three chords repeat throughout and a synth bass plays three notes from beginning to end. Prince regrets leaving his girlfriend and is prepared to change his life if she will take him back, reassuring her, "I really love you baby, no matter what your friends may say."

The track was amongst the 22 that fans at the "Prince: A Celebration" week in 2000 could vote for for possible inclusion on the *Crystal Ball Volume II* album of archival material, but it didn't make the "Top 17" songs selected for the project.

• Lust U Always

Recorded in Prince's home studio 1982, "Lust U Always" has

most of the characteristics of the 1999 sound, including a prominent LN-1 drum machine beat and a synth-led arrangement. The track also features lyrical references and thematic similarities to contemporaneous songs such as "Extra Loveable," "Turn It Up," "Possessed," and "Purple Music." The lyric concerns Prince's uncontrollable lust for a woman. His therapist has assured him that it is just a phase, but he cannot stop the "hunger," admitting, "I lust you always, you're all I wanna do." After some screams of desperation, the song ends with Prince expressing his burning desire in a spoken monologue. "I will rape you if I must," he says at one point, which brings to mind the threat of rape in "Extra Loveable." The spoken segment is overlaid with chants of "work out" and "turn it up," two catchphrases Prince was clearly fond of at the time as they found their way into songs like "Irresistible Bitch," "Turn It Up," "All The Critics Love U In New York," "Jerk Out," and "Let's Work." At the end, Prince sums up his "purple music" manifesto, "That's what purple music is all about, I mean it ain't rude if you're in the mood."

Interestingly, the song borrows some ideas and lyrics from Joni Mitchell's "Twisted" (from *Court And Spark*, 1974). Her song begins, "My analyst told me," which Prince transforms into "my analyst assured me." Mitchell's song is not concerned with sexual obsession, however, instead relating how people fail to understand her "idiomatic logic," believing her to be crazy. Interestingly, Prince covered Mitchell's song once on the 2002 *One Nite Alone...* tour.

Musically, "Lust U Always" is a somewhat plain and monotonous pop/funk offering, carried by a synth bass figure and an intricate LN-1 drum machine pattern. The melody takes shape around a simple recurrent guitar/synth riff. Much like many of Prince's early songs, it includes a brief build-up to the chorus, which is then sung over the main theme. The track is certainly not up to the prevailing musical standards of the 1999 album.

"Lust U Always" was filed for copyright registration at the Library of Congress on December 14th 1987. It was subsequently offered to Robert Palmer, but he turned it down. The track is amongst the 17 titles that has been shortlisted for inclusion on the projected *Crystal Ball Volume II*.

Money Don't Grow On Trees

This home studio recording dates to early 1982, possibly being intended for The Hookers at one point.

Moonbeam Levels

Often titled "A Better Place 2 Die" by bootleggers, "Moonbeam Levels" was recorded at Sunset Sound on July 6th 1982 during final stages of the 1999 sessions. The song is an excellent mid-tempo rock number with a strong, memorable melody. Prince says that after a nuclear war, all that will be left is "pain and sorrow." His only solace is the "peace and glory of moonbeam levels to be," stating that he needs "a better place to die." Remarkably, the meaning of "moonbeam levels" is not made clear by the lyrics. "Moonbeam Levels" recalls "Free" on 1999 in more ways than one; the arrangements are similar, focusing on piano in the verses with a guitar giving the chorus added punch, and both songs employ a verse/chorus/bridge structure. The musical resemblance to "Free" may be one of the reasons it was left off 1999.

Prince played a brief part of the song on the 1999 tour (Los Angeles, March 28th 1983). The track was later revamped

and planned for inclusion on the 1988 Rave Unto The Joy Fantastic album project. A segment of "3 Chains O' Gold" on T shows a passing similarity to the melody of the verses of "Moonbeam Levels."

• Moral Majority

The Moral Majority was a religious right-wing group founded in the US in 1979 with Rev. Jerry Falwell as head. Prince's song "Moral Majority" was recorded in his home studio in 1982 and was intended for use by Vanity 6. "It was a stab at the moral majority, which was obviously a very opposed position to what Vanity 6 was into at the time," says Roy Bennett, then married to Vanity 6 member Brenda Bennett. He describes the song as "a pretty uptempo number." Work was also done on the track at Sunset Sound on January 1st and 2nd 1984, during the *Apollonia 6* sessions.

Roy Bennett participated in the recording and he remembers the session well, "Prince had a mike set up in his bathroom and he had me screaming 'moral majority!' I did that for a while and then Jamie [Shoop], Susan, and Vanity came in and I sat down on his toilet. We were in there doing more of that yelling 'moral majority' and I sat down on the handle of the toilet, right in the middle of the session, and it gave away!"

• My Baby Knows How To Love Me

A 1982 home studio track that was updated in 1985 for use by Jill Jones on her self-titled album. It was submitted to Clare Fischer for his input in August 1985 (along with the similarly unreleased "Killin' At The Soda Shop"). The song was pulled out again and worked on in 1989 for Jill's planned second album with Prince.

The track is a bouncy, uptempo pop number. Jill sings that she and her lover "have a cool romance" and she lists the many ways her man shows his affection for her. The song is fairly lacklustre and it is difficult to understand the reason a track rejected for inclusion on Jill's 1987 album should have been considered for her projected follow-up.

· No Call U

This is a frenzied rockabilly-flavoured effort very much in the style of contemporaneous tracks like "Turn It Up" and "Vibrator." Much like "Turn It Up," the song is built around a fluid synth bass line and a straightforward drum machine beat with Prince's trademark synth fills and lead lines. Whereas the music of "Turn It Up" basically repeats without changes, "No Call U" injects a brief chorus to provide some variation. The first of several "telephone songs" ("How Come U Don't Call Me Anymore" and "Neon Telephone" are two later examples), "No Call U" concerns Prince waiting for a girl to call him to confirm that he is the only one, "My body wants to call you, but my ego says I got to resist." The lyric includes the line "call your ass up on the phone" that also found its way into "Irresistible Bitch."

"No Call U" was recorded in Prince's home studio in the early part of 1982. It was tried out for use by Vanity 6 and was also recorded with vocals by Jill Jones, possibly being intended for her album at an early stage. The song is commonly referred to as "U Call Me" by bootleggers.

• Purple Music

A home studio recording from 1982, "Purple Music" is a hypnotically monotonous uptempo number driven along by a bouncy Linn LN-1 drum machine beat and a synth bass line. A choppy "Controversy"-style rhythm guitar adds spice to the synth-dominated texture. The song has an anti-drug message

and compares the natural highs of Prince's "purple" music with the effects of drugs, "Don't need no reefer, don't need cocaine. Purple music does the same to my brain, and I'm high, so high." Prince's voice is electronically manipulated to give the impression that he is getting high off his music.

Rearrange

This was taped at Sunset Sound on December 7th 1981 between concerts in St. Louis and Houston on the *Controversy* tour (Prince also worked on the extended maxi-single version of "Let's Work" and added to the existing recording of "Baby, I'm A Star"). Susan Rogers likens "Rearrange" to "Purple Music," "It's not a standout. It's similar to 'Purple Music' but it's a lot shorter. I don't think there is much more lyrics than a repeat of 'Rearrange your mind.' That's the repeated motif." The song was pulled out of the vault and given a remix in 1988.

· Teacher, Teacher

Originally tracked in Prince's home studio 1982, "Teacher, Teacher" was revamped by Wendy Melvoin and Lisa Coleman in 1985. They added their vocals and a sitar-like sound to give it more of a psychedelic touch. The song was included on early configurations of *Dream Factory*. After abandoning that album, Prince offered the song to the group Three O'Clock but they turned it down in favour of "Neon Telephone."

"Teacher, Teacher" is a simple, energetic pop effort with an addictive melody. Wendy and Lisa sing together with Prince on the 1985 rendition. Written from a female point of view, the lyric concerns a teacher lusting after a schoolgirl, a theme Prince would return for on Apollonia 6's "Happy Birthday, Mr. Christian." The teacher is offering her high grades in return for sex, but she is not interested any longer, telling him, "Why should I get used to somebody who won't be around."

• Too Much

Recorded in Prince's home studio in March/April 1982 for the Vanity 6 project. The session also produced "He's So Dull," which was released on their album.

Turn It Up

Recorded in late 1981 or early 1982, "Turn It Up" is a fast rockabilly-influenced effort propelled by a simple drum machine beat and a relentlessly pumping synth bass. Prince adds some synth fills and high-pitched synth lines. His vocal delivery is animated, but the song never comes alive, being far too monotonous. Prince compares his body to a radio, imploring his lover to come and play with his controls, "Turn it up, turn it up, baby, work me like a radio."

"Turn It Up" was slated for 1999 and Prince spent a great deal of time and effort on the song. However, it was jettisoned when Prince came up with the similar-styled, but vastly superior, "Delirious." "Turn It Up" was one of the 17 songs selected by fans during the 2000 "Prince: A Celebration" week for inclusion on a possible Crystal Ball Volume 11 album.

U Should Be Mine

Recorded in Prince's home studio in 1982 around the time of "You're My Love" and "I Could Never Take The Place Of Your Man." The fact that the track was included on a tape of songs that Prince gave to Eric Leeds in July 1989 to consider using on a new Madhouse album (after they had shelved the 24 version assembled in December 1988) might indicate that it is an instrumental number.

Vagina

This was the name Prince originally suggested to Denise

Matthews when she accepted his invitation to become a singer in The Hookers/Vanity 6 in January 1982. She didn't like the name and settled for Vanity instead. The song titled "Vagina" dates to late 1981 or early 1982. "It wasn't even suggestive, it was an obscene song," says David Z. Rivkin of the song.

Yah, U Know

"A cute, but corny mid-tempo song" is how Eric Leeds describes this 1982 home studio recording. It was pulled out in 1986 and worked on during the sessions for *Dream Factory* although it was not placed on any configurations of the album. Eric added saxophone to the track on June 4th 1986 (he recorded his horn part on "Slow Love" on the same day). Susan Rogers remembers the song as a "quick, funky jam. I don't remember a finished lyric on it. It may have been just 'yah, you know.' You know how people used to say, 'yah, you know,' when taking about how great they were."

You're All I Want

"This was a real thick rockabilly song and he came dressed for the part," says Peggy McCreary about the session for "You're All I Want," which was tracked shortly after her birthday. "He was wearing faded jeans, black high-heeled boots, a torn white T-shirt, and a black leather jacket. We recorded this song all day and at the end, he said, 'Happy Birthday,' and threw me the tape and out he went. He never brought it up again. He never asked me if I liked it, nothing. That was his way."

Recorded at Sunset Sound on January 16th 1982, "You're All I Want" is a fast, blues-based rockabilly-style rocker with a raw, dirty guitar upfront. Interestingly, the song is the musical blueprint for "Horny Toad." Prince sings a repeated motif that became the lead synth line of "Horny Toad" and there are many melodic similarities. The song also resembles "Jack U Off," featuring a similar arrangement with the guitar to the fore and live drumming (as opposed to the synth texture and drum machine of "Horny Toad").

"You're All I Want" was actually considered for use on a third Madhouse album; it was included on the tape that Eric Leeds was given in July 1989, containing a dozen songs that Prince felt might be worth examining for a new Madhouse album (after they had shelved the 24 version compiled in December 1988). Eric added a saxophone part to the song on May 12th 1991 and it was copyrighted as "U're All I Want" at the Library of Congress on June 17th 1991. Retitled "U're All Eye Want," the song was also mentioned in 2000 as a candidate for a possible *Crystal Ball Volume II* release (it was amongst the 17 tracks selected by fans for inclusion).

1983 – 1984 (I) sessions

Cold Coffee And Cocaine

This is a funky piano number sung by Prince in his Jamie Starr "old man" voice. The song is included on a tape of piano improvisations from 1983. He is tired of his woman because all he she is offering him is "cold coffee and cocaine."

• Electric Intercourse

Planned for *Purple Rain*, this song was taped during the benefit concert for the Minnesota Dance Theatre company at the First Avenue, August 3rd 1983. There is no known studio version of the song in existence; Prince used the original live recording when he embellished the song at Sunset Sound in mid-September 1983. However, he put the song aside when he came up with "The Beautiful Ones" (recorded on September

20th 1983), clearly a more outstanding song in every way. In 2000, during the "Prince: A Celebration" week in Minneapolis, "Electric Intercourse" was selected as one of 17 tracks for inclusion on the planned *Crystal Ball Volume II* album.

"Electric Intercourse" is a simple and somewhat ordinary soul/pop ballad with an electric piano to the front of the mix. Prince declares his love for a woman he has just met, asking her to "come and take advantage and undress me" despite the fact that he doesn't even know her name. He sings of the "sexual electricity extraordinaire" that exists between them, letting her know that her "Technicolor climax" is at his fingertips.

Electrocution

An instrumental, from circa 1983, most likely recorded in Prince's home studio. The track was included on a tape that Prince gave Eric Leeds in July 1989 containing suitable material for a possible third Madhouse album; they had decided to abandon the 24 album completed in December 1988 and were going to start work on a new album.

I Am Five

Recorded on September 7th 1983 when Prince was working at Sunset Sound on overdubs on the live tracks recorded during the August 3rd 1983 First Avenue concert. According to Susan Rogers, it is an unfinished instrumental track, "The title is kind of provocative. It sounds like it could be a great lyric, but it's not. Just bits of instrumental ideas."

• Instrumental

An instrumental track is often included on the same tape as "Vibrator." It is a fast number propelled by a drum machine beat, featuring a high-pitched organ to the fore and some bass guitar plucking by Prince. More than likely, this is an unfinished song, possibly intended for Vanity 6's second album, which would date the song to 1983. The cheesy organ sound is very close to that of "Bite The Beat" on *Vanity 6*. The track is often listed as "Climax" or "Jamming Till The Dawn."

Katrina's Paper Dolls

Dating to 1983, this track was recorded in Prince's home studio around the time of "Father's Song" and "Wednesday," possibly being a piano-based number. It has been mentioned as a candidate for *Crystal Ball Volume II* (it was amongst the "Top 17" songs chosen for inclusion on the projected archival album during the "Prince: A Celebration" week in 2000).

Love And Sex

This track was recorded at Sunset Sound on February 27th 1984 (a few days prior to "When Doves Cry"). The song opens with a scream by Prince reminiscent of the opening of "Endorphinmachine" on *The Gold Experience*. The theme of the song is pain as pleasure within a sexual relationship. Prince tells his lover, "C'mon baby hurt me if you're in the mood." He delivers the song in an unusual, near-shouted manner. "You can feel the cockiness in his voice on this song," comments Peggy McCreary, who engineered the session. "You can tell that he thinks that he is hot stuff. I remember that song had the DX-7 [a Yamaha synth], and he made me go out and find it. It was already becoming a relic but he wanted it all the time after that."

Musically, it is a fast, stomping number featuring a relentless, percussive drum machine beat and some snappy synth fills. However, there is little in the way of either melody or groove, and the end result is not amongst Prince's finest achievements.

"Love And Sex" was one of the 17 tracks shortlisted

during the "Prince: A Celebration" week in 2000 for inclusion on *Crystal Ball Volume II* album, but it is not known whether it was the 1984 or the 1986 track. However, it seems most likely that it was the earlier recording since it features a Prince lead vocal as opposed to the 1986 track, which was filed at the Library of Congress with Sheila E. as lead vocalist.

Mama

Like "Cold Coffee And Cocaine," this is from the 1983 tape of piano playing and improvisations. "Mama" is a slow, somewhat gloomy number with a repeated piano phrase. Prince tries out different vocal inflections. The lyric expresses doubt and confusion, with Prince admitting that he is lost and is feeling "kinda strange." He asks, "Mama, where am I?"

Money

No details are known about this 1983 recording. However, it is not a version of the classic "Money (That's What I Want)," the late '50s song made famous by Barret Strong and covered by hundreds of artists throughout the years.

• My Love Belongs To You

This *Ice Cream Castle* leftover was recorded on April 20th 1983 at Sunset Sound, during sessions that yielded "If The Kid Can't Make You Come" and "Chili Sauce," both released on *Ice Cream Castle*, and "Chocolate," which surfaced many years later on The Time's *Pandemonium*. "My Love Belongs To You" is a ballad, but few details about the song are known.

• Promise To Be True

Recorded in Prince's home studio in the summer of 1983 for use on the projected second Vanity 6 album. It was tracked around the time of the original version of "Sex Shooter." The song was revamped for use by Bonnie Raitt in 1987 (see "I Need A Man" for further details).

• Proposition #17

This is the original title of "Chili Sauce," released on The Time's *Ice Cream Castle*. The title refers to Morris Day trying 17 ways to seduce his female companion. The song was recorded at Sunset Sound on April 14th 1983.

Traffic Jam

This is an exceptional rock/funk instrumental that revolves around a mesmerising riff played alternately on guitar and synth. The track is propelled by a driving LN-1 drum machine beat that recalls "Raspberry Beret." It manages to combine rock muscle and punch with a funky groove, and it is difficult to see why it has never been released. It was recorded at Sunset Sound on February 27th 1984, on the same day as "Love And Sex."

Velvet Kitty Cat

A leftover from sessions for The Time's *Ice Cream Castle*, recorded on April 19th 1983 at Sunset Sound. Sue Ann Carwell remembers hearing a song called "Mink Kitty Cat," which she believes was intended for Vanity, so it is possible that Prince first demoed the song under a different title.

Vibrator

This is yet another rockabilly-flavoured uptempo pop tune, very much in the vein of tracks like "Turn It Up" and "No Call U." It was recorded in Prince's home studio in the summer of 1983 for use on the projected second Vanity 6 album. A bouncy, pumping synth bass line and a drum machine dominate the arrangement. The lyrical content is more noteworthy than the music, however, as the song essentially is Vanity's ode to her battery-operated sex toy.

Vanity laments the fact that her man is ignoring her in or-

der to hang out with his buddies, but she informs him that she has found a new "lover" who treats her like a queen. That new lover is, of course, her vibrator. In the most humorous portion of the song, the batteries to Vanity's vibrator die out, causing her considerable disappointment. She ends up in a store, seeking batteries for her device. The female store clerk, played by Jill Jones, sees Vanity's toy and screams out "Oh my god! Look at the size of that thing!" Apparently unfazed about using another woman's plaything, the clerk says that the batteries are "in the storage room" and she offers to take it downstairs and put them in. Vanity will have none of that and she leaves to go to another store.

At the next store Vanity is greeted by yet another female store clerk, this one played by Prince employing his Jamie Starr "old man" voice. He/she provides Vanity with the batteries she needs and rushes her out of the store even as Vanity is thanking her. She makes it back home and begins making use of her body massager. She moans and groans as the electric hum of her device becomes more and more audible. The climax of the song is Vanity's own climax, as she shudders with satisfaction.

"Vibrator" was actually considered for use on a third Madhouse album; Prince gave Eric Leeds a tape of a dozen songs he felt might be worth examining for a new Madhouse album after they had shelved the 24 version compiled in December 1988. Meanwhile, excerpts of Vanity's moanings have found their way into several songs over the years. They were first used (uncredited) as a brief segue between "Six" and "Seven" on the first Madhouse album in 1987. They appeared again in the background of the unreleased Madhouse 24 track, "24 (Orgasm)," which was the last segment of the "21–24 (The Dopamine Rush Suite)." They were included again (credited as "she knows") in the track "Orgasm" on Come in 1994.

Wednesday

This is a piano-led ballad, written for Jill Jones to sing in *Purple Rain* in her role as a lovestruck waitress. Recorded in Prince's home studio on October 24th 1983, it was placed on a test pressing of *Purple Rain*, dated November 7th 1983. Susan Rogers describes "Wednesday" as "a little piano piece that Prince was playing upstairs for quite awhile before it was recorded. He put a guide vocal on it, but it was going to be sung by Jill, who was madly in love with him in the film. She would be sitting at the piano in the club after they had closed, playing this song, 'If you don't call by Wednesday...'"

A portion of the song exists on the 1983 tape of piano playing and improvisations, which also includes "Cold Coffee And Cocaine" and "Mama." It is a cute, lullaby-like melody sung by Prince in a tender falsetto voice. The lyric is the complete opposite as it finds Prince in deep depression, "contemplating suicide from 12 o'clock till dawn." He doesn't explain the reason for his miserable state, only saying that he hates it when he is "all alone." The song (on the "piano tape") has previously been referred to as "There's No Telling What I Might Do."

• Wet Dream Cousin

A song-in-progress from 1983, this track was worked on by Prince and Bobby Z. Rivkin for possible use on Vanity 6's projected second album. The title comes from its similarity to "Wet Dream" on *Vanity* 6. The track was never completed and is bereft of vocals. Years later, it was included on a tape of songs that Prince gave to Eric Leeds in July 1989 to consider for use

on a new Madhouse album (after they had decided to shelve the 24 sequence finished in December 1988).

Wonderful Ass

Inspired by Vanity, this song was recorded in Prince's home studio in the early part of 1983. It is a funky pop effort with a brisk synth lead line. A loud drum machine beat dominates the arrangement, which also features a funky rhythm guitar. The song is about a girl with a "wonderful ass," which apparently makes up for her lack of understanding of Prince's "quirky ways" and his "crazy logic." Lisa Coleman and Wendy Melvoin worked on the track in early 1986 and they are very audible on the revamped version of the song, singing along with Prince. At one point, they chant "the revolution will be heard" in the background.

An odd thing about "Wonderful Ass" is a passage featuring lyrics all rhyming with "...ate" ("educate," "tolerate," "negotiate," "communicate," etc) which is very similar to INXS' "Mediate" on Kicks from 1987. INXS's song also features lyrics rhyming with "...ate," such as "deliberate," "fascinate," "deviate," "reinstate," "liberate," etc. Quite likely, both songs borrowed significantly from Bob Dylan's "Subterranean Homesick Blues" from his Bringing It All Back Home.

"Wonderful Ass" has been mentioned by Prince as a track he would like to release on the proposed *Roadhouse Garden* album containing unreleased material from the Revolution era.

1984 (II) - 1985 (I) sessions

Drawers Burnin'

During the June 7th 1985 birthday party at the Prom Center, St. Paul, Prince and The Revolution played a lengthy funk workout which included portions of "Irresistible Bitch," "Possessed," and "The Bird." Also part of the medley/jam was a four-minute piece tentatively called "Drawers Burnin'," which Prince sung in his Jamie Starr voice. The song was previously known as "Burn It" amongst fans. It consists of several sung lines, each followed by an "ah-a-ah-a" chant and the exclamation "drawers burnin'!" The brief lyric concerns some of the adverse effects of his fame, with Prince complaining, "Asshole tried to take my picture, I kicked him in the neck. Sue me for a million dollars, I said what the heck." He says "the good drawers are hard to find, the bad ones follow you home. I said go away baby, leave me the hell alone."

There exists no studio recording of a song titled "Drawers Burnin'," so it was more than likely something Prince came up with during rehearsal for the birthday show (backing vocals repeat the title from the beginning of the jam which indicates that it wasn't completely improvised during the show). Interestingly, Prince recorded an instrumental track called "Drawers" on May 29th 1985 (later released as "Little Rock" on Eric Leeds' *Times Squared*) and a jam titled "(U Got The) Good Drawers" on July 25th 1985. Neither track has anything to do with "Drawers Burnin'," but Prince seems to have had quite a fascination with drawers in the summer of 1985.

Feline

This Family leftover was recorded on July 14th 1984 at the Eden Prairie warehouse. Bobby Z. and Jellybean Johnson played tom-toms and Eric Leeds added saxophone. "It was the first song which he gave to me to finish on my own," Eric recalls. "When I came there, Prince was still finishing up recording it. It was like watching a man possessed because he was just

lost in it. He was deep into it. When he finished it, he looked at me and said, 'Here, you got it.' And I was really surprised because I figured it would be a continuation of what we'd done, where we'd sit together and come up with something. Anyway, I came up with a few lines and he kind of sat back for a minute, curious to see where I'd go with it on my own. And after about 15 minutes, he left, letting me take it and just roll with it, which I did. Apparently, he really dug the final result."

"Feline" is a fast, energetic number, driven by a relentless, pounding beat (similar in tempo to "America" and "Baby, I'm A Star"). Basically a one-chord jam, the song primarily provides a forum for Eric's animated sax improvisations. The song was recorded with vocals although the circulating version is an instrumental. The original lyric was sexually explicit, featuring a rap by Paul Peterson, which included the line, "St. Paul's my name, makin' love's my game." The rap was later altered slightly for use in Sheila E.'s "Holly Rock."

Despite being one of Eric's favourite Family tracks, "Feline" was not included on *The Family* out of respect for Paul, who felt ill at ease singing the lyrics. "The lyrics were nasty, but not that nasty compared to some of Prince's other stuff," comments Susan Rogers. "Paul's mother didn't want him to be with Prince. She objected to The Family. She was happy that her son was employed, but not happy with him being involved with Prince. Therefore, Paul was obligated to tell Prince, 'I don't think I can sing this, I think my mother is gonna protest.' Prince respects people's religious beliefs so he set the song aside." Eric later resurrected the song when he was working on his *Times Squared* solo album. He had Larry Fratangelo put on percussion, but he decided against using it on his album because there was a slight tempo change in one section of the song that caused problems.

• Fish Fries

An instrumental jam recorded by Prince and Sheila E. during sessions for Sheila's *Romance 1600* at Master Sound in Cleveland, in early December 1984, in between concerts on the *Purple Rain* tour.

Gotta Shake This Feelin'

This is a primarily instrumental take on "Purple Rain" from a May/June 1984 rehearsal with The Revolution for the June 7th birthday concert at First Avenue, Minneapolis. Prince sings different lyrics, mostly ad-libbing phrases like "gotta shake this feelin", baby," "I gotta shake it now," and "as I love you and how."

• Miss Understood

Susannah Melvoin sings lead vocals on "Miss Understood," an outtake from *The Family* sessions, recorded in September 1984. Quite unlike the other Family material, the song is an innocuous and cheerful verse/chorus/bridge pop exercise with somewhat silly lyrics depicting Susannah as the misunderstood, lovelorn girl who is "always dreaming of the perfect man who'll take me in his arms and understand me."

The track was left off the album because Susannah could not identify with the lyric and felt very uncomfortable singing the song. "She didn't like the song at all," says Susan Rogers. "They had an argument about it. I remember she said, 'I hate it! I just don't like it. It's not me!' She was strong-willed musically because she was raised in a musical family and she told him she didn't like it. And he just said, 'Look, this is your vehicle to make money and I'm providing you with this vehicle and if

you're not gonna sing it I'll get someone else who will.' Still, it ended up not being on the record."

Lisa

According to Eric Leeds, "Lisa" was the original title of the Family instrumental "Yes," recorded on October 8th 1984.

Mazarati

This was the original title of the instrumental "Susannah's Pajamas," released on *The Family*. Prince was considering the track for the band Mazarati at one point.

Our Destiny

Segued from "Roadhouse Garden," this track was recorded live with The Revolution at First Avenue, June 7th 1984. The song has a relentless, stomping beat and features some energetic guitar playing by Prince and a fast, insistent synth figure. The words are difficult to hear clearly but the key phrase appears to be "our destiny is to fall in love."

Wendy Melvoin and Lisa Coleman reworked "Our Destiny" at Sunset Sound over three days, September 27th to 29th 1984. They composed a string portion for the song and conducted a nine-piece string section. Prince liked the string part so much that it was lifted and inserted as an interlude on *Around The World In A Day* (between "Pop Life" and "The Ladder").

Roadhouse Garden

This was recorded live with The Revolution at First Avenue, on June 7th 1984. It was segued into "Our Destiny" (see above). Sounding like a first draft of a song, "Roadhouse Garden" is a one-chord rocker centred around a simple guitar phrase that is repeated throughout. The brief lyric seems incomplete, talking about "the house where we used to play, we owned the nights, we owned the days" and "this is the garden where emotions grow, 24 feelings all in a row." It only contains one verse, which is sung twice, and a repeat of "talkin' about the roadhouse garden, our roadhouse garden." Regardless of its obvious sketchiness, Prince apparently felt the song had potential and he was planning to use it as the title track on the proposed *Roadhouse Garden* album of leftover Revolution songs that he began work on in late 1998.

• Small Grey Monkey

This is an instrumental jam, recorded by Prince and Sheila E. in early December 1984 during sessions for Sheila's *Romance 1600* at Master Sound in Cleveland.

When Doves Scream

This is a furious "punk" version of "When Doves Cry" from a *Purple Rain* tour rehearsal with The Revolution in early 1985. Prince sings in his best off-key "garage band" voice and adds a charged guitar riff to the song.

1985 (II) – 1986 (I) sessions

12 Keys

This is one of eight instrumentals that were committed to tape during a so-called "Paisley Jam" session at Sunset Sound on December 28th 1985. The musicians were Prince (guitar and piano), Levi Seacer Jr. (bass), Sheila E. (drums), and Eric Leeds (saxophone). "It was all completely ad-libbed, with no breaks between any of the pieces," recalls Eric. "The tape just continued to roll and however long it took us, maybe two or three hours of non-stop playing." The eight tracks were given titles by Eric basically to make it easier to identify them. Accordingly, "12 Keys" featured many key changes. Unbeknownst to the musicians at the time, the track was in fact an instrumental

take on "The Question Of U," which Prince had recorded earlier in 1985.

A Couple Of Miles

"It was a really, really cool song," is Eric Leeds' assessment of "A Couple Of Miles," which Prince intended as a tribute to Miles Davis. It is an instrumental number recorded at Sunset Sound on December 26th 1985. Eric added tenor and baritone saxophone to the track on December 30th. "It was dated only by the electronic drums that Prince played on it," says Eric. "It was not a drum machine but electronic trigger drums, and I've always felt that if I could go in a studio and replace those sounds with real drums... It was a really great song, never saw the light of day."

The track was included on the projected *Flesh* album that was assembled on January 22nd 1986, along with three tracks recorded on January 5th 1986: "Junk Music," "Up From Below," and "Y'all Want Some More." Eric later considered using the track when he was assembling *Times Squared*.

· All My Dreams

Widely and deservedly considered a pop masterpiece, the Parade leftover "All My Dreams" was taped at Sunset Sound on April 28th 1985. The track is a playful, joyous, and very melodic pop number that ranks as one of the most impressive of all Prince outtakes. Like many of Prince's most outstanding compositions, the song is at once instantly memorable and highly sophisticated. It contains several different musical segments. The first portion contains two alternating melodic themes and Lisa and Wendy are featured prominently on vocals. Prince's voice is treated, making it sound almost as if he were singing through a telephone. Without interrupting the seamless flow, the song then enters a dream-like segment centred around a recurrent fanfare-style keyboard motif. Prince's voice is heard at about half of its regular speed and all manner of sound effects appear. Wordless vocals by Lisa and Wendy function as a segue back to the bright melody of the opening section of the song.

The song celebrates an erotic fantasy centred around the phallic dream image of a submarine, which "conquers the virgin sea." Prince tells his woman that in all his dreams, he will be her teacher and that she will be surprised by all of the things he will show her when they make love. It ends with a message to never give up on your dreams.

"All My Dreams" was dropped from *Parade* to make room for other songs when Prince continued working on the album. It was then planned for inclusion on *Dream Factory*, but was consigned to the vault when that album was shelved. A portion of Prince's slowed-down speech was incorporated at the tail end of "Acknowledge Me," recorded in 1993 but not released until 1998 on the *Crystal Ball* three-CD. Prince has mentioned that "All My Dreams" may be released on the projected *Roadhouse Garden* album of archive material from the Revolution era. The project was first mentioned in October 1998 and initially planned for a 1999 release, but it has not yet been released (as of January 2004).

Breathless

An instrumental recorded during the "Paisley Jam" session at Sunset Sound on December 28th 1985 by Prince (guitar or piano), Levi Seacer Jr. (bass), Sheila E. (drums), and Fric Leeds (saxophone). See more under "12 Keys." The track was remixed on October 4th 1988.

Call Of The Wild

This is a slow, heavy rock number that Prince was inspired to write after listening to Led Zeppelin, prompted by his then-girlfriend Susannah Melvoin. It was recorded in late July 1985 at the Washington Avenue warehouse. Susan Rogers and Peggy McCreary did a mix of the track in September 1985 because Prince wanted to hear if it could be used on *Parade*.

· Can I Play With U?

This track was recorded at Sunset Sound on December 26th 1985 for Miles Davis for use on his *Tutu* album. Eric Leeds added saxophone parts to the song the next day. "When I heard that Prince was interested in doing something with Miles, I was gonna make damn well sure that I was involved," remembers Eric. "I was called to come as soon as possible to California from Florida where I had been vacationing. Prince had the track done and said that it was something he wrote for Miles. This was too great!"

Davis had become enamoured with Prince's music around the time of Around The World In A Day and Prince was asked to submit a song for his first album for Warner Bros., initially titled The Perfect Way but later renamed Tutu. The idea was that if Davis liked the song, Prince might go on to write and record more songs for him. "When Miles signed with Warner Bros., it was only natural that it be suggested for him to work with Prince, given their rather public mutual admiration," says Alan Leeds. "It was evident that Prince didn't feel it appropriate to produce Miles' entire album. Tommy LiPuma, then head of Warner Bros.' fledgling jazz department was the logical choice, at least from a corporate view." LiPuma had definite ideas about suitable collaborators for Miles Davis' record. Thomas Dolby was high on the agenda, and so was Lyle Mays, a keyboard player best known for his work with guitarist Pat Metheny. "I felt Prince might not be conversant with certain idioms pertaining to Miles's playing, but his work on The Family album displayed a keen awareness of the dynamics inherent in be-bop, so, yes, indeed Prince was ideal," said LiPuma.

An instrumental and a vocal version of "Can I Play With U?" were sent to Davis in early January 1986, along with a note from Prince that read, "Miles, even though we have never met, I can tell just from listening to your music that you and I are so exactly alike that I know whatever you play would be what I'd do. So if this tape is of any use to you, please go ahead and play whatever you feel over it. Because I trust what you hear and play." Davis professed to like the song and added his trumpet. Keyboard parts and bass were also overdubbed by his musicians. Subsequently, a meeting between Prince and Davis was arranged by Leeds and Gordon Meltzer, Davis' road manager. From then on, they kept in touch by telephone, but, according to friends, seldom spoke about music.

All involved were thrilled at the idea of helping along a collaboration between Davis and Prince, although no one was really pleased with how "Can I Play With U?" turned out. Prince seemed lukewarm to the finished results, although his respect for Davis precluded him from saying so. Quite possibly, Davis felt and reacted similarly. When Prince heard some of the other material Davis had recorded, he did not feel his song would work in the context of the album and he decided that he would rather not have the track on the record; with no argument, it was shelved. No further songs for Davis were forthcoming from Prince, but Leeds, Meltzer, and several Warner

Bros. executives continued to encourage a further collaboration, feeling that sparks would fly if they could entice them into the studio together. Still, both seemed hesitant at the idea of actually working together, side by side, in the studio.

Prince's decision to withdraw "Can I Play With U?" certainly makes sense. The track is a fairly mediocre funk effort, highlighted only by a funky saxophone riff by Eric Leeds and Prince's frenzied guitar playing. The throwaway lyric has Prince making advances to a girl he has noted standing alone by a wall, "If you want me and you have the ball, just give me your number, baby, I'll give you a call." The song has a stop-go chorus that disrupts the relentless groove. Prince's vocal is slightly speeded up.

After Davis' death in 1991, some Warner Bros. executives wanted to include "Can I Play With U?" on his first posthumous album, *Doo Bop*. Desperate to locate enough fresh material to assemble a full-length album, they were also considering using Davis' versions of "Penetration," "Jailbait," and "A Girl And Her Puppy" if Prince would agree to do post-production and bring them up to par. However, Prince refused to doctor the tapes or allow the release of what he and Davis had thought unworthy in 1986; he simply didn't want to be associated with anything that didn't portray Davis at his best.

• Come Elektra Tuesday

This number was tracked at Sunset Sound on May 26th 1985 during sessions for Jill Jones' album although it was not intended for her record. She sings backing vocals on the track. Susan Rogers remembers it as "a nice mid-tempo funk/pop song. Prince is singing vocals, recorded in the era of the *Parade* stuff and it is similar to [*Parade*] in tone and texture." She compares the melody to Apollonia 6's "Happy Birthday, Mr. Christian."

The song was listed among the 22 tracks voted on by fans at the "Prince: A Celebration" week in 2000 for possible inclusion on *Crystal Ball Volume II*. It did not, however, make the "Top 17" songs selected for the project.

Conversation Piece

Recorded at Sunset Sound on the same day as "Last Heart," January 12th 1986. It showcases saxophone by Eric Leeds, who describes it as "cute, but nothing spectacular."

• Drawers

This is the original title of the instrumental track "Little Rock," released on Eric Leeds' *Times Squared* album. It was taped on May 29th 1985 at Sunset Sound along with "Married Man," "Killin' At The Soda Shop," and "Zebra With The Blonde Hair."

Euphoria Highway

Apart from Jill Jones' sung intro (of the title phrase), "Euphoria Highway" is an entirely instrumental number. It is an atmospheric, slowly shifting piece with a highly "electronic" synthbased texture and a prominent drum machine beat. To some extent, the track brings to mind the ambient musical style pioneered by Brian Eno. The track was recorded at Sunset Sound on February 17th 1986, when Prince was working on Jill Jones' album. Quite possibly, the track was originally intended for Jill, but Prince changed his mind, as he gave it to George Clinton in a backstage meeting at the Universal Amphitheater in Los Angeles, March 6th 1986, after Prince and The Revolution had guested during a Sheila E. show.

George Clinton was working with former Miss America Vanessa Williams on an album project and had contacted Prince's organisation to enquire whether Prince would be interested in submitting some material for the record. Prince gave him "Euphoria Highway" and "Eternity," taped at Sunset Sound in December 1985. Clinton's project with Williams never got off the ground, however, and "Euphoria Highway" was consigned to the vault while "Eternity" was later submitted to Sheena Easton, who released it in 1987 on *No Sound But A Heart*.

Evolsidog

Spelled backwards, the title of this song is "God is love." The track was recorded on April 23rd 1985, during the initial *Parade* sessions at Sunset Sound. However, it was never intended for inclusion on *Parade*, being more of a casual jamtype number. Susan Rogers describes it as an uptempo dance number, "It was kind of reminiscent of James Brown's 'Living In America,' where he is listing cities in the US. One line says, 'Minneapolis, y'all know you're the best of all cities.' After each city, he says, 'Evolsidog.' I'm certain it wasn't intended for an album, just something to dance to." David Z. Rivkin labels the song "very psychedelic." The track was selected during the "Prince: A Celebration" week in 2000 as one of the "Top 17" songs for release on the projected *Crystal Ball Volume II* album.

· Finest Whiskey

The line-up of Prince (guitar or keyboard), Eric Leeds (saxophone), Levi Seacer Jr. (bass), and Sheila E. (drums) recorded this instrumental at Sunset Sound on December 30th 1985. The same session yielded "U Gotta Shake Something" and "Voodoo Who."

Fun Love

Recorded at Sunset Sound on March 11th 1986, "Fun Love" is a fluid, vaguely jazz-tinged pop offering. Although it was submitted to Clare Fischer in August 1986 for his input, the song was never used for any recording project.

Go

Prince recorded "Go" with Wendy Melvoin and Lisa Coleman at the Washington Avenue warehouse in August 1985, shortly before he departed for France to shoot *Under The Cherry Moon* (he left on August 16th). He also worked on the song when The Revolution members arrived in France for the video shoot of "America" (a rehearsal recording of the song is circulating amongst collectors). "I was surprised he didn't release that," comments Susan Rogers. "It's a good song and he spent a lot of time and care on it, so he must have thought seriously about releasing it."

Drawing on inspiration from Prince's relationship with Susannah Melvoin, "Go" is a passionate rock ballad with a downhearted, sullen mood. A drum machine provides the beat and the arrangement is dominated by synths and a piano. The words are partially spoken. Lisa and Wendy contribute gospel-style call-and-response vocals on the anthemic chorus. The man in the song has had enough, and instead of wanting to hear his ex-lover's name or "lame excuses or reasons why," he tells her "not this time, baby, just go." However, in spite of his declarations to "just walk out the door and go," it is obvious that he is pained over the situation.

God Is Everywhere

This song was taped at the Washington Avenue warehouse in mid-July 1985 in the midst of sessions for *Parade*. It was mixed on September 26th 1985 by Susan Rogers and Peggy McCreary, and subsequently sent to Prince, who was in France shooting

Under The Cherry Moon; he wanted to hear the track to decide whether it was suitable for inclusion on Parade. The song is a stately piano-based ballad with Wendy Melvoin and Lisa Coleman making up a gospel-style choir.

Groove In C Minor

On January 5th 1986, the line-up of Prince, Lisa Coleman, Wendy Melvoin, Levi Seacer Jr., Sheila E., Eric Leeds, and Jonathan Melvoin recorded six instrumentals as part of an exhausting seven-hour session at Sunset Sound, the so-called "Everybody's Jam": "Groove In C Minor"; "Groove In G Flat Minor"; "Junk Music"; "Slow Groove In G Major"; "Up From Below"; "Y'All Want Some More?" During this session, Prince primarily played drums, while Sheila and Jonathan Melvoin played percussion, Lisa piano, Wendy guitar and bass, Levi bass, and Eric saxophone.

Groove In G Flat Minor

From the same session as "Groove In C Minor." See previous item for all details.

Heaven

This is one of many first-rate pop/rock songs that Prince recorded in 1985 and the early part of 1986 which were never placed on any configurations of *Parade* or any of his 1986 projects, *Dream Factory, Crystal Ball*, and *Camille*. The song was recorded at Sunset Sound on May 26th 1985, on the same day as the similarly unreleased "Stella And Charles" and "Come Elektra Tuesday."

Accompanied by a simple drum machine beat, Prince plays a "carnivalesque" theme on organ. He alternates this with a second motif, which is played on a synth sounding very much like a delicate harp. There is also a high-pitched organ sound. The lyric reflects Prince's belief that heaven can be a place on earth. He is certain that "we will find heaven all in time."

High Calonic

Recorded at Sunset Sound, December 28th 1985, during the "Paisley Jam" session. See "12 Keys" for more details.

It's A Wonderful Day

This *Dream Factory* track was cut at Sunset Sound on January 30th 1986. "He didn't spend much time on that song and may have intended to replace it later on by another upbeat song," says Susan Rogers. The track was included on early sequences of *Dream Factory*, but was replaced by "Train" on the final version of the album. A portion of the song was included as background music in *Under The Cherry Moon* in a scene in which Christopher Tracy (Prince) and Tricky (Jerome Benton) are arguing over the kind of man Mary (Kristin Scott-Thomas) likes.

The song starts out like a cheerful, poppy number with Wendy Melvoin and Lisa Coleman singing in light, airy voices. Prince joins them after two verses and choruses, and they share the vocals for the remainder of the song. After the promising start, however, the song quickly becomes unfocused and meandering, eventually evolving into a repetitious funk vamp. The arrangement is spartan, with an upfront drum machine providing the main accompaniment. However, the drum pattern is unstructured and far too prominent, stealing attention from the melody. The lyric promotes positive thinking, offering simplistic solutions such as "if life gets in the way, get a kiss on the cheek" and "it's nobody's fault but your own if you don't do what you want." Prince describes his pep talk as a "simple little pop psychology." Some of the lyrics seem autobiographi-

cal, including the question, "Why can't they love me for what I am instead of what they want me to be?" The words "wonderful day, wonderful night" are sung in a very similar manner to the phrase "beautiful day, beautiful night" in "It's Gonna Be A Beautiful Night" on Sign O' The Times.

Junk Music

Prince plays drums on this instrumental track that was recorded at Sunset Sound on January 5th 1986 as part of the so-called "Everybody's Jam" (see "Groove In C Minor" for further details). The other musicians were: Sheila E. and Jonathan Melvoin (percussion), Lisa Coleman (piano), Wendy Melvoin (guitar), Levi Seacer Jr. (bass), and Eric Leeds (saxophone). Originally a 45-minute recording, "Junk Music" was edited down to 20 minutes for inclusion on the *Flesh* album that was compiled on January 22nd 1986; it was going to make up side one of the projected LP. Some 30 seconds of "Junk Music" made it into *Under The Cherry Moon* as background music in the scene where Tricky and Christopher Tracy are arguing over what type of man Mary Sharon prefers.

• Killin' At The Soda Shop

Recorded at Sunset Sound for Jill Jones' album on May 29th 1985, "Killin' At The Soda Shop" is a fast and frenzied pop number of little musical merit. The lyrical content is a throwback to the more adolescent themes of The Hookers/Vanity 6. In fact, the narrative is close to that of "Jealous Girl," relating how a jealous girl is seeking revenge from another girl for having shown interest in her man. The song was sent to Clare Fischer in August 1985 for his orchestral input but it didn't make the final version of Jill's album.

• Little Girl Wendy's Parade

Recorded on April 17th 1985, on the first day of the *Parade* sessions at Sunset Sound. Some of the lyrics were later altered and the song was released as "Christopher Tracy's Parade" on *Parade*.

Prince replaced the references to "little girl Wendy" with Christopher Tracy. In order to make the reference to Wendy undisputed, Prince is singing that "everyone should come and dig little girl Wendy's guitar." Interestingly, that line rhymes better with the lyrics that follow ("The chord strikes, the devil no like, so he runs to his evil car") than does the phrase "Christopher Tracy's piano" found in the final version. Incidentally, Prince says "little girl Wendy's parade" in "Kiss," right before the third verse.

Living Doll

Recorded at Sunset Sound on June 2nd 1985 for possible inclusion on Jill Jones' album. "She is singing about herself being a living doll," says David Z. Rivkin. "It's a kind of a 'Barbie doll' song, I mean it's one of those sex songs. She was set up to be a cutesy. It's a fast song." Prince later wrote the similar-themed "Latino Barbie Doll" for Sheila E.

Madrid

An instrumental with a Spanish feel, recorded during the "Paisley Jam" session at Sunset Sound, December 28th 1985. A part of the melody was later re-used by Eric Leeds for the track "Andorra" on his 1991 *Times Squared* album. See "12 Keys" for more details on the "Paisley Jam."

Married Man

This was taped for Jill Jones' album on May 29th 1985 at Sunset Sound. It was tracked on the same day as "Killin' At The Soda Shop," "Zebra With The Blonde Hair," and "Drawers" (which became "Little Rock" on Eric Leeds' *Times Squared*). No details about the music or lyrics of "Married Man" are known.

Mobile

An instrumental recorded at Sunset Sound, December 28th '1985, during the "Paisley Jam" session. Eric Leeds came up with the title, "I called it 'Mobile,' as in Mobile, Alabama, because it sounded like a down-the-swampy kind of blues number."

My Sex

Intended for Jill Jones' album, this track was recorded in August 1985. At one point, it was actually going to be the title track because Jill felt it suited the album thematically. However, it was considered inadequate for the record. "They realized that it just wasn't that good of a song," says Susan Rogers. "It was forgettable. It didn't have a great lead line or anything that would give it a hook."

· Others Here With Us

Often referred to as "There's Others Here With Us," this *Parade* outtake is a dark, strange number with a stark instrumentation made up only of tribal-like drumming and various sound effects, such as someone weeping. Prince's vocals are harsh and confused, matching the nightmarish lyric mentioning the suicide of "Bobby's uncle," who "took a string, wrapped his neck around it, a pitiful scene" and the death of a sevenmenth old baby who died in her sleep, "Her parents went crazy and cried for a week, they swore they heard her laughing in the crib by the wall." The song conveys Prince's belief that the spirit lives on after death.

"Others Here With Us" was recorded during the initial *Parade* sessions at Sunset Sound, on April 20th 1985, on the same day as "Tibet" and "Old Friends 4 Sale." It was included on the first sequence of the album, May 1st 1985, but was dropped when Prince continued recording material for the album. The song was mentioned in 2000 as a candidate for a possible *Crystal Ball Volume II* release (it was amongst the 17 tracks selected by fans during the "Prince: A Celebration" week).

• Polka-Dot Tiger

An instrumental recorded on May 28th 1985 at Sunset Sound, during sessions for Jill Jones' album.

Run Amok

This instrumental number was tracked on December 28th 1985 at Sunset Sound during the "Paisley Jam" session. See "12 Keys" for more details.

She Pony

One of Prince's many "pony" songs, this song was recorded at Sunset Sound in December 1985 when Prince was wrapping up work on *Parade*. Susan Rogers believes that "She Pony" was an unfinished song.

• Slaughterhouse

An instrumental track, recorded at Sunset Sound, December 28th 1985, during the "Paisley Jam" session (see "12 Keys" for more details). The track was also pulled out during the 1993 sessions for a third Madhouse album and Eric Leeds added saxophone on August 31st 1993 along with more overdubs by Prince.

Slow Groove In G Major

See "Groove In C Minor" for all details.

• Stella And Charles

Believed to be a love ballad, this song was recorded at Sunset

Sound on May 26th 1985 during the same session that yielded "Come Electra Tuesday" and "Heaven."

Tibet

This is an instrumental track that was recorded during the initial *Parade* sessions. It was never included on any configurations of the album, being intended more as a sound experiment. The title was inspired by the exotic sounds culled from the Fairlight sampler Prince used. It was taped at Sunset Sound on April 20th 1985.

Twosday

Recorded at Sunset Sound on March 11th 1986 during the same session as "Fun Love." Nothing is known about the musical style or possible lyrical contents.

• (U Got The) Good Drawers

A funky live jam recorded at the Washington Avenue warehouse on July 25th 1985 by Prince with Eric Leeds on saxophone, Susannah Melvoin on keyboard, and Eric's friend H.B. Bennett on drums. It was recorded at a time when Prince was thinking about replacing Bobby Z. Rivkin as his drummer and he did several sessions with Sheila E. and Jonathan Melvoin playing drums.

• U Gotta Shake Something

"This was a very funny piece of music," says Eric Leeds of "U Gotta Shake Something," which was recorded at Sunset Sound on December 30th 1985. "It was very comical. Prince was higher than a kite. He was looped when we did this, just wine, nothing else. When I say 'looped,' I don't mean to the point of not being able to function. I mean, he was loose; he was having the time of his life. Sheila had some wine too. He was really in a stream of consciousness. It was a very fun night." The track was taped during The Flesh sessions although it was not included on the proposed album. "Finest Whiskey" and "Voodoo Who" were taped during the same session, but "U Gotta Shake Something" is the only Flesh track to have surfaced in collectors' circles.

"U Gotta Shake Something" is an energetic, uptempo funk jam, featuring Levi Seacer Jr. on bass, Eric Leeds on saxophone, Prince on whatever (primarily rhythm guitar), and Sheila E. on drums and percussion (overdubs). The sound of a live crowd has been mixed into the recording. "We tried to make it sound as if it was a live performance," Eric explains. "But it wasn't done in order to dupe anyone; it was just done as camp, it was part of the joke." Eric portrays a DJ and introduces the song, "You are listening to WOOL, your alternative music station. Here's the brand-new one by The Flesh, 'U Gotta Shake Something." The lyrics amount to a repeat of "you gotta shake something, whatcha gonna do?" and all manner of instructions by Prince, "Levi, drop out the bass," "What's the matter are you tired?", "Eric, stop!", "Everybody, B flat, c'mon." He also throws in a chant of "you can't fuck with us" which was often included in the Parade show. Towards the end, Prince uses a Jamie Starr-like voice and engages in some James Brown impersonations. The whole thing is very spontaneous, but it is far too long and does tend to get a little tedious. The song has nothing to do with the later Time song "Shake!"

U Just Can't Stop

Recorded at Sunset Sound, December 28th 1985, during the "Paisley Jam" session. See "12 Keys" for more details.

Up From Below

An instrumental recorded at Sunset Sound on January 5th

1986 during the so-called "Everybody's Jam" (see "Groove In C Minor" for details). This track was included on the *Flesh* album that was assembled on January 22nd 1986.

Voodoo Who

An instrumental recorded on December 30th 1985 at Sunset Sound during the same session as "Finest Whiskey" and "U Gotta Shake Something." See the former songs for more details.

Y'All Want Some More?

This instrumental was recorded at Sunset Sound on January 5th 1986 during the "Everybody's Jam" (see "Groove In C Minor" for details). It was included on the *Flesh* album that was assembled on January 22nd 1986.

· Zebra With The Blonde Hair

An instrumental recorded on May 29th 1985 at Sunset Sound. The session also yielded "Married Man" and "Killin' At The Soda Shop," both intended for Jill Jones, and "Drawers," an instrumental that Eric Leeds later transformed into "Little Rock" on his *Times Squared* album.

1986 (II) sessions

• A Place In Heaven

In keeping with the collective approach of the *Dream Factory* project, Lisa Coleman is the lead singer on "A Place In Heaven," which was recorded in Prince's home studio in March/April 1986 (the original recording with Prince singing lead is also circulating amongst collectors). The track was included on all the different configurations of *Dream Factory*.

The song concerns the importance of maintaining a positive outlook and making the most of the life we have, observing, "We all want a place in heaven. Suites of that level are few. Let's not be lazy, there's no room service. It's all up to me and you." Musically, "A Place In Heaven" is a cute and melodic pop offering, somewhat in the style of "Starfish And Coffee." Lisa sings over a sparse piano backing and a drum machine providing a soft waltz beat, a first for Prince. "Lisa is a good background singer, but she was just not comfortable with singing lead," comments Susan Rogers, who remembers the session fondly. "Prince went away, just took his car and went off for the day. Lisa came down and just she and I worked on it. It came out beautiful and he was very happy with it."

Adonis And Batsheeba

"It was sappy and just plain silly," says Susan Rogers of "Adonis And Batsheeba," which she describes as a syrupy and sentimental ballad. "I mean, there's romantic love and there's sappy love – this was pure saccharine. The chorus went 'Adonis and Batsheeba in a garden of love' and then this harp came on. I was sitting there as quietly as possible but I had a laughing fit and just couldn't stop. And I was really embarrassed because I was sitting right next to Prince and he asked, 'What's the matter with you?' I said, 'I'm sorry, I just think this song is really funny.' And he said, 'You don't like the harp?' He would often ask us our opinion. I said, 'Tve got to be truthful; I think the whole thing is just silly. I don't think it's worthy of your best work.' He didn't like criticism but we didn't work much longer on it."

The swooning, yearning music of "Adonis And Batsheeba" is clearly intended to summon thoughts of romance, but the overall result is disappointing due to the bland and insubstantial melody as well as Prince's quivering, affected vocal delivery. The arrangement is cluttered and overwrought, with strings,

horns, and other instruments competing for attention.

The song was tracked in Prince's home studio on July 27th 1986, shortly after he had completed the final version of *Dream Factory*. Eric Leeds added a saxophone part on the same day. Prince appears to be fond of it as the lyric was published in 10,000 magazine, released in 1993 under his supervision. Furthermore, Eric remembers Prince commenting to him that he thought it was "one of the best lyrics" he had ever written. The song was one of the 17 chosen by fans during the "Prince: A Celebration" week in 2000 for inclusion on a possible *Crystal Ball Volume II* album.

• And That Says What?

This is a funky, uptempo instrumental that was recorded at the Washington Avenue warehouse on March 20th 1986 with several Revolution members taking part. The title is the only lyric and it refers to someone trying to prove a point to another person and getting a dubious response to an argument. Susan Rogers says it was cut very quickly and "wasn't worthy of really finishing." Eric Leeds describes the track as "pretty crazy." It was placed on the first, tentative version of *Dream Factory* but was never heard from again.

• Baby Doll House

The title of this song was derived from a Fairlight sample of Susannah Melvoin speaking the title phrase. It was recorded on the first day of the Madhouse 8 sessions in Prince's home studio, September 28th 1986, in sequence with "One" and "Two." Prince later incorporated the "baby doll house" voice sample into "Eleven" on the second Madhouse album, 16.

The Rall

Prince recorded this track in his home studio on July 26th 1986, shortly after assembling the final version of *Dream Factory*. On the same day, Eric Leeds and Matt Blistan added horn parts and they participated in a spoken "party" intro alongside Prince, Wally Safford, and Greg Brooks. "The Ball" was slated for the projected *Crystal Ball* three-LP set and was to segue into "Joy In Repetition." However, it was dropped when *Crystal Ball* was shrunk to become *Sign O' The Times*. The song received a rare public airing on May 28th 1987 when it was played during a one-off concert at U4, Vienna, on the *Sign O' The Times* tour.

"The Ball" is a straightforward party song with no deep messages. Prince has "no time for attitudes" and urges every-body to give up "any notions about the way things are" and come to the crystal ball to "get loose." Prince recycles a line from Sheila E.'s "Romance 1600," "All for one, one for all, fun for everyone," which is a rephrasing of the motto of the Three Musketeers. Most of the music of "The Ball" was re-used for "Eye No" on *Lovesexy*. In fact, Prince even kept the "party" intro that was originally used as a segue between "The Ball" and "Joy In Repetition." A part of this intro was used once again when most of the original recording of "Joy In Repetition" surfaced on *Graffiti Bridge*.

Big Tall Wall

This is an edgy, minimalist rock/funk song that Prince sings in his falsetto voice accompanied only by a (Linn LN-1) drum machine providing an intricate and heavily syncopated beat. The vocal arrangement is also complex, with Prince supplying harmony vocals and inserting spoken words and phrases throughout. The chorus is thickly layered with a multitude of voices, from a deep, bassy voice to a high falsetto.

With a nod to "Private Joy" from Controversy, the lyric

describes a highly possessive relationship, as Prince wants to keep his lover behind a "big tall wall" to refrain her from seeing others, "I'm gonna build a big tall wall, stone circle so you can't get out." The track was recorded in April 1986, around the time when Prince's then-girlfriend Susannah Melvoin had moved out of Prince's house and the "stone circle" is a direct reference to the round apartment building in Lake Calhoun where she was living. The song reveals Prince's double standard; he advises his girlfriend that "true love is what it's all about," while telling her at the same time, "G is for my girlfriend, yah you know I got another one, but that ain't gonna stop me and you from having fun." The song includes the line "I've got more holes than a golf course" which Prince recycled in the party conversation intro to "The Ball" (it can be heard in the intro to both "Joy In Repetition" on Graffiti Bridge and "Eye No" on Lovesexy). Meanwhile, the line "pretty little baby, you're so glam, every time I see you I wanna slam" provided inspiration for "Glam Slam" on Lovesexy.

"Big Tall Wall" appeared on the first, tentative sequence of Dream Factory, assembled in April 1986, but was not included on later versions of the album. One reason for the song's rejection may have been that Prince felt it was simply too immoral (and a little too personal). He re-wrote some of the lyrics and revamped the song in July 1987 for use in Graffiti Bridge. The song is mentioned in the original Graffiti Bridge script, September 22nd 1987, and was included on an early configuration of the album, assembled on September 25th 1988. Rather than depicting a possessive relationship, the updated version is an expression of love. For example, the line "I is for ignorant, this situation's real" was changed to become "I is for ignorant to anything in the land of Real." And the somewhat provocative line "G is for my girlfriend, yah you know I got another one, but that ain't gonna stop me and you from having fun" was replaced in the Graffiti Bridge version by "G is for girlfriend, you know you're my only one, nothing's gonna stop us from having fun."

Blanche

A track recorded at the tail end of the Sunset Sound session that yielded "Sign O' Times," on July 15th 1986. According to Susan Rogers, "Blanche" was a title that "was slapped onto an instrumental track. It was something that was done at the end of the day, while we still had some tape and energy left." Chuck Zwicky, who later mixed the track, remembers it for Prince's "Jaggeresque" vocal mannerisms and he describes it as a half-finished piano-led number with a certain gospel tinge.

• Boy U Bad

This is an unfinished song or possibly an instrumental. It was recorded at the end of the Sunset Sound session that produced "It," on May 11th 1986. Susan Rogers believes it was a funk track but she cannot recall any lyrics at all, "Where I grew up, we rarely saw any Afro-Americans. My first taste of it was when I moved to Minneapolis. I loved every minute of being around the guys in The Time. When somebody did something that was just great or amazing, Jellybean Johnson would shake his head and say, 'Boy, you bad!"

Coco Boys

This number was written for *The Dawn*, a short-lived film project from 1986, planned as a musical concerning two rival bands, one of them called the Coco Boys. Mazarati's Tony Christian describes *The Dawn* as "a black *West Side Story*-type

musical, starring two bands, rivalries, fighting it out. I don't think Prince would have been in the movie, though. He would just be directing it." In addition to "Coco Boys," Prince wrote "Crucial" and "When The Dawn Of The Morning Comes" specifically for *The Dawn*.

"Coco Boys" depicts a battle between the Coco Boys and another group. According to the lyric, the members of the Coco Boys all have blonde hair, "natural or otherwise," and the group includes a trombone player as big as a house and a singer who looks like Sandra Dee, who was a pretty, blonde, former teenage model and later a well-known Hollywood actress in the sixties. Musically, the track is said to be a mid-tempo pop/funk tune with something of a calypso tinge. Eric Leeds says the song had "a cool vibe."

The song was first recorded live with The Revolution during the Paris August 25th 1986 soundcheck and then again, as a solo performance, when Prince returned back from the *Parade* tour, in Prince's home studio on September 14th 1986. It is possible that the former version, which features live drumming as opposed to the drum machine of the home studio version, was an instrumental as Prince didn't write the lyrics until later.

Cosmic Day

This song was recorded at Sunset Sound on November 15th 1986 when Prince had completed the Camille album but not yet embarked on assembling the Crystal Ball three-LP. It is a rousing, energetic guitar-based rocker cut from the same cloth as "I Could Never Take The Place Of Your Man." The title phrase is followed by a guitar line which takes the place of a sung chorus (much like many other Prince songs). His guitar tone is piercing and razor sharp. Interestingly, the melody resembles the main riff of George Harrison's 1970 hit "What Is Life?" (from All Things Must Pass, 1970), which may or may not be one reason why Prince chose to withhold the song when he compiled Crystal Ball. The song concerns a "cosmic dream." Prince's vocals are speeded-up and higher than his Camille voice, which unfortunately reduces the impact of the song somewhat. Still, the song definitely ranks as one of the most inspired all-out rockers that Prince has chosen not to release.

Eggplant

Inspiration for this song came from Susannah and Wendy Melvoin, as Prince overheard their conversation about vain girls who constantly flip their hair while having a conversation with someone. The song makes an analogy between a shallow girl and an eggplant, presumably the opposite of an egghead (an intellectual). Susan Rogers remembers the session when Wendy and Lisa recorded backing vocals, "They were out in the studio singing 'eggplant' over and over again, when suddenly they broke into a laughing fit from which they could just not stop. It was just ridiculous. They were looking at each other, saying, 'Why are we standing in this room singing 'eggplant' over and over again?' And they just couldn't stop laughing and we realised how ludicrous it was. When Prince came back later, he said, 'I want to do this song just because I want to have people in the record stores looking through the record racks in the E section so they can find the song called 'Eggplant.'" The song was recorded in Prince's home studio on July 8th 1986 but it was never considered worthy of inclusion on any of Prince's projects at the time.

Electric Man

Prince's performance of "Head" in the 1986 *Parade* show saw him seducing and making love to his microphone stand. He would sometimes sing a couple of lines about being "the electric man." Although there were some minor variations as to which words he used, he usually sang, "All the men call me Prince, all the women call me electric man, cause, baby, when I plug in your socket I charge you like nobody can."

Prince later extended this embryonic song into a longer, bluesy improvisation, which became known as "Electric Man." On the 1990 *Nude* tour, he sang the "Electric Man" lines over the instrumental coda of "The Question Of U," with the loud drum machine beat and synth bass part of that song providing a dramatic backdrop. The song now consisted of three lines, with the first line ("all the men call me Prince, all the ladies call me electric man") repeated twice and the third line ("cause when I plug in your socket, baby, I charge you like nobody can") concluding the thought set up in the first two lines in the manner of an archetypal blues number. The words "all the men" were occasionally replaced by "all the brothers," "all the fellas," or "all my friends."

Emotional Pump

Written for Joni Mitchell, this song was recorded on October 16th 1986 at Sunset Sound. Her influence on Prince has manifested in many ways over the years. She was acknowledged by a thanks to a certain "Joni" on Dirty Mind and her name appeared on the sleeve of Controversy. Prince first performed her "A Case Of You" (from Blue, released in 1971) during the August 3rd 1983 First Avenue concert. The title of The Time's Ice Cream Castle came from a line in her song "Both Sides Now" (included on Clouds, 1969) and she was incorporated into the lyrics of "The Ballad Of Dorothy Parker," which mentioned "Help Me" (Court And Spark, 1974). In his 1985 Rolling Stone interview, Prince said that Mitchell's critically panned 1975 album The Hissing Of Summer Lawns was the last album he "loved all the way through," which amused her because he was quoted in Rolling Stone, the magazine that labelled the record the worst of 1975. Lisa Coleman and Wendy Melvoin knew Larry Klein, at the time Mitchell's husband, manager, and musician, and they later went on to do some work with Mitchell. Prince met her a few times, but their mutual admiration never evolved into any sort of meaningful friendship.

"Emotional Pump" was sent to Mitchell, but she didn't think it suited her style, commenting later, "I called him up and said, 'I can't sing this.' He's a strange little duck, but I like him." Susan Rogers, who engineered the session, regrets the fact that the song has never been released, "I love that song! It was always one of my favourites. It has a beautiful, descriptive lyric. The song starts out, 'Last night I was lonely not just for anyone, last night I wanted you. Stars outside my window, counted everyone, counting just for fun, counting two thousand and two.' He ended up not giving it to anybody or using it. Shame! Because it was great."

Everybody Want What They Don't Got

This is a decidedly Beatlesque verse/chorus/bridge pop effort with a strong, instantly memorable chorus. A staccato piano provides the main accompaniment and the song features a synth imitating horns, live drumming, and backing vocals by Wendy Melvoin and Lisa Coleman. The song is a lighthearted condemnation of human jealousy and greed, with Prince warn-

ing, "Don't be deceived by your greedy heart, could be a devil in disguise." Prince tells the story of a woman called Sweet Sara Sucatash, who cannot afford a silver scarf because she "used her last penny to buy a Jack Benny album, full of stupid jokes nobody got." Having made his message clear, Prince ends the song tongue-in-cheek, admitting that he has "had an eye on that sprinkler system and I was figuring since you don't never use it, I thought maybe I..."

The song was taped at Sunset Sound on July 13th 1986 when Prince was wrapping up work on *Dream Factory*. Remarkably, the cheerful and poppy song was recorded on the same day as "The Cross," which is one of Prince's most raw and furious numbers. However, despite being a faultless pop song, "Everybody Want What They Don't Got" was not included on *Dream Factory* or any other projected album. The lyrics were published in *Neo Manifesto*, a book released by Prince in 1994. The song has been mentioned as a possible candidate for the projected *Crystal Ball Volume II* album of archival material (it was one of the 17 tracks chosen by fans during the "Prince: A Celebration" week in 2000).

Frustration

This is most likely an unfinished song or an instrumental. It was taped at the end of the Sunset Sound session for "If I Could Get Your Attention," May 10th 1986.

• In A Large Room With No Light

An intricate "rollercoaster" saxophone line by Eric Leeds kicks off this busy, animated track, which perhaps can be best described as a rock song with a distinct jazz flavour. The initial line returns three times during the song, now accompanied by Prince's "la-la-la's." The chorus features a slightly different "la-la-la" background vocal, sung by a high-pitched female voice. The lightness of the music contradicts the serious lyric, which concerns the harshness of life and feelings of being lost. Prince compares life to "looking for a penny in a large room with no light" Recalling "America," in which a character called Jimmy Nothing never went to school and found only disaster, Prince stresses the importance of education, "If you could pass your history class, maybe life would be alright."

"In A Large Room With No Light" is a live recording made at Sunset Sound on May 4th 1986 with a line-up comprised of members from The Revolution and Sheila E.'s band: Levi Seacer Jr. (bass), Wendy Melvoin (guitar and vocals), Lisa Coleman (piano and vocals), Eric Leeds (saxophone), Matt Blistan (trumpet), Norbert Satchell (saxophone), Sheila E. (drums, percussion, and vocals), and Susannah Melvoin (vocals). The song was placed on the June 3rd 1986 sequence of Dream Factory but was dropped from the final version. "It was one of my favourite songs we ever did," says Eric. "It was 'Prince does The Fifth Dimension.' It was an absolutely wonderful live performance! Sheila kicked butt on it. It was a great song, quite unlike anything Prince had ever done. The song was very much Wendy and Lisa's, too. They had a lot to do with that song. I really felt we were part of something special on that one. A unique song."

• Interlude

This is a minute-long piece of calm, jazz-tinged guitar playing by Wendy Melvoin, intended more as a brief segue than a fully-developed composition. Recorded in Prince's home studio in May 1986, the track was inserted between "Starfish And Coffee" and "In A Large Room With No Light" on the June

3rd configuration of *Dream Factory*. On the final, July 18th version of *Dream Factory*, it was placed between "Starfish And Coffee" and "Slow Love."

• It Ain't Over 'Til The Fat Lady Sings

Eric Leeds came up with the title for this instrumental track that was recorded on July 9th 1986 at the Washington Avenue warehouse. In addition to Prince and Eric, the musicians were Wendy Melvoin, Lisa Coleman, and Matt Blistan. The track was submitted for Clare Fischer's input on August 18th 1986. At one point, the number was intended for *Dream Factory*, when Prince was thinking of turning it into a Broadway-style musical.

"It Ain't Over Till The Fat Lady Sings" is a dramatic and adventurous creation, full of unexpected touches, including a reggae interlude and some nice jazz-flecked piano playing by Lisa. With its intricate structure, tempo changes, and complex melodic themes, the track is the polar opposite of the instant pop tunes Prince was also writing at the time, such as "Everybody Want What They Don't Got," "A Place In Heaven," and "Starfish And Coffee."

Love And Sex

Prince reprised the title "Love And Sex" for an entirely different song that he recorded at Sunset Sound on March 25th 1986 for use by Sheila E. on her self-titled 1987 album. Eric Leeds and Matt Blistan added horns on the same day. The same period of sessions also yielded "Boy's Club," released on *Sheila E.* "Love And Sex" was copyrighted at the Library of Congress on September 11th 1986.

The 1986 track "Love And Sex" is vastly superior to the 1984 song of the same title, being a sharp and superbly melodic pop song that echoes the sophisticated, meticulous pop music of pop groups like Madness, XTC, Squeeze, and Wax (whose "Bridge To Your Heart" from *American English*, 1987, is a comparable point). The song has an instantly catchy chorus, which features a staccato piano and a Prince baritone backing vocal to stunning effect. The track has a full band sound, with live drums, horns, and organ to the front of the mix.

The lyric concerns a romantic love relationship, depicting Sheila and her lover as "two children in a grown-up world, playing around with love and sex." The mere sight of her man causes her "legs to go weak," making it "so hard to speak." Sheila describes herself as a "daisy girl" and states her desire, "All I wanna do is you, love and sex." Despite the bliss, she feels love and sex is an "emotional merry-go-round" and says that they "could find better use of [their] time." The track is clearly up to par with most of *Sheila E*. and the decision to shelve such an obviously commercial song is inexplicable.

Nevaeh Ni Ecalp A

Like "Evolsidog," this is a backwards title: it is "A Place In Heaven" spelled backwards. Logically enough, the song features a portion of "A Place In Heaven" played in reverse. This was going to be a segue on *Dream Factory* and was listed as a track of its own on the June 3rd 1986 configuration. However, on the final, July 18th, version of the album it was included as an untitled segue following "Visions" and leading into a brief spoken portion by Wendy Melvoin and Lisa Coleman that preceded "Dream Factory."

• Nine

Prince and Eric Leeds taped this instrumental number on October 8th 1986 at Sunset Sound, on the same day as the Madhouse B-side "Six And A Half." The track is entirely different from "Nine" on the second Madhouse album.

Pony Ride

This song was taped on December 26th 1986, right after Christmas. It was the very last song recorded during Prince's three-month period at Sunset Sound in late 1986. Susan Rogers thinks it was "a groove thing, but I don't know if there were any words. I don't think it was finished."

Susannah's Blues

This is an instrumental that was recorded live with The Revolution during a soundcheck for the Paris August 25th 1986 concert. They had premiered the number the day before, at Le New Morning in Paris. The track revolves around a sprightly five-note motif, initially played by Prince on piano but soon picked up by the horns, which lends the song a Dixieland jazz feel.

Visions

Planned as an intro to the *Dream Factory* album, "Visions" is a two-minute instrumental piano piece by Lisa Coleman. It was recorded in Prince's home studio on April 15th 1986. The title was Susan Rogers' idea. The track has actually been officially released as "Minneapolis #1" on a limited edition CD accompanying the release of Wendy & Lisa's *Eroica* album.

Walkin' In Glory

This is a gospel-flavoured track that Prince recorded at Sunset Sound on the same day as "Bob George," December 7th 1986. "He may have done it to compensate for 'Bob George'," speculates Susan Rogers.

Wally

"I thought it was the greatest thing he had done," is Susan Rogers' assessment of "Wally," a heartfelt song which ostensibly deals with Prince's breakup with Susannah Melvoin. It was recorded in Prince's home studio on December 28th 1986, after he had returned from an almost three-month stay in Los Angeles. The song features a monologue by Prince, who is talking to Wally Safford. He asks to try on Wally's new glasses as he is planning to go out for the evening and he wants to look good for someone special. However, he changes his mind and decides to stay home instead. He returns the \$50 Wally has leant him, saying that, since he is alone now, he no longer has anyone to spend it on. Sounding empty and lost, Prince speaks the words with a soft, vulnerable voice. He is accompanied only by a piano but guitar, bass, and drums enter as the song explodes into the chorus. Prince sings a simple phrase of "o-mala-di-da," evoking a feeling of wistful resignation. The song ends with him thanking Wally for being his friend.

Although the lyrics of "Wally" do not refer directly to the breakup, the emotional statement of the music leaves no doubt as to the sincerity of Prince's pain. "There was so much pain that came out in that song," says Rogers, who is one of the few people who has heard the original recording. "It was heartrending. He was getting all this poison out of his system, all this pain. I had waited years to hear a Prince song like this. I ached to hear him be this honest. He said, 'Do you know that maladi means sickness, illness in French? It's almost like the word melody, isn't it?' It was just the two of us and I felt so privileged. I just couldn't wait for people to hear this. Then he began to change it! All of a sudden, he put on this weird percussion stuff and began to make it funky. I said, 'Don't you think it was better before Prince? Maybe we should stop?' I knew he was destroying it deliberately. It was just too honest. At some point,

he said, 'Now put all 24 channels on record and erase it.' I said, 'No, you can't do this!' He said, 'If you don't, I will.' And he did erase it. That recording will never get heard. He was feeling deep pain and allowed it to show, but he didn't want anybody to hear that."

Eric Leeds believes "Wally" was "the only time that he [Prince] completely erased a song that he had just done. The only time. That was a very, very personal song to Prince, and I don't think he had any intention in the world of ever releasing it." Prince did in fact re-record "Wally" from scratch the next day, making it a less personal song by changing some of the lyrics and recording a new vocal. Eric and Matt Blistan added horns to the altered version. "I was called back from my Christmas vacation a day early to come in the studio to put horn parts on the second version of 'Wally," Eric recalls. "The first version was even too honest for him. He wiped it immediately, re-recorded it in a different form, and then had me and Blistan come in and do horns on it."

• When The Dawn Of The Morning Comes

Written for *The Dawn*, this song was recorded in Prince's home studio in mid-September 1986, shortly after his return from the *Parade* tour of Europe and Japan. Mazarati's Tony Christian has described the song as a ballad, not far removed from "Free" on 1999.

• Witness 4 The Prosecution

There are two distinctly different recordings of this song. The first was recorded in Prince's home studio in March/April 1986. The track was finished on April 15th without Prince as he was in Europe to shoot some additional footage for *Under The Cherry Moon*. Lisa Coleman (organ and vocals), Wendy Melvoin (vocals), Susannah Melvoin (vocals), and Eric Leeds (saxophone) spent a day in Prince's home studio to add to his basic tracks (guitar, bass, and drums). "It was a memorable session," says Susan Rogers. "He left us to finish it. Lisa put on a great Hammond B-3 organ part on it and they sang background. Always when Prince wasn't around, the atmosphere was more loose and relaxed. It was an opportunity for us to kind of let our hair down to make music and enjoy ourselves. Prince was very pleased when he came home and heard what they had done."

"Witness 4 The Prosecution" is a raw and hard blues-flavoured rock number featuring Prince's guitar upfront. Prince is pleading with his woman not to leave him, reassuring her that "whatever it is you think I did, you're wrong. I wouldn't even dare." Rogers believes the song was "a direct result of his [Prince's] and Susannah's fighting." The track was placed on both the June 3rd and the final, July 18th, configurations of *Dream Factory*. The song has been mentioned as a candidate for inclusion on the projected *Roadhouse Garden* album of archive material from the Revolution days.

Prince re-recorded the song from scratch at Sunset Sound on October 6th 1986. He added a spoken intro, portraying the song as "a story of two childhood sweethearts, inseparable 'till one broke the other one's heart." The new version also features additional lyrics that further emphasise the man's desperation. Musically, the updated version is more "electronic" and leans more towards funk than the previous, more bluesy effort. It is close to some *Black Album* material, leading many to date the track as a 1988 or 1989 outtake. Although the song features a rough guitar and Caribbean-style keyboard, the main instru-

mentation is made up of bass and a drum machine beat, not unlike "Bob George" for example.

1987 - 1988 (I) sessions

3 Nigs Watchin' A Kung-Fu Movie

An instrumental recorded by Prince and Sheila E. in Prince's home studio in January/February 1987. The title, which was Sheila's idea, brings to mind another Prince/Sheila collaboration, "2 Nigs United 4 West Compton," released on the *Black Album*. "3 Nigs Watchin' A Kung-Fu Movie" was one of the 17 songs chosen by fans during the "Prince: A Celebration" week in 2000 for inclusion on a possible *Crystal Ball Volume II* album.

Beat Town

Written for inclusion in the original *Graffiti Bridge*. The first version of the script, dated September 22nd 1987, mentions a town that has a sign that says, "The down-beat is on the one, the guitar is on the two, if you're in the right key, there's a big surprise for you!" This prompts Camille to play a song that is likely "Beat Town," whose lyrics include, "Down-beat, it's a ding town, it's a boys town, it's an everything town." Eric Leeds added a saxophone part to the song on September 30th 1987, but he doesn't recall anything about the track.

Bloody Mouth

"That tune was about being pissed off at someone," says engineer Joe Blaney of "Bloody Mouth," which was recorded in the winter of 1987. Eric Leeds added a saxophone part on November 15th 1987. Cat has said that her rap in "Alphabet St." was originally included in "Bloody Mouth." "It was a pretty cool tune," Blaney recalls. "I remember it had a particularly good bass line, very funky, kind of moving. 'I wanna give you a bloody mouth,' that was the chorus. We finished it in one day. I got the impression that it was like having fun, like an exercise or something. I don't think it was written specifically for *Graffiti Bridge*."

Blue Boy

This is one of the 13 poems that Prince and Ingrid Chavez recorded at Paisley Park in December 1987, with Prince playing keyboard as accompaniment for Chavez's poetry recitals. For "Blue Boy," Prince provides a bassy, booming synth sound as well as some touches of organ and chimes. "Blue Boy" is one of only five tracks from the 1987 Prince/Chavez sessions that didn't make the *May 19 1992* album, the other four being "Cross The Line," "Crystal City Cry," "Standing In The Rain," and "Touch Of Love,"

Bobbi Jo

This beautiful, vaguely Oriental-tinged piano instrumental was recorded by Prince as a gift for Ingrid Chavez in December 1987. He re-recorded the track on January 4th 1988, a version which was given to Eric Leeds when he assembled his *Once Upon A Time* album. Leeds re-titled the song "Once Upon A Time."

Camille

The existence of a song actually titled "Camille" is uncertain. Camille was the name of Prince's character in the original *Graffiti Bridge* story. In the first script, dated September 22nd 1987, Vienna (to be played by Cat) recites a poem about Camille, "Camille was the leader of a rock and roll gang. No one could mess with him, I mean no one could hang. Camille could listen to your thang, then he'd play it triple time. Camille's got changes that could scramble your mind just like an egg, scram-

ble your mind, just like an egg." Another scene finds Vienna reading some of the lyrics aloud and Camille trying to sing them although "his words come out half-cocked and flat." The lyrics are written from an observer's point of view so it seems unlikely that "Camille" was actually to be sung by Camille.

Camille was first mentioned in a line in the song "Shockadelica," which Prince recorded on September 16th 1986. Later in 1986, Prince recorded and assembled an album entitled Camille comprising songs featuring his high-pitched, speededup voice. "He was thinking of battling with himself," Susan Rogers explains. "Camille would be the artist singing the songs with the high voice. I had drawn a picture of a stick figure of a cartoon that had x's for eyes and Prince liked that idea, 'That's what we'll do. We'll call it Camille and there will be x's for the eyes.' He had this whole idea that Camille would be his competition. I don't know what happened to the Coco Boys [another 1986 project], because that sounded like it was going to be pretty cool. All of a sudden, it was Camille." At the time, Prince also had ideas about a film project based around the Camille character; he was going to portray himself and Camille and only at the end of the film would it become apparent that they were not two separate individuals, instead being the two sides of a character with multiple personality disorder. "He explained to me about the Camille film one night, sitting at the bar in Tramps, Los Angeles," recalls Eric Leeds. "It was an idea he had for a minute, but it probably would have been a very hip movie. The flincher at the end would have been when you would realize that it wasn't two characters; it was just him playing a schizophrenic."

Still, Camille (as depicted in the original 1987 script of Graffiti Bridge) appears to have little in common with the 1986 incarnation of Camille, which seems to have been a vehicle for Prince to explore man's inner conflicts and the struggle between good and evil. This was a similar theme as to the one explored in the "Batdance" and "Partyman" videos from the Batman album, when Prince played the Gemini persona. Prince has hinted that the name was inspired by Herculine Barbin, a famous 19th Century hermaphrodite who was nicknamed Camille; he was raised as a female but determined to be a male in his twenties.

• Candle Dance

This track was originally recorded by Prince and Ingrid Chavez at Paisley Park in December 1987. Prince plays church-style organ as accompaniment for Chavez's recital of the "Candle Dance" poem. The musical backing was later re-recorded for her *May 19 1992* album.

Cross The Line

Recorded by Ingrid Chavez and Prince at Paisley Park, December 1987, this poem inspired Prince to write the song "The Line," slated for inclusion on *Lovesexy*. The "Cross The Line" poem was incorporated into "Intermission." The original recording of the poem features Prince providing eerie-sounding backwards synth/organ sounds after Chavez's spoken part is finished.

Crystal City Cry

This song was originally recorded during Prince's sessions with Ingrid Chavez at Paisley Park in December 1987. Her spoken part was lifted and Prince recorded new backing music during the sessions for her *May 19 1992* album, but the track was shelved. The original recording hardly contains any backing

music at all by Prince. There are some bubbly water like sound effects and some dark synth touches towards the end of the song.

Elephant Box

Released on Ingrid Chavez's May 19 1992 album, "Elephant Box" was originally recorded at Paisley Park, December 1987, with a completely different musical backdrop from the released version. Prince plays some funky electric piano licks and provides weird, bubbling sound effects. Chavez's spoken part was lifted and married to new music during the May 19 1992 sessions.

• Everything Could Be So Fine

Written for the original story of *Graffiti Bridge* and recorded around September 1987. The song is mentioned in the first version of the script, dated September 22nd 1987, and concerns the search for the elusive Grand Progression, which was a central theme of the first script. The script depicts the performance of the song as a group number, alternating between the cast singing "everything could be so fine, everything could be so fine" and sung/rapped phrases by Cat (Vienna), Sheila E. (Angel), and Levi Seacer Jr. and Miko Weaver (The Brothers). An early demo version of the song contains the lyrics, "Trip a little longer, bridge of graffiti and every colour unified, trip a little longer, freedom he'd die for and prayed for the other side."

The track was amongst those Prince gave to Eric Leeds in July 1989 to consider for use on a new Madhouse album after they had decided to shelve the 24 sequence finished in December 1988.

Girl Power

Intended for Sheila E.'s planned fourth solo album, "Girl Power" was taped in late 1988/early 1989. The track is a fast number with a propulsive drum machine beat and a fanfare-like synth riff that recalls "1999" and "Lovesexy." The song features lengthy instrumental passages, with percussion by Sheila and with Prince providing some charged guitar solos. The term "girl power" later became associated with Spice Girls and female artists who wanted to be seen as strong and independent. Despite its title, however, the lyric of "Girl Power" is not different from most other Prince songs, concerning Sheila's womanising lover, who turns into Don Juan every time he sees an attractive woman, prompting Sheila to issue the ultimatum, "You can be mine or not at all."

• The Grand Progression

Written for *Graffiti Bridge*, "The Grand Progression" was recorded in the autumn of 1987. Michael Bland added drums to the song in late 1989 (during his very first recording session with Prince). The song was included in all the versions of the *Graffiti Bridge* script, but it was replaced at last minute by "Still Would Stand All Time." The search for the "17 chords, all originating from the A-flat" of the elusive Grand Progression, a sort of a holy grail, was a central theme in the original *Graffiti Bridge* script, dated September 22nd 1987; the graffiti bridge would only materialise if one was able to find the Grand Progression.

"The Grand Progression" is a beautiful, gentle love song, set against delicate piano playing and some touches of synth. Prince expresses his love for his woman, declaring, "I want you in my whole life through." In the original script, the song was performed by Prince's character, Camille, and was directed to

his love, Ruthie Washington. Oddly enough, the lyric expresses doubts as to God's existence, with one line saying, "If there really is a God above," which may have been one reason the song didn't make the final version of *Graffiti Bridge* considering the strong spiritual content of the released film.

• Heaven Must Be Near

This track was released on Ingrid Chavez's May 19 1992, featuring different musical backing from this original December 1987 recording made at Paisley Park by Chavez and Prince. The original backdrop is mostly made up of miscellaneous esoteric and "metallic" sounds and noises.

• In A Winter Mood

Described as a "jazz-fusion thing" by engineer Joe Blaney, "In A Winter Mood" is a long, ambitious instrumental suite recorded in November 1987. Eric Leeds added saxophone parts on November 22nd. "It sounded similar to some of the slower things on *Parade*," says Blaney." "It was really good, completely instrumental. It wasn't a commercial pop song, but it could have been a movie soundtrack."

Instrumental

A "tribute" to Miles Davis, this instrumental track was recorded at the Washington Avenue warehouse by Eric Leeds and Prince, March 24th 1987, when Davis was visiting Minneapolis. "Miles came by rehearsal that day," Eric remembers. "Prince and I cut a track that day ostensibly for Miles. Never was a title on it, and it never saw the light of day after that. I don't think that Prince even ever played it for Miles." Prince's trumpet player, Matt Blistan, was also present at the session. He had always admired Davis and was excited to meet him, "Prince was recording the drum track to the song and Miles Davis came in. Prince stopped and got off the drums and shook Miles' hand and said, 'Are you gonna be here for a minute because I'd like to finish this track?' And Miles said, 'Well sure, go ahead.' So Prince went to finish the drum track and Miles came over and sat right next to me. He asked me about Prince's equipment, how it was all set up, and then he extended his hand to me and said, 'My name is Miles Davis, what's yours?' I said, 'My name is Atlanta Bliss, I'm the trumpet player with Prince.' And he said, 'Oh yeah, I like what you played on that last record.' It doesn't get any better. Miles Davis liked what I played, that was one thing. But then I got to hear him say it in my face. That's pretty incredible!"

• Jadestone

"Jadestone" was released on Ingrid Chavez's May 19 1992 album although it was originally recorded with different musical accompaniment for her poetry recital. The original recording, made at Paisley Park in December 1987 by Chavez and Prince, doesn't contain much more than some abstract sound effects as a backdrop. The original version doesn't have the reverb on the vocal tracks and is missing the punchy string parts that were sampled in.

Knucklehead

Recorded on October 28th 1987 for use by Sheila E. on her proposed fourth solo album on the Paisley Park label.

Latino Barbie Doll

Another song intended for Sheila E.'s projected fourth Paisley Park Records album. It was recorded in mid-December 1987, with Sheila adding her vocals on December 15th. Years later, in September 1993, the track was pulled out and tried out by Mayte for possible use on her album, Child Of The Sun.

The song is essentially an a cappella, sung to the accompaniment of a highly percussive beat. However, it is a slight song that would benefit from a stronger melody. Lyrically, it also leaves a great deal to be desired. The girl of the song wants "a boy that can make up his mind" and she is willing to be his wife if he gives her "flowers, candy, clothes, and an automobile." If he is kind to her, she will let him wind her up, kiss her, undress her, and even "watch [her] bubble bath."

• The Line

Written in direct response to a poem by Ingrid Chavez called "Cross The Line," this number was recorded on December 22nd 1987 during the *Lovesexy* sessions. "Prince felt he was really on to something with 'The Line,'" says Joe Blaney, who engineered the session. "He felt it had the potential to be a really big song, but he wasn't getting the reaction he wanted from the people he played it for. He kept retouching upon the song, adding more overdubs. One day, we slowed the tape down." "The Line" was included on the first sequence of *Lovesexy*, but Prince wasn't completely happy with the song and decided to shelve it; it was ousted in favour of the latecomer "I Wish U Heaven" when the final version was assembled.

"The Line" is a monotonous uptempo rock number driven by a pumping bass. The arrangement includes sweeping synth sounds that are similar to the coda of "Positivity." Prince, Sheila E., and Boni Boyer take turns singing lead vocals à la "1999." Towards the end of the song, Boni incorporates a portion of "Take My Hand, Precious Lord," a gospel song by Thomas A. Dorsey, which has been performed by hundreds of artists, including Elvis Presley and Mahalia Jackson. Prince later used "Take My Hand, Precious Lord" as the opening of the 1992 Diamonds And Pearls show (incorporated into a medley with "Thunder"). Prince later sampled a scream by Boni and used it as an intro to "Acknowledge Me," released in 1998 on the Crystal Ball three-CD set.

The concept of "crossing the line," to embrace God, was an important theme in the *Lovesexy* show. Prince says that life is so much better "on the other side" of the line, reassuring that "it's a happy step to make." Prince introduces a new dance called "the Kangaroo" towards the end.

An early, rough version of "The Line" is circulating amongst collectors. The final version is considerably denser and far more embellished, with horns by Eric Leeds and Matt Blistan, percussion by Sheila, and all manner of shouted backing vocals in the style of many *Lovesexy* tracks. Although the song certainly would have fit with *Lovesexy*, it is unlikely that it would have been hailed as one of the album's highpoints or one of Prince's most substantial achievements.

Lovesexy

The original version of "Lovesexy" was taped as a band recording on December 14th 1987. In addition to Prince, the musicians were Levi Seacer Jr. (bass), Matt Fink and Boni Boyer (keyboard), Sheila E. (drums), Eric Leeds and Matt Blistan (horns). It is possible that Miko Weaver (guitar) also participated. This version of "Lovesexy" was the third track recorded by Prince for *Lovesexy*, following "Eye No" and "Positivity." However, he wasn't completely satisfied with the track. Retaining the lyrics, he came up with new music, which he felt suited the lyrical content of the song better, and he recorded a new version as a solo performance on January 29th 1988; the remake ended up on *Lovesexy*.

"The original version was lighter, bouncier," comments Eric Leeds. "The second song had a harder edge to it, much more aggressiveness, which I think he felt was more appropriate for the lyrics. Musically, it was a whole different song. The lyrics meant a lot to him. He was able to 'sell' the lyrics better. The message didn't get across because of the lightness of the first song. Personally, I feel the remake was a better piece of music."

No Changes

Along with "Melody Cool," this was the first song Prince committed to tape at Paisley Park, in early July 1987. The song is a bluesy uptempo pop number with a melody that bears a striking similarity to "The Rest Of My Life" from *The Vault... Old Friends 4 Sale.* Meanwhile, the theme of the song recalls "New Position" from *Parade*, with Prince pleading for some change and excitement in his life. He compares his situation to a song without chord changes as he complains, "I don't wanna listen to the same story every day, I don't wanna go to work and get the same old pay, no way."

• Pickle

This is an instrumental track recorded on June 9th 1988, along with "Pink Cashmere," later released on *The Hits/The B-Sides*, and "Sticky Wicked," which is an instrumental track, entirely different from the song Prince later gave to Chaka Khan (see "Sticky Wicked" for all details). Prince plays drums and keyboard on "Pickle." The track was amongst those Prince gave to Eric Leeds in July 1989 to consider reworking for a new Madhouse album after they had abandoned the *24* album assembled in December 1988

• Ruthie Washington Jet Blues

In the original Graffiti Bridge story, Ruthie Washington was the character that Camille, to be played by Prince, was in love with. Prince's original plan was for Madonna to portray Ruthie. "Ruthie Washington Jet Blues" was tailored for Graffiti Bridge and recorded in September 1987. Eric Leeds and Matt Blistan added horns to the recording on September 15th. Eric remembers it as "a great little track," which was "laidback and funky as hell." The song is included in the first Graffiti Bridge script, September 22nd 1987; it is depicted as being a mostly instrumental number, with Prince/Camille singing, "Ruthie Washington one, Ruthie Washington two..." This is repeated until "Ruthie Washington six," after which Camille whips his cane, machine-gunning his band down to the ground as they start the "Detroit Crawl" (a dance mentioned in "It's Gonna Be A Beautiful Night" on Sign O' The Times).

• Sad Puppet Dance

This track was taped during Prince's Paisley Park sessions with Ingrid Chavez in December 1987. Prince provides some sound effects, identical to the synths used in the opening of "Eye No" on *Lovesexy*, and a sharp synth bass tone. Chavez's vocal track was lifted for use on *May 19 1992* and new music was recorded during the album sessions.

Slappy Dappy

Originally taped by Prince and Ingrid Chavez at Paisley Park, December 1987, new music for this track was recorded during sessions for her *May 19 1992* album, although her vocal was kept. The original version features some sound effects, sounding like a distant, blowing wind, as well as some light synth touches towards the end.

· Standing In The Rain

This is one of the Prince/Ingrid Chavez tracks from their December 1987 Paisley Park sessions that didn't make her May 19 1992 album. The backdrop consists of rain sound effects as well as some sweeping synth chords reminiscent of "The Line." The track is noteworthy for Prince's spoken part, as he asks why she is standing in the rain. "Thinking," she says, prompting his response, "In the rain?" Apparently, she is thinking about what she wants to be when she grows up. He replies, "Don't tell me, let me guess." She pauses and responds "hmmm, nope." Oddly, Prince then asks, "What will you eat," and she replies quizzically, "What will I eat?" She then asks, "So why are you smiling?" and Prince replies, "Because I'm happy." The two then decide that they would both fly in the rain and that they're hungry and should go eat.

Sticky Wicked

This is an instrumental number that has nothing to do with the song of the same title that Prince gave to Chaka Khan. The track was recorded on June 9th 1988, along with "Pickle" and "Pink Cashmere." Prince plays drums and keyboard. Flute and tenor and baritone saxophone by Eric Leeds were added on June 14th.

Stimulation

Mentioned in the first *Graffiti Bridge* script, September 22nd 1987, this track was recorded in the autumn of 1987. It was included on the September 25th 1988 version of *Graffiti Bridge*. The track was remixed on October 6th 1988 and included on a version of *Rave Unto The Joy Fantastic* that was assembled on October 27th 1988. Margie Cox recorded a new lead vocal on September 3rd 1989. "It was a real sexy song," says Cox. "I think he wanted to see if it would fit in with the Flash project but it didn't really quite fit in with the strong vocals on my album. I remember thinking that it might be for someone else, like Carmen or somebody. He didn't really tell me anything. It took a whole night to do the vocals but it turned out really good."

Touch Of Love

Like "Blue Boy," "Cross The Line," "Crystal City Cry," and "Standing In The Rain," this track never made it onto Ingrid Chavez's *May 19* 1992 album. The track was recorded at Paisley Park, December 1987, by Prince and Chavez. The backdrop consists of chirping birds and some echoey piano notes in the background.

What Did I Do?

Often referred to as "Wasn't My Face" or "Wasn't My Faith," this is a minor key blues number that Prince played at Le New Morning, Paris, on June 15th 1987 (am), while on the Sign O' The Times tour. It starts with Prince picking out a guitar phrase before being joined by organ (Matt Fink), bass (Levi Seacer Jr.), and drums (Dale Alexander). They establish a laidback, slightly funky mid-tempo groove. Saxophone (Eric Leeds) and trumpet (Matt Blistan) enter after a couple of minutes, providing subtle embellishments. Prince wants to know what he did "to make you do me so bad." He asks his woman, "Was it my cologne? Was it my ride? Was it my hair?" More than likely, the lyrics were improvised on the spot. The second half of the song is instrumental with solos by Eric, Matt Blistan, and Levi. Prince gets the audience to repeat "Mr. Levi Seacer" after his solo before capping the song with a three-minute guitar solo.

Whispering Dandelions

Recorded by Ingrid Chavez and Prince at Paisley Park in

December 1987, this track was re-recorded with new musical backing for her *May 19 1992* album. Her spoken part was left untouched. The original 1987 recording features a low, droning tone as an accompaniment for Chavez's poetry recital. Except for some added sound effects, and an echo on Chavez's vocal track when it was revisited in 1991, this track was released almost identical to the demo version.

Wintersong

Released on Ingrid Chavez's May 19 1992, "Wintersong" was originally recorded by Prince and Ingrid Chavez at Paisley Park in December 1987. Her spoken part was retained for the album, but new musical backing was recorded. The original version showcases stabbing synth and string sounds as well as some synth licks that recall "Intermission."

XYZ

Written for *Graffiti Bridge* and committed to tape sometime in the autumn of 1987, this track is probably a bluesy instrumental number. The title is mentioned in the first script of the film, dated September 22nd 1987. Ruthie Washington announces "XYZ" and Camille starts to play this number. He is depicted looking to the sky as he plays "soft blues on the guitar." "XYZ" was also worked on at Sunset Sound on November 4th 1988 and it was one of the tracks that Prince gave to Eric Leeds in July 1989 for possible use on a third Madhouse album.

1988 (II) - 1989 (I) sessions

• 17 (Penetration)

Tracked on December 5th 1988, "17 (Penetration)" was planned as the opening track of the unreleased Madhouse 24 album from 1988. The number is fairly typical of Madhouse's style, being based around a simple repeated saxophone riff and with many musical "excursions" from the main theme along the way. The track features strange burbling sounds and orchestral "stabs," and the drum machine sound is close to that of many tracks on *Batman*.

The track, re-titled simply "Penetration," was submitted to Miles Davis on January 21st 1991 along with two other Madhouse 24 rejects ("Jailbait" and "A Girl And Her Puppy"). Prince's idea was that Davis would add trumpet to the tracks he liked and return them for "sweetening" and mixing. "I suspected all along that Prince didn't feel it appropriate to suggest that he, or anyone, presume to 'produce' Miles' trumpet work; artist to artist, he felt it out of line to think that anyone dared tell Miles about trumpet," says Alan Leeds, who was actively encouraging some sort of Prince/Davis collaboration. Davis quickly taught the Madhouse tracks to his road band and recorded new versions of them on March 27th 1991. Subsequently, he began incorporating them into his live repertoire. However, he never added trumpet to the actual tracks that Prince had sent.

18 (R U Legal Yet?)

Also intended for Madhouse's 24 album, this instrumental was recorded on the same day as "17 (Penetration)," December 5th 1988. Driven by a frenzied, machine-like drum machine beat, "18 (R U Legal Yet?)" is a raw and turbulent rock number that brings to mind the rock-oriented segment of "Batdance." The track is centred around a dissonant saxophone theme but Prince adds some jazzy, rollicking piano to spice things up. It contains two spoken phrases by Heidi Hanschu, a Paisley Park engineer at the time, "My father has a shot gun" and "I hope

he doesn't use it." Eric Leeds speaks the title, "18, are you legal yet?" The phrases are scattered throughout the track, contributing to the somewhat unsettling and menacing atmosphere of the piece.

• 19 (Jailbait)

This instrumental was recorded on December 8th 1988, during the Madhouse 24 sessions. It employs a standard 12-bar blues pattern, sounding like an updating of Booker T. and The MG's classic "Green Onions." The main riff and solos are played on saxophone and organ. A loud, relentless drum machine beat gives the track a ferocious rhythmic attack.

Prince revamped "19 (Jailbait)" in February 1989 and turned it into a track called "Batman Theme" for use in the *Batman* project. The original track, re-titled simply "Jailbait," was sent to Miles Davis on January 21st 1991 along with "Penetration" and "A Girl And Her Puppy" (see "17 (Penetration)" for full details).

• 20 (A Girl And Her Puppy)

The last track recorded during the Madhouse 24 sessions, "20 (A Girl And Her Puppy)," is a relaxed, melodic and song-like instrumental ballad with the seductive feel of songs like "Do Me, Baby" and "Insatiable." It starts with the sound of pouring water, something of a favourite Prince sound effect. The track was recorded on or around December 12th 1988. Titled "A Girl And Her Puppy," it was submitted to Miles Davis on January 21st 1991 along with "Penetration" and "Jailbait."

• 21-24 (The Dopamine Rush Suite)

Prince began work on this number on the Lovesexy tour, laying down tracks at the Townhouse Studios in London in late July 1988. More work followed at Medley Studios in Copenhagen, Denmark, on August 23rd. Prince returned to the track again during the Madhouse 24 sessions and had his engineer Chuck Zwicky extend the piece by making a new version that repeated the same underlying music four times (the drum machine pattern restarts at 4:26 minutes, 8:52 minutes, and at 13:18 minutes). On December 10th and 11th 1988, Prince added instrumentation and voice samples. Anna Garcia provided a monologue in Dutch and Mathilda May, a French singer/ actress, whom Prince had met on the Lovesexy tour, did the same in French. There is also a monologue in Swedish by an unidentified woman. Eric Leeds recorded saxophone and flute parts on December 11th. The four separate segments were titled "21 (The Dopamine Rush)," "22 (Amsterdam)," "23 (Spanish Eros)," and "24 (Orgasm)."

The continuous 18:24-minute "The Dopamine Rush Suite" is a highly ambitious musical creation that works both as an adventurous sound collage and an exceptional piece of music that takes the listener on a compelling musical journey. With its multi-segmented format, it is a precursor for the *Kamasutra* project, as well as suite-like tracks like "Dance With The Devil," "Batdance," "The Scandalous Sex Suite," and "Thunder Ballet." The first segment of the suite and a portion of the fourth segment were edited together and released with few changes by Eric Leeds as "The Dopamine Rush" on *Times Squared*.

The first segment, "21 (The Dopamine Rush)," revolves around pleasant sax motif and features the most easily accessible music and the only sung vocals (by Prince). Introducing a new flute/piano motif, the second segment, "Amsterdam," showcases the least active and dense music of the four parts of

the songs. A prominent sound effect is pouring water and a female voice can be heard speaking Dutch in the background. The main saxophone motif of the first segment returns towards the end. The atmosphere is lightened with "Spanish Eros," the third segment, which focuses on exuberant salsa-flavoured music, with piano, percussion, and saxophone as the main ingredients. A spoken monologue in Spanish by Apollonia, hijacked from "In A Spanish Villa" (off *Apollonia 6*), is audible beneath the music of "Spanish Eros."

The fourth segment, "Orgasm," is the most dramatic portion, building tension towards the climax. It starts off with gentle washes of synths, recalling the ending of "Positivity" on Lovesexy. A church choir providing a solemn Gregorian chant appears a few times and a female voice speaking in Swedish can be heard briefly (it is obvious that the words are spoken by someone who is not fluent in Swedish). The music calms briefly before a sustained single-note synth is introduced, contributing to the tension. Vanity's moans from "Vibrator" are inserted towards the end, signalling climax. After a few seconds of silence, the drum machine pattern restarts (indicating that the full-length version may be even longer than 18:20 minutes). The track closes with a stuck-needle effect, as a sampled child-like voice repeats "dopamine rush" over and over until it fades away.

Am I Without U?

A 1988 track that was included on one of the configurations of *Rave Unto The Joy Fantastic* that was compiled in 1988. It is also believed to have been recorded with Jill Jones, but this has not been verified.

Anna Waiting

"Vicki Waiting" was originally recorded by Prince as "Anna Waiting." He wrote the song for Anna Garcia, whom received it as a gift for her 18th birthday, December 31st 1988, when she arrived in Minneapolis to spend time with Prince. She has said that Prince asked for her permission to use the song for the *Batman* album. Most likely, some of the lyrics were changed when the song was reworked as "Vicki Waiting."

• Big House

A house-influenced track, recorded sometime in 1988. It was mixed on October 4th 1988. The lyric includes the line, "I hope God lives in a big house cause I'm bringing all my friends with me." The track was possibly intended for the proposed *Rave Unto The Joy Fantastic* album that Prince was working on in 1988 concurrently with *Graffiti Bridge*.

• Billie Holiday

Intended for *Graffiti Bridge*, this track dates from 1988. In the original version of the script, Billie Holiday was one of the names written on the graffiti bridge, alongside John Lennon, Martin Luther King, Jesus Christ amongst others. Prince recorded keyboard on the track on September 25th 1988, so it is likely that the song was tracked while on the *Lovesexy* tour. Holiday, of course, was one of the leading jazz and blues singer of the '30s, '40s, and '50s. Her notorious private life, a series of abusive relationships, substance addictions, and periods of depression, undoubtedly assisted her legendary status, but she is considered one of the premiere vocalists of the 20th Century.

• Brand New Boy

Intended for the Flash project, this number was committed to tape in early January 1989, with Margie Cox recording her vocals on January 5th. It was included on the Flash album that

was assembled in late 1989. The track was one of the five songs Flash played when they opened for Prince at Rupert's and the St. Paul Civic Center in April and May 1990 (the others were "R U There?", "Warden In The Prison Of Love," "We Can Hang," and "Curious Blue").

Built around a guitar and organ riff, "Brand New Boy" is one of the most pop-oriented tracks from the Flash project. Prince is audible on backing vocals and Sheila E. plays drums. Cox is looking for a new lover and she makes it clear that "old men need not apply," as she wants a "brand new baby, so I can open his eyes." The song ends with her forthright demand, "Take off them jeans, baby, I wanna see if you're qualified."

• By Alien Means

Recorded sometime in 1988 and filed for copyright registration at the Library of Congress on October 12th 1988. The track was submitted to Madonna for possible inclusion on *Like A Prayer*, but she turned it down.

"By Alien Means" is an intriguing and highly ambitious song, featuring a slightly bombastic *Lovesexy*-era production in parts. The song alternates between two disparate themes, one segment focusing on a slow, wistful melody and the other being more of a monotonous vamp. The latter segment contains a wild blend of synth stabs, guitar and organ interjections, percussion, crowd noise, and eccentric vocals that are spoken, shouted, and sung. Like some other *Lovesexy* era songs, such as "Dance On," "Positivity," and "Rave Un2 The Joy Fantastic," the song has a serious message rooted in reality, with Prince asking young people not to commit suicide, pleading, "Don't go out by alien means."

Cat And Mouse

Intended for Cat's album, this track was recorded in late 1988 or early 1989. Assumedly, it is a rap number (Cat didn't sing).

Cat Attack

Taped in late 1988/early 1989 for use by Cat on her projected rap album on Paisley Park Records. Eric Leeds added horn overdubs on January 24th 1989.

Come Back 2 Me

Sheena Easton sings lead vocal on this disco-flavoured uptempo track, which was taped at Paisley Park on September 29th 1988, between concerts on the *Lovesexy* tour. She was present in the studio when the song was recorded. According to the engineer on the session, Chuck Zwicky, she delivered the song in a whispering tone, sounding a bit like Marilyn Monroe. Some of the lyrics were, "Baby, baby, come back to me. I need you, baby, in every way."

Although "Come Back 2 Me" was never released, it was an important recording session as Zwicky introduced Prince to a recording technique he would employ on "Batdance" and many other songs. Utilising the Publason sampler, Zwicky showed how he could trigger an instrument from the bass drum. "Prince wanted to know if I could put a tambourine on 'Come Back 2 Me,' playing 16th notes," says Zwicky. "I said that I could and started to explain it to him. He put his hands up, 'Don't explain it to me, just do it. I'll be back in half an hour.' I programmed the tambourine playing the part in the drum machine and I sampled it on the Publason. Then I took the signal from the bass drum and opened that up every two bars so it would trigger the Publason. The bass drum would start the sample of the tambourine. Prince freaked out when he heard it, 'How did you do that? Can we do that with every-

thing?' I said that we could. That led to triggering just about everything on the planet." On "Batdance," the bass line that Prince played was sampled on the Publason and the sample was triggered by the bass drum, repeating identically each time.

• Curious Blue

This track was recorded on December 26th 1988 by Prince and Sheila E. (on drums) for the Flash project. Prince and Sheila stayed up all night to complete the track and Margie Cox added her vocals the next day. The track is slow and dramatic, standing out as the most adventurous and unusual track from the Flash sessions. Prince inserts guitar embellishments on top of an atmospheric synth texture. A synth provides the bass line. The subject matter of the song is oblique. Margie is seeking advice, asking "where's the voice I listen to?" and "how do I feed my hungry spirit?" She lists her contradictory ambitions, "I want to be humble, I want to be rich, I need affection, I wanna be a bitch."

Daisy Miller

This was a "code name" used for Prince and Madonna's collaborative effort "Love Song," which was released on Madonna's *Like A Prayer* album.

Dos

An instrumental recorded by Prince, Sheila E., and Eric Leeds, ostensibly for another Madhouse project. They taped four tracks on June 26th 1988: "Uno," "Dos," "Tres," and an instrumental that became "Cape Horn" on Eric Leeds' album *Times Squared.* "Uno," "Dos," and "Tres" were mixed on October 5th 1988, but Prince didn't use any of the tracks when he embarked on Madhouse 24 in December 1988.

Everything But U

This song was mixed on October 5th 1988, along with other tracks from 1988, and is thus likely a 1988 recording. It may be the song "Everything But You" from Wendy & Lisa's debut album although Prince is not credited for any input whatsoever to their song. They may have intended for him to do some work on the song, though, which is why it was mixed by Prince's recording engineer at the time, Chuck Zwicky.

• Fuchsia Light

Prince recorded this song on April 15th 1988 for possible use by Tony LeMans on his self-titled Paisley Park Records album. LeMans recorded a vocal but ended up not using the song, which is understandable since it is a mediocre funk/rock effort, without any remarkable melody or groove. It showcases a loud, upfront drum machine beat and some synth touches. There are some jazzy horn embellishments but no guitar or bass line. The sparse, demo-like arrangement and overall texture of the song recalls "Rave Unto The Joy Fantastic" and "God Is Alive." The lyric concerns a fuchsia-coloured light, which shines on Prince and his partner in bed, making him touch her "better than [he] normally would." Apparently, the "pretty fuchsia light" is a symbol of "monogamy and trust" (a phrase Prince would return to in "Sex" in 1989) and it "stands for love and it stands for lust."

Girls Will Be Girls

This song was recorded in January 1989 with Margie Cox for the Flash project. She added her vocals on January 24th, right after Prince had returned from a trip to London to meet with the people behind the *Batman* movie.

"Girls Will Be Girls" is a highly ambitious 8:33-minute rock offering with several disparate sections. The first half

of the song is bluesy, with Prince playing guitar and organ fills over a synth bass line. Prince and Billy Franze sing along with Cox on the chorus. Halfway through, the song suddenly becomes funkier. After a percussion break, it enters a calmer passage, only to gather momentum again with a jazzy interlude that has Cox scat-singing with the music. A spoken dialogue between Cox and Franze follows before the song speeds up to become quite a different number, now with Franze singing lead. It closes with the chorus of the first segment of the song.

The lyric presents a stereotypical picture of men as unable to commit to one woman, being more interested in sexual adventure than settling down. It is argued that "any love worth dying for is one worth living for," even if it apparently means that the woman may have to wait seven months for her boyfriend to get in touch. The conclusion is that "boys will be boys, and girls will be girls, one without the other one makes a lonely world."

God Is Alive

Prince recorded "God Is Alive" at Paisley Park in June 1988, prior to leaving for the European *Lovesexy* tour. Mavis Staples added a vocal to the song at Olympic Studios, London, in late July, a session captured by Albert Magnoli's camera team (a brief clip was included in *Prince: Musical Portrait*). It was actually the first time Prince and Staples worked together, side by side, in the studio. A portion of the song was often played on the *Lovesexy* tour, segued from "I Wish U Heaven." The song was included on the proposed *Rave Unto The Joy Fantastic* album in 1988 and was also placed on the September 25th 1988 configuration of *Graffiti Bridge*.

"God Is Alive" is a raw, stripped-down funk/rock effort boasting an infectious "aaoaoh-aa-a-oh" chant. Staples shares lead vocals with Prince. The song takes shape around a primitive-sounding drum machine beat and a repetitious synth bass motif. Prince inserts fiery guitar chords and licks throughout. He also adds some synth touches, but the arrangement is very demo-like. The arrangement and overall sound is close to that of "Rave Unto The Joy Fantastic," which was recorded around the same time. The lyric is a reaffirmation of Prince's belief that God dwells inside of man. He urges people to let God into their lives and "take a blissy ride," which will make them "so happy, purely satisfied." His simple message for a better world is "up with education, down with crime."

• I Believe I Love U

This track was mixed on September 25th 1988, along with several tracks intended for the *Rave Unto The Joy Fantastic* and *Graffiti Bridge* projects, which could indicate that it was being considered for one of those albums. The song was probably written and recorded much earlier, however. A piano demo exists, dating from mid-1987. The track is a sweet, innocent love song. Prince is completely smitten by his lover and sings her praises, "The way you comb your hair, the sexy clothes you wear, I'll never stop to stare at you, babe." The stately, gospeltinged chorus simply repeats, "I believe I love you."

• If I Had A Harem

Prince recorded "If I Had A Harem" in 1988 at Paisley Park shortly before leaving for the *Lovesexy* tour of Europe. The track was included on *Rave Unto The Joy Fantastic* in 1988 but was shelved when that album project was aborted.

Prince introduced a slow, bluesy rendition of "If I Had A Harem" on the *Lovesexy* tour, re-titling it "Blues In C (If I Had

A Harem)" (released on the *Lovesexy Live 2* video). The original song is quite different from the live take, however, being a light and bouncy rockabilly-flavoured offering, featuring some jazzy guitar phrases and a prominent keyboard riff that was removed when Prince turned the song into a blues number. The lyrics of the two versions are essentially the same but there are a few minor differences. The song is humorous, with Prince gently mocking his reputation as a stud. He puts a twist on the theme as he explains that, if he had a harem of girls "like all the papers say," he would only "have them for one reason: just to take care of you."

Instrumental

This is a jazz-tinged 6:47-minute instrumental, often attributed to Madhouse and ascribed the title "24." However, it is probably a solo performance by Prince and without any relation to Madhouse. He improvises on electric piano, guitar, and piano over a recurrent keyboard phrase and a drum machine beat. The piece is somewhat difficult to date, but some of the sounds in the song indicate that it is from 1989 or 1990.

Intermission

The second act of the *Lovesexy* show opened with a pre-recorded 3:47-minute piece, more of a sound collage than a conventional composition. This was aired before Prince and the musicians came onstage to launch the second set with "Eye No." Paisley Park studio documentation lists this recording as "Intermission," and Prince spent several days, from June 12th to 15th 1988, working on it.

The first 70 seconds of "Intermission" are comprised of deep cascading synth notes and a classical-sounding backdrop of mostly synths. The next 40 second-segment features Ingrid Chavez reading from William Shakespeare's Romeo And Juliet (Act 2, Scene 4). Part of the background employs a Clare Fisher-orchestrated section lifted from "Crystal Ball." This ends with both Prince and Chavez saying "cross the line." Two and a half minutes into the song, a harp sound can be heard twice, suggesting that things are taken to a higher level. Chavez begins reciting her poem "Cross The Line" against a jaunty neo-classical backdrop created by Prince utilising a synth to imitate the instruments of an orchestra, complete with strings, trumpets, and flutes. Then follows an excerpt of a French monologue spoken by Marie France, lifted directly from "Girls And Boys" and an airy flute-like synth lifted from "Condition Of The Heart." A slightly distorted guitar tone from "Positivity" can also be heard.

A loud, sharp "Lovesexy" synth riff interferes the proceedings as Chavez's voice starts to fade out. The next portion is the oddest, mixing a woman moaning (possibly Vanity from "Vibrator," but the brevity of the sample makes its origin difficult to discern) with a plaintive flute-like synth line and a deep, growling synth bass. Prince repeats "tonight we make love with only words" twice. The closing portion is lifted directly from the opening of the *Lovesexy* album, beginning with Chavez's spoken intro, "Rain is wet, sugar is sweet..." Then, appearing on the stage, Prince says, "Welcome to the new power generation. The reason why my voice is so clear is because there's no smack in my brain," before kicking off the second set with "Eye No."

"Intermission" is an unpredictable and highly dramatic creation, quite unlike anything Prince had previously attempted. With its ambitious multi-segmented structure and use of spoken words and sound effects, it prefigures tracks like "21-24" (The Dopamine Rush Suite)," "The Scandalous Sex Suite," "Dance With The Devil," "Batdance," and "Thunder Ballet."

• If U Let Me Undress U

This seemingly ad-libbed bluesy number was played during the piano sit-down segment at Copenhagen, Idraetsparken, August 21st 1988. The brief, sketchy lyric is limited to three lines. It concerns Prince's desire for a woman and finds him asking, "If you let me undress you." The number is more of an improvisation than a "song."

• The Max

The song titled "The Max," recorded on February 18th 1988, is entirely different, both musically and lyrically, from the later released "I album track of the same title. The 1988 track is a half-hearted and fairly unimpressive pop offering emphasising a funky, stuttering saxophone riff that Prince later found use for in "Carmen On Top," a leftover from the Carmen Electra sessions. The arrangement showcases delicate acoustic guitars, an elastic bass guitar, and a drumbeat that is less machine-like than most of Prince's 1988-89 recordings.

The lyrics find Prince attempting to reassure someone that he is feeling fine, "Contrary to whatever you are thinking, this boat is far from sinking." He says that he has attained a "maximum state of relief." The chorus hints at "the max" being a "lovesexy"-like spiritual state of consciousness, "I saw something, I heard something, I touched something, and I just got to tell you, this is the max."

Murph Drag

This Corporate World outtake was recorded in the summer of 1989. The track is a minimalist funk number sporting a chattering "Controversy"-style rhythm guitar part and a synth providing lead lines á la the "Minneapolis sound." The song is about a dance, which "only people with money can do." "Murph" is slang for a thick roll of money. Thus, "murph drag" means that the money roll is so heavy that it drags along the ground (the title is mentioned in "The Latest Fashion" on Graffiti Bridge). A sample of Morris Day's "what time is it?" phrase is used frequently in the song. Candy Dulfer supplies some saxophone phrases, but her contribution is not prominent.

Nine Lives

Originally intended for Cat's projected album, "Nine Lives" ended up as a track on The Time's aborted *Corporate World* album. The song was recorded in late 1988 or early 1989, and worked on in June 1989 for The Time's album. Margie Cox added vocals on June 12th.

"Nine Lives" is a melodic pop/soul number with a haunting chorus sung by Cox in a soulful voice. The verses are rapped by Morris Day and the only sung part of the song is the chorus. He is dreaming about a "mega-fine" lover with a "hecka-pump body sayin' good time." Day will die from the heat "generated from the moment that [their] eyes meet." He says at the end of the song, "This is the '90s and everybody wants a lover, a life-long lover with nine lives."

• People Without

"We do this next one in the dark," Prince said before playing this song during the Het Paard van Troje aftershow in The Hague, August 19th (am) 1988. He began by reciting lines from the song, repeating the phrase "people without" at the beginning of each line of the verse, followed by the completion of the declaration, for example, "People without... spend money

on things they can't afford, people without... do ecstasy." The song is based around a synth bass riff that recalls both "Sign O' The Times" and Madhouse's "Six," a portion of which was also incorporated into the song. It featured all sorts of strange synth sound effects. The song was largely created on the spot and the effect of the improvised performance was potent and highly dramatic.

· R U There?

The Flash song "R U There?" is a furiously fast and raucous guitar-dominated rocker with energetic live drumming by Sheila E. The song concerns a man who is "the biggest turkey in the land," but still she loves him. The track was recorded in January 1989, with Cox putting on her vocals on January 19th. It was included on the Flash album that was compiled in late 1989.

• The Rock That Keeps Rolling

The exact recording date for this song is unknown, but Prince recorded his vocals on September 25th 1988, which makes it likely that it was tracked shortly prior to that date. It was mixed on September 28th.

Soul Company

Intended for Sheila E.'s projected fourth album with Prince, this track was taped at Paisley Park between concerts on the US leg of the *Lovesexy* tour. Eric Leeds added saxophone overdubs on November 19th 1988. The song is a hauntingly monotonous minor key funk offering, with a vigorous, propulsive drum machine beat achieving an irresistible groove. An organ and some wah-wah guitar provide embellishments. From a strictly musical point of view, it is an excellent song worthy of release. Prince is very audible on backing vocals. Sheila instructs her company, "Left, right, left, right, left, right, company dance!" and "soul company, halt!" The theme of the song appears to be perseverance, as Sheila sings, "We like rejection, we like to bleed, only makes us stronger, only makes us dance, our feet hurt longer."

Tres

See "Dos" for all details.

• Uno

See "Dos" for all details.

• The Voice Inside

"The Voice Inside" is a busy and frantic uptempo number that is remarkably similar to Sheila E.'s "Girl Power" (written by Prince), sporting a similar fanfare-like synth riff as a primary ingredient. The arrangement features synths sounding like horns and a prominent organ. Prince tells us to pray and listen to the voice inside, which can be interpreted as one's consciousness or God, much like in the later song "The Voice," released by Mavis Staples on *The Voice* in 1993.

"The Voice Inside" was recorded at Paisley Park on October 25th 1988 during a few days off from the Loveseyy tour. The track was included on the sequence of Rave Unto The Joy Fantastic that was assembled on October 27th 1988. The song ends with a segue of orchestral strings leading into "Melody Cool," the next track on this configuration of Rave Unto The Joy Fantastic (this was kept as an intro to "Melody Cool" on Graffiti Bridge).

Warden In The Prison Of Love

Recorded in late December 1988 for the Flash project with Margie Cox, "Warden In The Prison Of Love" is a slightly clichéd "power ballad" that owes more than a passing debt to "Time Waits For No One," the title track on Mavis Staples' 1989 album. The sound is big and echoey, with keyboard and Prince's guitar featuring most prominently. The chorus of the song takes on something of a gospel feel. However, the melody is insubstantial and the track is rather dull. Cox wants to try something different to revive her relationship with her man; she is "tired of going by the rulebook" and is anxious to do "something special tonight." If her man is willing to be her "warden in the prison of love," she will give him "the key to anything" he wants so he can let his inhibitions die. Cox's vocal was recorded on December 28th 1988 and the track was included on the proposed Flash album that was put together in late 1989.

We Can Hang

This track was first off the mark for the Flash/Margie Cox project. It was recorded on November 2nd 1988 during a day off from the *Lovesexy* tour. Prince had attended a Dr. Mambo's Combo concert at Fine Line, Minneapolis, and approached Cox after the performance about recording some music at Paisley Park.

One of the most convincing of all the Flash/Cox tracks, "We Can Hang" is a grinding guitar-heavy rocker boasting inspired lead guitar work by Prince. Cox compares her unfaithful lover to a hound dog, admonishing him that she wants to be treated like "the real thing." Still, she doesn't expect him to change and she seems content as long as he is willing to be her "candyman" and has "something for [her]" when he comes home. A new, funkier version of the song was recorded in November 1991, when the project had evolved into a Cox solo project (she recorded vocals on the new version on November 6th 1991). Cox has said that "We Can Hang" was the only Flash song that she made some lyrical contributions to.

We Got The Power

This was recorded on October 15th 1988, between shows on the Lovesexy tour. The track was included on the sequence of Rave Unto The Joy Fantastic that was assembled on October 27th 1988. The song is preceded by a brief robotic-sounding countdown (previously believed to be from the film Barbarella, but it is not). A week after recording the song, Prince began adding the countdown as an intro to "Controversy" in the Lovesexy show (Worcester, October 22nd). The countdown was later used on "Live 4 Love" on Diamonds And Pearls. Along with "Batman Theme" (the revamped Madhouse track "19 (Jailbait)"), the song was considered for use on Batman, but the filmmakers ditched both tracks (an early, unreleased trailer for the Batman movie features "Batman Theme" and "We Got The Power" as background music).

"We Got The Power" is a fast, exuberant dance number propelled by a monotonously pumping synth bass, not dissimilar to "The Future" or "Vicki Waiting" on *Batman* for example. The bass and percussive drum machine beat provide a foundation on top of which Prince adds dissonant horn-like riffs and all manner of sound effects. The chorus features a multi-tracked choir with female vocalists, most likely Boni Boyer and Sheila E., singing along with Prince, "Hey, we got the power, oh we got the soul, hey we got to sho' nuff get off to make the devil go, go." The chorus was lifted for use in 'Batdance." A chant of "hey, we got the power, oh we got the soul" also became an important ingredient in Carmen Electra's

"Power From Above," a 1991 track that was left off her 1993

The lyric concerns the positive effects of "the power" and "the soul," which could be references to the power of God. Prince sings, "When you ain't feeling like you know you should, we got something for you that'll make you feel good." He names some of his band members, including "Junior" (Levi Seacer Jr.) and "Doctor" (Matt Fink), and says that he has "an angel" for drummer; Angel was Sheila E.'s name in the original story of *Graffiti Bridge*. Another reference to *Graffiti Bridge* (and the song "The Grand Progression") is the question, "Is the progression grand?"

1989 (II) - 1990 (I) sessions

American In Paris

Recorded in late 1989, this song was filed for registration at the Library of Congress on December 5th 1989. Prince employed engineers Michael Koppelman and Tom Garneau, who were working on the session, to provide backing vocals. "We had a non-singing background vocal part," recalls Garneau. "It was 'aoo-ah-oah' or something. That was the first time I did backgrounds for Prince. It was like three or four in the morning, Michael and I were both on the session, and Prince said, 'You guys go out there. This is what you sing... I need a different voice. I get sick of hearing me all the time!" The song title may have been inspired by *An American In Paris*, a classic 1951 musical starring Gene Kelly (although Prince's song is called "American In Paris," *not* "An American In Paris").

A lively funk/pop offering, "American In Paris" is a charming and rather likeable song, although not exactly groundbreaking. The song is carried by a jaunty, bouncy synth bass line. The sparse arrangement also emphasises chattering rhythm guitar embellishments. Prince sings with a great deal of passion and also inserts some scat phrases in places. The chorus features a wordless chant that is not dissimilar to the final portion of "New Power Generation" (and "New Power Generation Pt. II") from *Graffiti Bridge*. The overall sound is quite close to contemporaneous songs such as "Me Touch Myself" and *Graffiti Bridge* tracks like "Can't Stop This Feeling I Got" and "New Power Generation."

The song has an ambitious narrative lyric that tells of a New York girl, who brings a "smile and some good weather" with her as she goes to Paris. She meets and falls in love with a man, portrayed by Prince; the story is told through his eyes. He observes, "She didn't speak the language but she understood the rest" and explains how they met, "She said she wanted to dance with me, so I did oblige. We did it till we both were good sweaty, then we went outside and put the top down on my ride. We turned the radio up, we were groovin' steady." Having spent two days together, "She wants to marry me, she says I'm like no one she's ever known." However, the man already has a woman "and three's a company." In order to escape, he takes her to the Eiffel Tower and tells her to close her eyes, which enables him to run away. Still, "regrets come with the dawn" and although Prince doesn't reveal the outcome of the relationship, one can deduce that they did get back together, as he says, "I always love when we have good weather."

• Batman Theme

This is a slightly revamped version of "19 (Jailbait)," finished in February 1989 during the *Batman* sessions. The track was

rejected by the filmmakers.

Bed Of Roses

Recorded in late July 1989 for the Flash project with Margie Cox. She added her vocals on July 28th (she recorded her vocals to "Whistlin' Kenny" on the same day). The song was included on the Flash album that was compiled in late 1989.

Kicked off by Prince's guitar, the track is a fast and energetic number driven by a pumping and bouncy synth bass and a drum machine beat. It is one of the most synth-oriented numbers from the Flash project, placing an equal emphasis on guitar and keyboard. The lyric concerns a mother who is pleading with her child to stop abusing drugs before it kills him, when she will have to bury him "in a pretty little bed of roses."

Corporate World

A leftover from the shelved Time album *Corporate World*, this track was recorded in the summer of 1989. The song sounds like an updating of Prince's "electro pop" of the 1981-83 years, boasting a slightly "robotic" drum machine pattern and horn-like synth decorations. Female voices (including Jana Anderson) add to the multi-layered vocal on the soulful chorus. The message of the song is that big companies should spend money to make a better world, "a new soul nation," where kids can grow up safe (a similar theme is expressed in "It's Your World" on *Pandemonium*). The song includes a sampled snippet from Sly and The Family Stone's "Don't Call Me Nigger, Whitey" (from *Stand!*, 1969).

· Dance With The Devil

Planned for the *Batman* album, "Dance With The Devil" is a dark and ominous suite-like track. Piano and synths dominate the arrangement, but all manner of theme changes occur throughout the song. At one point, Prince inserts a classically-inspired synth portion (similar to the ending of "When Doves Cry") and towards the end Prince recycles the Gregorian chant from "21-24 (The Dopamine Rush Suite)." Additionally, the voice of The Joker (Jack Nicholson) is incorporated at points within the song.

Inspired by a line from the *Batman* film, the song is a warning not to succumb to the evil and temptation of the devil and his "cunning" lies. Prince remarks that if you "dance with the devil in the pale moonlight," you eventually "close your eyes to love and die." "Dance With The Devil" is an audacious, dramatic piece of music and an example of how challenging some of Prince's most inspired music can be.

"Dance With The Devil" was recorded during the initial *Batman* sessions, February 1989, and was placed on an early configuration of the album. It was replaced by "Batdance" on the final version of the record because Prince felt the song was too dark, according to the engineer who worked with Prince on the track.

DAT Intro (Nude tour intro)

Prince's stage entrance on the *Nude* tour was preceded by the so-called "DAT Intro," which is a chronological run-through of brief excerpts from intros and spoken passages from several songs: "For You," "Partyup," "Controversy," "1999," "Let's Go Crazy," "Around The World In A Day," "Girls And Boys," "Housequake." The title, "DAT Intro," was given on the set lists handed out to the musicians.

Flesh And Blood

This was recorded in the summer of 1989, intended for Jill Jones' proposed second album on Paisley Park Records. The

song is somewhat monotonous, with a simple synth bass part that repeats throughout. A high-pitched synth line follows the chorus and Candy Dulfer provides some saxophone decorations. Jill asks her man to "treat me like I should be treated" because she is "only flesh and blood," implying that she is only human and her heart is capable of being broken.

Funky

Recorded on November 13th 1989, this instrumental number is the only studio recording apart from "Sticky Wicked," released on Chaka Khan's CK in 1988, and the unreleased "Can I Play With U?" that features Prince and Miles Davis playing together. It is not an actual duet, however, as Prince sampled Davis' trumpet from several recordings to create the track. "It was Prince's way of suggesting the direction Miles might consider, ironic given the eventual hip-hop-informed work Miles did before his death," observes Alan Leeds. The track was filed for copyright registration at the Library of Congress on January 24th 1990. Davis was sent a cassette of the song but it failed to elicit any enthusiasm.

"Funky" is an intriguing concoction, juxtaposing Davis' trumpet parts with passages of Prince's searing guitar on top of an unvarying mid-tempo rhythm track consisting of an insistent bass loop and a propulsive drum machine beat. A dissonant five-note trumpet motif is repeated throughout. There are also a few other trumpet parts. Still, it is very evident that the trumpet is sampled rather than played and this creates a rather sterile and spiritless atmosphere. Ultimately, "Funky" is an interesting experiment that doesn't quite work; the resultant whole is distinctly less than the sum of its parts.

Good Body Every Evening

Written for the Flash project with Margie Cox, "Good Body Every Evening" was recorded in late 1989 by a line-up of Prince (guitar), Levi Seacer Jr. (piano), Michael Bland (drums), and two Dr. Mambo's Combo members: Billy Franze (guitar) and Doug Nelson (bass). It was included on the Flash album that was compiled in late 1989. The track is a routine 12-bar blues effort, performed as an end-of-the-party number, with Cox wishing everybody well and singing, "May your love last a lifetime, may you kiss and never fight." People are talking in the background throughout the track, which adds to the loose, party atmosphere.

Good Man

Dr. Mambo's Combo's guitarist, Billy Franze, sings lead on this Flash number. "It sounded like a pretty good idea to me because Billy was in the band and he could sing great," says Margie Cox. "For some reason, Prince had the idea, 'Always have one other vocal on your album.' I guess people do that, have a guest singer." The song was recorded in early July 1989, with Cox adding her vocals on July 9th. It was originally recorded with Prince's vocals.

"Good Man" is an uptempo rock effort that is quite different from the other Flash material, being far more stripped down and electronic-sounding. It features little more than a drum machine and a simple keyboard figure. The vocal arrangement is playful, with many sampled voices. The lyric isn't overly serious, with Franze in the role of a "hard-working lovin' papa," who is trying to convince a woman that he is just the right man for her.

I Want U

The title was changed to "I Want U (Purple Version)" when it was released on Rosie Gaines' Closer Than Close album.

Jana Jade's Army

Prince wrote this song for Jana Anderson, circa 1990.

Me Touch Myself

Hailing from 1989, "Me Touch Myself" is an understated and very sparsely arranged pop offering, containing little more than a drum machine pattern, a synth bass line, and some synth decorations. Prince's voice is oddly intimate, as if whispered. His trademark multi-tracked vocals enter on the chorus. The lyric concerns Prince fantasizing about the object of his desire and his sexual frustration, "Until you and I can truly melt, every morning me touch myself." Despite never being placed on any of Prince's projects at the time, the song is original and quite compelling.

Move Me

Co-penned with David Z. Rivkin and Levi Seacer Jr., "Move Me" was tracked on February 6th 1990 and copyrighted at the Library of Congress on May 20th 1991. It is an unremarkable bluesy pop song with a strong gospel feeling. The track never got further than the demo stage; it exists only as a short rough cassette recording, which features Prince singing accompanied only by a piano (possibly played by Levi).

"Move Me" is a rare instance of Prince sitting in the studio and actually co-writing a composition. "That's the first time I ever think he did that," says Rivkin. Prince's co-credited songs are usually the outcome of jam sessions with his musicians or tracks that were started by him and added to by someone else (or vice versa). "Move Me" is the only song from Prince's 1990 songwriting and recording project with Rivkin and Levi that remains unreleased; the other songs they collaborated on were "Well Done" and a remake of "And How," which Prince had originally recorded in 1986. Rivkin and Levi also recorded "Be All Right," "Say No," and "Got It Bad For You" without Prince's involvement.

My Pony

Written and produced by Prince for George Clinton's *Hey Man... Smell My Finger*. The song was tracked in March 1990, around the time of "Big Pump," which surfaced on *Hey Man... Smell My Finger*. Horns were added to "My Pony" a year after it was recorded, on January 26th 1991, by Eric Leeds, Matt Blistan, Maceo Parker, and Fred Wesley. It was included on the first configuration of Clinton's album, dated February 5th 1991.

The song is a rather stiff and monotonous funk number, livened only by a jazzy horn arrangement. Another homage to sex, Prince draws a parallel between his lover and a pony, which makes him lose all self-control. Obviously, Prince liked the image of the unrestrained and free-spirited pony; it occurs in five other songs from the 1985-90 period: "She Pony," "Pony Ride," "Le Grind," "Alphabet St.", and "Horny Pony."

Number One

Prince recorded this rap track for Robin Power in 1989 or 1990. Power added her vocals on July 9th 1990, while Prince was on the *Nude* tour in Europe. She raps over a drum track lifted from "Elephants And Flowers" and some strange sound effects that sound like someone screaming. Power has a tough, aggressive style, and she spices her delivery with the obligatory "yo's." She wants to be her partner's number one, "I'll be your number one or I'll be nothing at all." She says that she can be real proper and classy, "But if I'm your number one, I'd rather be nasty."

Power performs a portion of "Number One" in the Graf-

fiti Bridge film after confronting Morris Day, as she wants him to choose between her and Aura (Ingrid Chavez). She turns on a strobe light and performs a verse and the chorus from the track.

Seven Corners

Featuring spoken lyrics by Ingrid Chavez set to music by Prince and Levi Seacer Jr., the lyric of "Seven Corners" basically summarises the plot of *Graffiti Bridge*, "Seven Corners, two souls fight. One wants money, one wants light. Without peace, without love, nothing's ever gonna turn out right. A child with a spirit neither one can ignore, here to show them heaven's door. Love always wins in the end." Some lines from the song were actually spoken in the film. Chavez's whispered vocal is set against a dramatic backdrop consisting of a distant, echoey piano, some gentle synth touches, and a booming bass drum made to sound like a beating heart. The song was recorded in 1989 or in the early part of 1990.

Soul Psychodelicide

Inspired by a line in "Joy In Repetition," "Soul Psychodelicide" started as a jam with the expanded Revolution in July 1986. Prince apparently liked the title and reused it for a quite different song in 1989; the '89 track has nothing except the title in common with the earlier jam. George Clinton worked on the song with Prince at Paisley Park on February 20th and 21st 1990, but Clinton brought the tape with him to Detroit and subsequently did more work on the song.

"Soul Psychodelicide" is a medium-paced funk workout that vamps on one chord from beginning to end. A simplistic keyboard riff is a key ingredient. Everything else seems more or less ad-libbed and the song really is more of an improvised jam than a proper composition. Most of the vocals are handled by Clinton's vocalists. An unidentified female voice half-sings/half-speaks the title phrase almost like a mantra. Despite many playful ideas, including some squealing noises, the song is very monotonous and rather tedious. The lyric appears to be in keeping with the theme of "New Power Generation," praising the "new soul" of "brand-new singers," who bring "the new power soul psychodelicide" and sing a song about how "the spirit can't be bought and it can't be sold." Several different versions of "Soul Psychodelicide" exist, including one that begins with some moanings and a cappella singing by Kim Basinger.

• Thieves In The Temple intro

The performance of "Thieves In The Temple" on the 1992 Diamonds And Pearls tour was preceded by an Arabian-sounding segment, during which Mayte, Diamond, and Pearl would dance onstage. Being more of a sound collage than an actual song, the intro consists of a woman wailing in an Arabian language (she says "habibi" at one point), harp-sounding synth noodlings, and all manner of swishing synth sounds.

• Undercover Lover

Written by Prince and Levi Seacer Jr., this song was recorded with Robin Power in late 1989. It is an uptempo dance offering with a stripped-down arrangement, consisting of a loud drum machine beat, a deep synth bass, and some synth touches. The "dry" drum machine sound recalls many *Batman* tracks. There also exists a second, quite different version of the song, which places more focus on Prince's guitar playing but with a softer, less prominent drumbeat. Praising her lover, Power raps the verses and sings the chorus, "Undercover lover, there is no other that can do the things that you do. Undercover

lover, there is no other that can love my body like you do." A portion of the first version of the song was played during the "New Power Generation" KMOJ radio broadcast on December 9th 1989.

Your Love Is So Hard

This 1989 track is fairly similar to some of Prince's other rockoriented material from this period, including "Good Man." The production is quite sparse, but includes bursts of occasional sampled horns, strings, and voice parts. The lighthearted lyric concerns a man who is pleading with his woman not to reject him, "Gimme a chance, don't slam the door." Despite his objection that they are "the perfect match," she tells him that their relationship "ain't working out."

1990 (II) - 1991 (I) sessions

A Positive Place

Also known as "Eliminate The Negative," this slightly substandard number features Robin Power rapping over a relentlessly monotonous synth motif and a vaguely funky groove. Stating that "negative is darkness, positive is light," the lyric praises peace, love, and understanding; if we could eliminate negativity, "All the many colours runnin' around this world would create an unstoppable race. So come together my brother and love one another, and let's make this a peaceful place."

The track is segued from "My Tree" on an unreleased sequence of the "New Power Generation" maxi-single. In fact, it was created by slowing down the tape of "My Tree," so the musical foundation of both tracks is essentially the same, "A Positive Place" being slower and a little funkier. The song was completed at Larrabee Sound in September/October 1990 (it may have been tracked at an earlier date).

• Alice

This was recorded on May 28th 1991. No further details are known.

Boom Box

Prince and Eric Leeds recorded this primarily instrumental number on September 28th 1991. It was intended for Brass Monkey, a shortlived idea Prince had about a "Madhouse-kind-of-project," according to Eric. "Prince came up with the idea. Brass Monkey would be the group name. But that was the only time I heard it."

"Boom Box" is a funky dance-oriented number that incorporates a female voice repeating the phrase "boom box" into the rhythmic pattern to great effect. In the tradition of Madhouse, Eric's saxophone takes the lead, playing a recurrent motif and taking several solos.

Carmen On Top

A Carmen Electra reject, this song was recorded at Larrabee Sound on March 9th 1991. The track is a slow, bass-heavy funk offering. Tony Mosley responds to Carmen's lyrics and throws in some chants throughout. He also backs Carmen up on the chorus, which only consists of the title phrase. The lyric is partially autobiographical, with Carmen saying that she hails from Cincinnati, the hometown of former James Brown and George Clinton sideman Bootsy Collins, who was an influence on her, "If I ever get the chance I wanna make music, make the people dance like that."

Crystal City Cry

An outtake from Ingrid Chavez's May 19 1992 album, released

in 1991. The music was recorded by Prince on March 4th 1991 at Larrabee Sound. Chavez's vocal was pulled from a tape of poetry readings done in December 1987 (like many other tracks on the album). There are some passages that are fairly melodic and "song-like," but the track is first and foremost an experiment in sounds and rhythms; it doesn't quite fit with the rest of the material on Chavez's album.

Do U Wanna Rock?

Recorded on October 1st 1991, on the same day as "Sweet Baby," released on 4, and "Allegiance," given to Howard Hewett and released on *Allegiance* in 1992.

· Gett Off's Cousin

This was recorded on September 27th 1991. Information about the song is scarce but it seems likely that it is somewhat similar to "Gett Off," perhaps even being a remix or a remake of that song.

Glam Slam '91

Recorded in late October 1990, "Glam Slam '91" was broadcast on the WLOL radio station in Minneapolis, January 6th 1991. The song combines the rhythm track of "Love Machine" from *Graffiti Bridge* with the sampled words "glam slam" from the chorus of "Glam Slam" from *Lovesexy*, while most of the lyrics ended up in "Gett Off." Interestingly, "Glam Slam '91" includes the line "tonight I'm a star and you're the big dipper," which may have homosexual connotations, but when reversed on "Gett Off" ("tonight you're a star and I'm the big dipper") works very well.

Go Carmen Go

An outtake from Carmen Electra, this number was recorded on April 23rd 1991 with Levi Seacer Jr. as the producer. He also plays most of the instruments, including guitar. The track is a tough "funk metal" number with rock guitars to the fore and a repeated chant of the title by Tony Mosley. At one point he also says, "You got the juice, baby," which inspired the title of another song for Carmen. Samples include the "get on the mike" phrase from "Push." Carmen announces that she is going to "make it straight to the top," boasting that she is "the brightest star." The song was most likely a collaborative effort by Tony and Levi (they also co-wrote "Go On (Witcha Bad Self)" on Carmen Electra).

Heaven Is Keeping Score

"Heaven Is Keeping Score" was recorded during the October 1990 Larrabee Sound sessions that produced the "New Power Generation" maxi-single. The track is a minute-long spoken piece with just a few touches of piano. It concerns "a new age dawning," which is "slowly opening heaven's door." Prince says, "Even when I can't be, can't be with you, it doesn't mean you're any further away. It just means we're still prisoners, not entirely free." It ends, "Contrary to rumour, heaving is keeping score." The track then continues with the closing segment of the *Graffiti Bridge* album: some guitar noise followed by the slowed-down spoken phrase, "The new power generation has just taken control." Then follows a heavenly choir and the sound of pouring water.

• Hey, Louie Louie

This 1991 song was written for Louie Louie but he turned it down. It is a fast, upbeat pop offering with rapped verses by Tony Mosley and a catchy, sung chorus delivered by Prince. Carmen Electra also inserts a few words. The arrangement is very sparse, containing little more than a drum machine pro-

viding a beat that is not too far removed from "Big Tall Wall." A piano is added on the chorus, playing a simple riff that resembles The Time's "Shake!" The lyric is boastful, employing the metaphor of a baseball game for Louie Louie's talents, stating, "Sooner or later, everybody will know my name, Louie Louie is headed for the hall of fame."

· Hey, U

Filed for copyright registration at the Library of Congress on October 4th 1991, "Hey, U" is a leftover from the Flash/Margie Cox project. It was recorded on June 23rd 1991, around the time of "Standing At The Altar," released on 1-800-NEW-FUNK in 1994. The track is a punchy, joyous uptempo pop number showcasing something of a Tamla Motown vibe and bearing a superficial similarity to songs like The Time's "Shake!" (Graffiti Bridge) and Carmen Electra's "Fun" (Carmen Electra). An infectious "na-na-na" chant and cheerful whistles, shouts and some spoken asides lend the song an exuberant party atmosphere. Prince is very audible on backing vocals throughout. The arrangement emphasises a high-pitched organ. The instrumental backing track sounds like a Prince solo recording but it is possible that additional musicians contributed.

Cox and Billy Franze share the vocals on the chorus and take turns singing the verses. The lyric concerns their desire for each other, with Cox asking, "Hey you, have you got a girlfriend? Hey you, tell me, have you got the time?" They join forces on the chorus, which states, "Hey you, gotta, gotta getcha. Hey you, gotta get witcha. Hey you, me and you, me and you should get this on."

I'm The Teacher

Robin Power added a rap, which may be entitled "I'm The Teacher," to "Horny Pony" during an NPG rehearsal at Paisley Park on December 6th 1990. The rap was probably written by Prince. Power tells her cheating boyfriend to wash his mouth with "baby shampoo" and she warns him, "Don't you ever go behind my back again and call me anything, unless you wanna call me your friend."

I Wonder

"I Wonder" concerns a man wondering if a woman "knows how much I love her, I wonder if she knows how much I need her face around" after she has been taken away from him by "a gust of Southern wind." Prince sings the blues-based melody accompanied only by a simple drum machine beat and a single-note bass. The vocal arrangement recalls "Big Tall Wall," with Prince inserting thickly layered backing vocals at different points.

"I Wonder" was recorded in 1990 or 1991.As "Eye Wonder," it was amongst those 17 tracks selected by fans during the "Prince: A Celebration" week in 2000 for inclusion on the planned *Crystal Ball Volume II* album of material from the vault.

In The Name Of Love

This song was recorded by Rosie Gaines and parts of Prince's band on the 1990 *Nude* tour. It was intended for her projected Paisley Park Records album. The sessions with Gaines also yielded the unreleased "Streetwalker" and "Turn Your Lights Down Low" (a Bob Marley cover, which was re-recorded for Gaines' 1995 *Closer Than Close* album), as well as three tracks that were later released, "My Tender Heart" (*Closer Than Close*), "Pain" (released by Chaka Khan), and "Hold Me" (released by Jevetta Steele).

• The Juice

Initially planned as a CD-only bonus track on Carmen Electra's self-titled album, "The Juice" ended up in the vault when the track listing was revamped. The song was tracked on July 10th 1991. Eric Leeds added saxophone and flute overdubs on the same day.

"The Juice" is a frantic and dense funk number enhanced by Eric's saxophone and flute decorations. The chorus consists of the phrase, "You got the juice, turn it up," sung by an unidentified female voice. The song also includes an exclamation of "turn it up" sampled from James Brown. The lyric promotes self-belief and positive thinking, with Carmen saying that everybody has "the makings of a star." She peppers the song with encouragements such as "give it all you got," "you can do anything you want," and "you can go all the way."

Last Dance

Supposedly recorded during the Diamonds And Pearls period of sessions, this track is a "sort of" remix of "Jughead," in the manner of "Violet The Organ Grinder" being a remix of "Gett Off." Many of the musical elements are the same as on "Jughead," but there are many differences. The song was played over the PA at Glam Slam in Minneapolis in 1991.

· Letter 4 Miles

An instrumental tribute to Miles Davis, recorded by Prince and Michael Bland on September 30th 1991, two days after Davis' death. A horn arrangement by The Hornheadz was added later. Prince improvises on piano and synth around a fluid bass line and Bland's subtle drums. "It isn't solemn at all," comments Bland. "Prince just told me, 'We're gonna swing it.' I didn't know the title or that it had anything to do with Miles." The piece could have fit very well on the first Madhouse album. Although sometimes referred to as "Miles Is Not Dead," the correct title is "Letter 4 Miles."

My Tree

Featuring a falsetto vocal by Prince, "My Tree" is a monotonous uptempo number that revolves around an insistent synth motif. The song is preceded by Mavis Staples' instruction, "Don't pick my apples, don't pick my peaches, leave my tree alone" (also included in "New Power Generation (Pt. II)" on *Graffiti Bridge*). The lyric is semi-autobiographical, asking, "Can't a man have secrets? Can't a man have love? Can't a man have an attitude? Or is it all or none?" Prince states that "colour shouldn't matter if your soul is in the right place."

The track was included on an earlier sequence of the "New Power Generation" maxi-single, segued into "A Positive Place." Robin Power pleads with Prince during "My Tree" and the track gradually slows down to become "A Positive Place" (the tape machine was simply slowed down). Although "My Tree" was worked on during the Larrabee Sound sessions in October 1990, it was tracked at an earlier date.

· Oobey Doop

Sung by Elisa Fiorillo, "Oobey Doop" is a dance track with an insistent three-note keyboard motif to the fore. The verses have a descending melody that vaguely recalls "Sign O' The Times." The drumbeat is very similar to that of "Daddy Pop" (which is a loop from Aretha Franklin's "Rock Steady"). Prince sings co-lead vocal with Fiorillo on the chorus, which consists of the words, "You should be dancing, you make me sing," followed by a non-sensical phrase, "Oobey doop be shoo ooh doo fly me shoo doo koo ooh." Prince's lyric offers dance as the simple

solution to wars "tryin' to bring [him] down" and people telling him "to get in line."

"Oobey Doop" was recorded with Fiorillo at Olympic Studios in London on the *Nude* tour. The same session also yielded the *Diamonds And Pearls* tracks "Walk Don't Walk" and "Daddy Pop," both with Fiorillo guesting. Work was also done on the song during the October 1990 Larrabee Sound sessions for the "New Power Generation" maxi-single. It was included on two earlier versions of the maxi-single. It was called "Ooh Bee Shoo Bee Doo Koo Shoo Ooh" on one of the configurations. The second sequence of the maxi-single included both the regular version (titled "Oobey Doop") and an extended version, titled "Oobey Doop Be Shoo Doo Loo Fly Me Doo Koo Shoo Ooh."

• Play

This is an upbeat, rocking number with an infectious keyboard riff. The arrangement is rudimentary, featuring acoustic guitars to the front of the mix and thick vocal overdubs. Prince offers a woman to take her for a ride (in her car) "up the ocean side." Apparently, he has bet a friend that she is the best kisser in Los Angeles and he wants to "take off everything except [her] stockings" and "get busy."

The track was recorded at Larrabee Sound in September/ October 1990 and was included on an unreleased sequence of the "New Power Generation" maxi-single. The song is preceded by Robin Power's question of "you want me to what?" (also heard in "Number One" and in "New Power Generation (Pt. II)") and Ingrid Chavez's instruction to "clap your hands and stomp your feet" (lifted from *Lovesexy*). The song is sometimes known as "Come Outside And Play" or "U Want Me 2 What" after Power's expression.

Player

"Player" is a subdued and mellow mid-tempo pop effort with an electric piano to the fore. It is not dissimilar to "Money Don't Matter 2night" on *Diamonds And Pearls*. Prince sings the word "player" in his falsetto voice, rap-speaking everything else. Explaining that he is "the type of male that a girl like you is in need of," he says that he is tired of fishing in the "big sea" and wants to "check out the settling down." The song was recorded in 1991.

Power From Above

Originally planned to be the opening track on Carmen Electra, "Power From Above" is a powerful uptempo dance number with a slightly bombastic production. The song is introduced by a synth fanfare more or less borrowed from the chorus of Bruce Springsteen's "Born In The USA." "My name is Carmen and I'm here to pump you up," Carmen announces at the outset. Her quickfire rap delivery makes it very difficult to hear the words clearly. The sung chorus resembles that of "We Got The Power" (and "Batdance"), "Hey, we got the power, oh, we got the soul." The phrase "what are you thinking of, you need the power from above" is sung by Patti LaBelle. Prince's voice is very apparent throughout in a recurrent question of "what the hell is this?" He used the same expression and a similar voice in "Black MF In The House" on The NPG's Goldnigga album. Another version of "Power From Above" adds a voice, possibly Martin Luther King, repeating "we will not give up the fight" a few times as the song starts.

• Powerline

Another Carmen Electra reject, "Powerline" is a fast, busy dance-oriented track with a recurrent chant by Prince of the

word "power" that closely resembles the chorus of "Power From Above." The song is about a dance called "Powerline" and has Carmen instructing, "Dance to the rhythm on the disco floor, shake your body on the two and four, all the way from the bottom to the top, the powerline, it never stops." The song includes the phrase "crack o' dawn," which was also used in "Gett Off" on Diamonds And Pearls.

Simp The Pimp

This track was recorded on March 12th 1991 at Larrabee Sound, after Prince had finished work on Ingrid Chavez's album.

Schoolyard

"Schoolyard" is a funky and heavily syncopated soul/pop number with an organ to the fore and with vocal interjections and background singing by Rosie Gaines. Prince speaks some of the lyrics. The song has a detailed narrative, telling the story of how a fumbling 16-year-old boy seduces Carrie, a 14-year-old girl with "a major body" while listening to Tower of Power's "Squib Cakes" (from *Back To Oakland*, 1974). His advances don't lead anywhere because she is too busy smoking weed. However, it doesn't take long before her resistance is gone and they get intimate. Prince even includes a description of how the first time felt, "We take a glove, fill it with hot baby lotion and slip it on. Pull it tight, that's what Carry was like." Prince's advice to worried parents when their children come home "and it's all that's on their mind" is to try to remember "how you felt your very first time."

Recorded at Olympic Studios, London, on the 1990 *Nude* tour, the song was included on the December 1990 configuration of *Diamonds And Pearls*, but was dropped when Prince came up with new songs, including "Cream," "Thunder," and "Push." Prince previewed the song for journalist Neal Karlen, as documented in the *Rolling Stone* interview published on October 18th 1990.

• Small Bright Light

An unknown song recorded in the summer of 1991. The title was mentioned in a UK article.

• Something Funky (This House Comes)

"Something Funky (This House Comes)" is a fast, propulsive dance offering with rapped lyrics by Tony Mosley. A repeated chant of "boom, yeah!" replaces a chorus. The only sung lyric is the title phrase, which Rosie Gaines repeats a few times. The texture is dense, with many samples and sound effects. A female voice, possibly belonging to Elisa Fiorillo, repeats "yeah, this is funky" throughout. The song functions as an introduction to The NPG band, with Tony rapping a short story about each band member, except Sonny Thompson and Tommy Barbarella, who were not yet members of the band at the time of recording.

The track was recorded at Warner Pioneer Studios in Tokyo in late August 1990 by Prince, Levi Seacer Jr., and Michael Bland. The session also yielded "Horny Pony" and three tracks released on *Diamonds And Pearls*: "Willing And Able," "Strollin'," and "Money Don't Matter 2 Night." Prince premiered "Something Funky (This House Comes)" during a Glam Slam concert in Minneapolis on January 6th 1991. The song was included on the *Diamonds And Pearls* sequence that was assembled in December 1990.

Streetwalker

Intended for Rosie Gaines' planned album for Paisley Park

Records, this song was recorded by Gaines and parts of Prince's band in London on the 1990 *Nude* tour.

• Stroke

Recorded on April 10th 1991. No further details are known. Mazarati's self-titled 1986 album included a track called "Stroke," but presumably this '91 track is altogether different.

Tony's Iggnant Mix

This is the original title of "Brother With A Purpose," released on the "New Power Generation" maxi-single.

• Uh-Huh!

"Uh-Huh!" is a blues-tinged number built around a funky bass line. Prince has incorporated sampled parts from a Ray Charles Diet Pepsi commercial into his song. The lyric is about the virtues of a positive, spiritual frame of mind. Prince advises that you should "think about what you're doing here, think about what you say."

Waiting 4 Your Love

Recorded on March 14th 1991. No further details are known.

Work That Fat

The comical "Work That Fat" borrows the drum machine beat from "Martika's Kitchen." Prince employs a slowed voice to great effect throughout. Showing Prince's mischievous humour, the song describes a fat girl's stay at his "crib" and his visit to her apartment. Apparently, she got stuck in the doorway and drove Prince crazy with her eating habits and food demands, "Opened up the icebox, you ate everything in the crib. Midnight snack, my ass! I bought seven packages cause I figured they would last. I'll be damned, baby ate the wrapper too then looked at me and said, 'Nigga, I'll eat you too.'" Regardless, he says that he likes his women "fat 'n' proud, cause when they sit down they sit all around, the whole house, sidewalk and everything else." Focusing on the lyrics, the musical backing is not much more than a drumbeat and a synth bass. Prince calls on Sonny Thompson and "Mike" to solo. "Mike" probably refers to guitarist Mike Scott, who has guested on numerous sessions over the years. The song was recorded sometime in 1991.

1991 (II) – 1992 sessions

• 51 Hours

Australian techno producer Mark Forrester recorded the basis for this techno-style offering. Prince met him while working at Platinum Studios in April 1992 on the *Diamonds And Pearls* tour. Prince liked the track and added to the existing recording by having Diamond and Pearl add a rap amongst other things. The song was actually aired on Spanish radio in the summer of 1992 and was said to be due for release after the *Diamonds And Pearls* tour.

The song features some Prince vocals, but primarily consists of Diamond and Pearl rapping over a fast techno beat that is fairly similar to "Eye Wanna Melt With U." They turn the tables on a man who apparently is treating women badly and they make him their slave for 51 hours. A 12-inch release, featuring a longer version of the track, was prepared but never released. This version places greater emphasis on Prince's vocals and has a few additional lyrics.

• A 1,000 Hugs And Kisses

This was tracked live with The NPG at Studios 301 in Sydney in late April 1992 on the *Diamonds And Pearls* tour. The original recording featured Rosie Gaines singing lead. Prince was thinking of having Carmen Electra add a rap, but he decided

against it when his musicians intimated that it would ruin an excellent song. Nona Gaye later replaced Rosie's lead vocal (a circulating recording features Gaye). At one point, the track was shortlisted for the MPLS project.

"A 1,000 Hugs And Kisses" is a restrained and seductive soul number. The arrangement features a rhythm guitar to the fore. An attractive horn riff adorns the chorus and a saxophone solo enters towards the end of the song. Gaye is longing for her lover to come home, offering him a thousand hugs and kisses upon his return, "Lock the door, you better unplug the phone, cause I want to give you a thousand reasons why we need to be alone."

Baby Doll

Written for Kylie Minogue, this track was recorded at Studios 301, Sydney, in late April 1992 with several NPG members participating.

Be My Mirror

Intended for the *I'll Do Anything* film project, "Be My Mirror" was recorded live with The NPG at Platinum Studios, Melbourne, mid-April 1992. The track is a sweet, piano-based pop tune, with a lullaby-like melody, addressed by a parent to his "special little girl." In the film, it was planned to be sung by Nick Nolte's character to his daughter as he is giving her an acting lesson, telling her to mimic what he does, hence the title of the son

Coca-Cola

This was filed at the Library of Congress on October 22nd 1992. It has been assumed that Prince composed a signature theme for the soft drink company, possibly as part of a deal with their sponsorship of the *Act II* tour of Europe, yet nothing has ever been confirmed. In fact, close associates and band members at the time have no knowledge of Prince writing anything for Coca-Cola, so this item remains something of a mystery. However, the lyrics, as filed at the Library of Congress, clearly show that the track was intended as a commercial, "Life is exciting, oh yeah, but when you've got the real thing, it's better. Coca-Cola, go get some, it's the real thing. Always Coca-Cola."

Down

Recorded for use by Tevin Campbell, this song was copyrighted at the Library of Congress on October 1st 1993 as a composition by Prince, Levi Seacer Jr., Kirk Johnson, Sonny Thompson, Michael Bland, and Rosie Gaines. The lyric is written from the viewpoint of Campbell, even mentioning him by name, being a broadside against his detractors. His "career is booming," but he is accused of being on an "ego trip" because he no longer can find the time to hang with "the posse." Despite being written by Prince for Campbell to sing, the lyric is highly autobiographical, containing lines such as "I can't trust who I meet," "Time will tell who my real friends are," and "I'm still me, I just need some privacy."

• Exploding All Over Europe

This 1992 track is co-credited to Prince and Ingrid Chavez at the Library of Congress; it was copyrighted on February 16th 1993. Chavez's lyrics talk about a "new-age birth, exploding all over Europe."

Holly Don't Care

Recorded for Tevin Campbell's album in the autumn of 1992. Eric Leeds and Matt Blistan recorded horn overdubs on the track on November 15th 1992 (horns were added to "Hit U In The Socket" on the same day). Some of the lyrics were later re-

vised when Prince worked on Mayte's *Child Of The Sun* album; the song became "Baby Don't Care" on her album.

• I Can't Love U Anymore

Intended for the I'll Do Anything film, this song was taped by Prince in a hotel room in April 1992 while on the Diamonds And Pearls tour in Australia. Prince's original demo version, which is likely the only existing recording (since the filmmakers received the demo), is a stunningly beautiful piano ballad, with a delicate falsetto vocal delivery by Prince, who laments the end of a relationship. The song has a plaintive melody, perfectly capturing the emotion of the lyric. A classic Prince heartbreak tale, the song is addressed to someone with "no real love" in his or her heart. He explains, "You can call me unforgiving, but I just can't watch you living a lie, so that's why I can't love you." The track is evocative and has a great deal of potential if the piano demo would be developed into a fully realised song.

The song was planned to accompany a dramatic break-up scene in *I'll Do Anything*, with audience researcher Nan Mulhanney, played by Julie Kavner, pouring out her heart to her lover, action movie producer Burke Adler, portrayed by Albert Brooks, in a restaurant. After telling him that their affair was over, Kavner was to sing "I Can't Love U Anymore" as Brooks left their table to join a 40-strong ensemble, which performed an elaborate dance number choreographed by Twyla Tharp. However, Kavner's vocal on "I Can't Love U Anymore" was deemed so miserable that Melissa Etheridge was brought in to re-record the vocal track before the film's third test screening.

I'll Do Anything

The title track of the *I'll Do Anything* film project was taped both at Paisley Park, March 1992, and at Platinum Studios, Melbourne, mid-April 1992. Featuring spoken lyrics, the song is a jazz-flavoured pop number with a complex interplay between rhythm guitar, keyboard, and bass. The lighthearted lyric talks about wanting to be loved, "I'll do anything to have you like me, I'll do double to have your love." It was going to be performed as a tap dance number in the film with movie producer Burke Adler, played by Albert Brooks, fretting during a research screening.

Make Believe

Written for the *I'll Do Anything* film project, "Make Believe" was recorded at Paisley Park in March 1992 and then again at Platinum Studios, Melbourne, in mid-April 1992. The latter version is circulating on tape.

The song is a fast, propulsive number melding pop, jazz, and R&B influences. Prince (or Levi Seacer Jr.) plays fast bass runs up and down the fretboard and inserts rhythm guitar and organ fills. Prince alternates between speaking and singing the lyrics about positive thinking and self-motivation. The song is similar in lyrical theme and musical tempo to "The Rest Of My Life." Since "Make Believe" was included on the projected soundtrack album, and "The Rest Of My Life" wasn't, it is quite likely that Prince wrote "Make Believe" as a direct replacement for "The Rest Of My Life."

The P

This was recorded on September 13th 1992 for use by Tevin Campbell. The track is an urgent, high-energy dance number with rapped lyrics. It revolves around a loud, booming bass loop. The brief chorus is followed by a simple horn-like motif that recalls "Fun" on *Carmen Electra*. The texture is dense, featuring many different sampled sounds and odd sound

effects. The song is sexually preoccupied, with Prince asking a woman he meets how "skilled" she is at "working" his P, with "the P," of course, being short for penis. Prince makes it clear that he is only interested in a quick three-minute workout because "real love takes time to satisfy." More than likely, Campbell found the song far too dirty for inclusion on his *Iim Ready* album.

• Poor Little Bastard

Featuring most of The NPG, including The NPG Hornz, playing live in the studio, this song was recorded at Platinum Studios in Melbourne in mid-April 1992. The song was written for I'll Do Anything. It is a gentle and rather sentimental pop ballad that brings to mind both "Damn U" on 4" and "Extraordinary" on The Vault... Old Friends 4 Sale. Prince sings in a tender falsetto voice. Asking, "Where is your papa now?", the lyric obviously relates to the narrative of I'll Do Anything, with an actor raising his young daughter while trying to get a job.

The Ryde Dyvine

Performed by the Sonny Thompson-led act The Crayons, this song was premiered on December 19th 1992 in *The Ryde Dyvine* TV special. The line-up included, amongst others, Billy Franze from Dr. Mambo's Combo and The NPG's Morris Hayes. The Crayons was a shortlived project, soon metamorphosing into MPLS/Minneapolis. "The Ryde Dyvine" appeared on a cassette single that was manufactured in 1993 by NPG Records, containing "MPLS" and "The Ryde Dyvine" by the artist "Minneapolis." It was quickly withdrawn, but in the spring of 1994, a CD-single was produced, containing "The Ryde Dyvine" along with "MPLS" and "MPLS (12-inch Mix)." The CD-single was never released, but some copies were sold at one of the shows on the *Love 4 One Another Charities* tour in the spring of 1997.

"The Ryde Dyvine" is an exuberant uptempo dance-oriented number with Sonny Thompson handling the lead vocal. It has a relentless pounding beat and is laced with sprightly GoldAxxe fills. Asking "are you ready for the ryde divine," the lyric invites the listener to "explore your mind" by dancing "the night away" and letting the music take one higher.

• Wow

The filmmakers behind *I'll Do Anything* intended "Wow" as the music to a big opening production number in the film. The song features lyrics that were deemed universal enough to resurface six times during the initial cut of the film. One of these scenes involved a childbirth sequence (cut from the final film) in which a woman sings "ow" instead of "Wow," screaming and moaning her way through the song. The lyric concludes that "love is going to make you happy" and that "all is better when you are happy, all is better when you're alive, all is better when you take the wrongs and make them right." The chorus is, "Wow, this is heavy! Wow, this is wild! Baby, if there ever was a time for reaction, baby, the time is now."

"Wow" was taped live with most of The NPG at Platinum Studios, Melbourne, mid-April 1992. On the circulating tape containing the song, it is part of a *I'll Do Anything* medley sung by a chorus of actors. "Wow" is featured several times throughout the medley, each appearance with slightly altered music. Notably, the last time it appears, it is sung to the backing of "Sexy ME"

Asswoop

This is a Madhouse instrumental recorded during a four-hour session on July 7th 1993 by a line-up consisting of Prince (keyboard), Levi Seacer Jr. (guitar), Sonny Thompson (bass), Michael Bland (drums), and Eric Leeds (saxophone). The track was included on the unreleased 24 album that was assembled in mid-1994 after post-production by Prince and Ricky Peterson.

Built on an insistent rhythm guitar lick, "Asswoop" alternates between a sprightly saxophone motif and solos by the band members. The track was originally titled "Edward." The title "Asswhuppin' In A Trunk" has also been used. The number was played live a few times in 1995 and 1998.

Carnac

This is the original title of "17," the Madhouse track released on *1-800-NEW-FUNK* in 1994.

Dance Of Desperation

No details are known about this song, which was recorded on January 18th 1993.

Dream

This song was recorded on January 2nd 1993, during the same session that yielded "Dark," "Come," "Dolphin," and "Laurianne" amongst other tracks. It was copyrighted at the Library of Congress on April 5th 1993. The brief lyric finds Prince questioning whether a woman's love for him is for real or if it is a dream. He seems unsure of her intentions, saying in disbelief, "You can't really love me, you're just teasing me with your charms."

• Egyptian Intro (I)

The Act I and Act II tour performances of "7" were preceded by a sword dance by Mayte. She was accompanied by an Arabian-flavoured instrumental piece, which lasted approximately three minutes. This instrumental is a highly percussive and rhythmic number, sporting a repeated guitar phrase. The high-pitched bird-like sounds from the opening of "My Name Is Prince" and "The Max" are incorporated throughout. Sometimes a portion from the intro of "Around The World In A Day" was also inserted. The title, "Egyptian Intro," was mentioned by Sonny Thompson.

• Emotional Crucifixion

Not much is known about this track, which was taped on May 26th 1993 as a solo performance by Prince.

Fuck D Press

Nothing is known about this track, which was recorded on April 21st 1993, a few days after the conclusion of the *Act I* tour. No band members play on the song.

• Glam Slam Boogie

This is a bluesy instrumental number loosely based on John Lee Hooker's '50s classic "I'm In The Mood." Prince frequently performed the song live between May 1994 and January 1996.

Good Pussy

A song from late 1994 or early 1995. Eric Leeds recorded horn overdubs on January 16th 1995. On the same day, he added horn parts to the unreleased "Eye Am The DJ" and two *Exodus* tracks, "Big Fun" and "Return Of The Bump Squad."

• I Wanna Be Held Tonight

An unknown track, recorded on May 19th 1993.

It Takes 3

One of the seven tracks recorded live by The NPG during the first day of the *Exodus* sessions, May 15th 1994, "It Takes 3" is

a relaxed but undistinguished jazz and blues-flavoured effort with The NPG Hornz and an organ to the fore. The song is based around a fast bass line that repeats throughout, interrupted only by a "turnaround" horn riff derived from James Brown (both "I Got You (I Feel Good)" and "Cold Sweat" boast similar riffs). Sonny Thompson alternatively sings and speaks the fairly sexist lyrics. He is trying to convince his girl-friend to bring along a female friend the next time they make love. After first trying to sweet-talk her, he makes it quite clear that she cannot be with him unless she does as he says, warning her, "If you ain't got a friend, you can't be with me." The track was included on the first, June 19th 1994 sequence of *Exodus* but was dropped from later configurations.

Laurianne

Tracked by Prince (guitar), Sonny Thompson (bass), and Michael Bland (drums) on January 2nd 1993, during the same session that produced "Come," "Endorphinmachine," "Dolphin," and "Dark," which have all been released. "Laurianne" exists in two versions, one being the original recording, described as "a guitar rave-up" by Bland. The other version was constructed after making a new master tape, on which Prince scrapped everything except for Bland's drum track before adding new instrumentation.

One version of the song (which one is unknown) was copyrighted at the Library of Congress on April 5th 1993. The less than subtle lyric describes what Prince wants to do with his woman, "I got the train, you got the choo-choo, let's go insane, just me and you." He wants to see her "buck naked all night," describing himself as "a dirty fire" and her as "a pouring rain."

• The Mad Pope

A track with this title was recorded or worked on on June 26th 1993. It could possibly be a revision of "Pope."

• Maybe

The song titles "Maybe," "Then," and "We Can (Get It On)" were mentioned in a notebook Prince carried with him while working on editing videos in Los Angeles in mid-to-late March 1994. The notebook also mentioned and included some lyrics to "Gold," "Chaos And Disorder," "Ripopgodazippa," and "Days Of Wild." Several song titles were also listed, including "Interactive," "Endorphinmachine," "Space," "Now," and "Acknowledge Me." The songs date from 1993 and the early months of 1994. Prince seems to have toyed with a film incorporating many of the songs, with notes describing the setting for certain songs. "Maybe" starts, "Woke up in our bed this morning, funny thing my dear you weren't there."

No Cones Allowed

Written for the film The Coneheads, Prince recorded this song on February 16th 1993, with Eric Leeds adding horns on June 12th 1993. The song was not used in the film.

• On Your Own

This is a track from 1994, recorded with a lead vocal by Ashley Davis, about whom nothing is known. The subject of the song is the dissolution of a relationship. The woman regrets having spent so much time and money on her former lover, "Of all the years you've known me, three times that and then some you owe me." The track is a lively pop/soul effort propelled by a bouncy synth bass. Prince provides background vocals as well as some nice piano work.

Parlor Games

This instrumental number was recorded on July 7th 1993 for

the second attempt at a third Madhouse album. The track is a smooth, languid outing, taking shape around a flowing bass line. It was recorded by Prince (keyboard), Levi Seacer Jr. (guitar), Sonny Thompson (bass), Michael Bland (drums), and Eric Leeds (saxophone). "Parlor Games" was included on the 24 album that was assembled in mid-1994 after post-production by Prince and Ricky Peterson.

Realize

The Hornheadz recorded horn overdubs on this song on July 25th 1994, indicating that it was tracked in the summer of 1994.

• Rootie Kazootie

The title for this instrumental number came from a '50s cartoon character. It was recorded on July 7th 1993 during the Madhouse sessions (see "Asswoop" for more details). It was included on the unreleased 24 album. The track is laidback, boasting a pleasant saxophone motif. It has a rhythmic groove created by locking in a rhythm guitar lick with a bass part.

Slave 2 The Funk

This song was recorded on September 20th 1993. No further details are available.

Slave 2 The System

A track recorded during the *Exodus* sessions, in the latter half of 1994. This is a fast, frenzied rock number with an angry vocal by Sonny. He sings about his future being mapped out even before birth, "Slave to the system here before I was born, slave to the master, workin' me till I'm worn." He finishes the track with the words "fuck that!"

Prince re-recorded the song in 1995 for Emancipation. His version is entirely different musically, although the lyrics remain the same. Instead of the rock energy and furious tempo of The NPG track, Prince's remake has a pulsating, funky groove and some nice rhythm guitar decorations. It also employs discreet strings, possibly by Clare Fischer. The idea of using marching drums (as were used at the end of the 1987 live rendition of "Sign O' The Times") was reprised on both "Slave" and "Da Da Da" on Emancipation. (and "Ain't No Place Like U" on Mayte's Child Of The Sun). Unlike the other Emancipation leftovers ("Feel Good," "Eye Am The DJ," and "2020"), "Slave 2 The System" is strong enough musically to qualify for inclusion on Emancipation.

Snow Man

Prince did some work with Nona Gaye in 1993-94; they were romantically linked for a period. She appears on two released songs recorded at this time: "Love Sign," which was attributed to Nona and 4, and "We March" on *The Gold Experience* (the lead vocal is credited to 4, Nona, and Sonny Thompson). She also recorded vocals on "(Got 2) Give It Up," slated for inclusion on the projected Madhouse 24 album, and "A 1,000 Hugs And Kisses" (see this song).

"Snow Man" was written specifically for Nona and it concerns memories of her father, Marvin Gaye, and her childhood in Belgium, where the family lived for a few years in the early '80s. The song is a delicate, touching ballad with a wistful, nostalgic feel. The words are almost whispered over an understated synth backing. "Snow Man" is sublime and unquestionably one of the most impressive outtakes from Prince's '90s work.

Strawberries

This song was recorded on October 25th 1993 with The Hornheadz horn participating. *The Gold Experience's* "319" was taped during the same session.

Then

The song titles "Maybe," "Then," and "We Can (Get It On)" were mentioned in a notebook Prince carried with him while editing videos in Los Angeles in mid-to-late March 1994. "Then" starts out, "Back then we was doin' all that 'juana and seed on the bed, braggin' about who got the head." It is not known whether this was a finished, recorded song or just some lyrics planned for a song.

We Can (Get It On)

"We Can (Get It On)" starts out, "Honey I know I made you wait a mighty long time, but baby that's just the kinda guy I am and now I know I can trust you with my body and mind." Like "Then" and "Maybe," it is not known whether "We Can (Get It On)" existed as a recorded song of whether it was merely a set of (incomplete or incomplete) lyrics.

1995 - 1996 sessions

• 2020

This 1995 track was included on an early configuration of *Emancipation*, assembled in July 1995. Starting with the announcement, "The year is 2020," the song is tranquil and subdued, quite unlike anything else on *Emancipation*. Prince speaks and sings of a future without fear or walls between people. He is accompanied only by a keyboard, sounding like a harp, and some gentle synth touches. A female voice, possibly Mayte, also speaks some lyrics. The song is unusual and interesting in many ways although it lacks a substantial melody.

The Dance

This song was included on *Chocolate Invasion*, an album that was made available for download from NPG Music Club website on March 29th 2004. It will be described in the 2005 edition of *The Vault* book (we received it too late to be able to describe the song for the 2004 edition).

• The Divine

Taped during the *Emancipation* sessions in 1996. Eric Leeds added horn overdubs to the song on August 14th 1996.

• D

This song was copyrighted at the Library of Congress on August 25th 1995, along with "Right Back Here In My Arms," "Journey 2 The Center Of Your Heart," and "Poom Poom." The lyric states that "you got to die before you meet the father, say hello to the son." It also includes a repeated phrase of "like the drummer said, you got to die." The musical content is unknown.

• Egyptian Intro (II)

The intro to "7" was revamped for the 1995 "The Ultimate Live Experience" tour of Europe. The new intro was less percussive, focusing more on a repeated sitar-sounding line. The intro was also included during the first three shows of the 1996 Japanese tour. Although it was essentially the same as on "The Ultimate Live Experience" tour, the '96 version had a fuller arrangement and was faster and more driving.

Eye Am The DJ

An Emancipation outtake, "Eye Am The DJ" was included on the first version of the album that was compiled in the summer of 1995. Eric Leeds recorded a saxophone part on January 16th 1995, indicating that this was one of the earliest tracks produced for Emancipation. The song is a laidback, funky offering, vaguely resembling "Mad Sex" from Newpower Soul. It takes shape around a bass line and features a saxophone motif

that functions as a hook. Prince employs his falsetto voice. The mundane lyric concerns the power of the DJ, "the leader of the pack," who "can take you higher."

Feel Good

Recorded in early 1995, this number was performed a few times during aftershows on the European tour, March 1995. It was included on the first sequence of *Emancipation* in 1995. Much like the similar-styled "Eye Am The DJ," the track is centred around a funky bass line. The slow, lazy groove bears close similarities to songs like "Johnny" on *Goldnigga*, "Emale" on *Emancipation*, and "2morrow" on *Crystal Ball*. Prince raps the verses and sings the chorus in his falsetto. The lyric sounds like a quick toss-off, describing the positive feelings of Prince's "phat" music, which moves "more booties than a bull run past you, leaving you with a brand-new state of mind." At one point, Prince invites his followers to "come to the show and bring your tape recorder, cause you ought to have a copy of the... yo, wait a minute, no! In 1999, I'll be free, so..."

Good Dick And A Job

Few details are known about this track, which was aired at Paisley Park on May 19th 1995. According to Michael Bland, it has the same overall sound as much of *Emancipation*.

How We Livin'

This song was one of the results of Prince's aborted project with Sandra St. Victor in the summer of 1995. The track is a fast, dense dance number somewhat in the style of the energetic dance-oriented material that Prince recorded for Carmen Electra and Mayte. It features a falsetto vocal by Prince. The lyric concerns the self-destruction of society through violence. Prince asks, "Is this really livin'? Are we really livin'?" He concludes that "we're livin' to die."

Moneyappolis

Recorded during the *Emancipation* sessions in 1996. Eric Leeds added horns to the track on August 6th 1996.

Muhammad Ali

An *Emancipation*-era leftover, Eric Leeds recorded horn overdubs on this track on August 6th 1996 (on the same day as "Moneyappolis").

Nothing Left 2 Give

This song hails from Prince's short-lived collaboration with St. Victor in the summer of 1995. It is a rather likeable if unassuming verse/chorus/bridge pop song with a stripped-down arrangement of guitar, bass, and a drum machine. The lyric concerns a failed relationship and finds Prince asking, "Should we go our separate ways or give this one more try?" He realises that there is nothing left to build on as "love's foundation" has died. It is likely that the lyric was penned by St. Victor although Prince may have made revisions.

Untitled track

Prince recorded two tracks with Me'Shell NdegeOcello at Battery Studios in New York on July 3rd 1996: a track that was later transformed into "Emale" and this untitled track, presumably an instrumental. The line-up in the studio was NdegeOcello, Prince, Morris Hayes (keyboard), Kirk Johnson (drums), Eric Leeds (saxophone), and Brian Lynch (trumpet). It is not known whether Prince's band members Kat Dyson (guitar) or Rhonda Smith (bass) participated.

The Volkswagen Blues

During a Paisley Park concert on June 18th 1995 (am), Prince played a four-minute blues number with ad-libbed lyrics. The

musical backing was based on his version of "Mary, Don't You Weep." The song starts, "I gave you a Volkswagen, you say you want a Cadillac." It also includes the line, "I gave you seven children, now you wanna give them back." "The Volkswagen Blues" is not an official title.

1997 - 1998 (I) sessions

• The Go-Go's

Introduced on the summer 1998 European tour, this is an instrumental with a percussive, salsa-flavoured rhythm derived from Prince's live take on "Bustin' Loose," which he sometimes performed on the 1997 Jam Of The Year tour and at a few 1998-99 concerts. "Bustin' Loose" was a 1978 hit by Chuck Brown & The Soul Searchers (from Bustin' Loose, 1979). Brown is generally considered the pioneer of the Go-Go scene that flourished in Washington DC clubs in the '80s. The go-go rhythm has a great deal in common with Afro-Caribbean dance music, such as reggae, calypso, and salsa. The musical style was quite popular with the rap and R&B underground, but it never became a pop success. The closest it came to a crossover hit was in 1988, when EU had a moderate hit with "Da Butt."

Prince's "The Go-Go's" is a strange hybrid of a song, incorporating an ascending, operatic-sounding synth motif borrowed from "Also Sprach Zarathustra" (by classical composer Richard Strauss), the theme from Stanley Kubrick's classic film 2001: A Space Odyssey. Most performances of the song also included a chant of "hola, hola," More than likely, inspiration for Prince's song came from band member Mike Scott, a native of Washington DC and a fan of the go-go music. "The Go-Go's" is a tentative title for lack of an official one.

• Jam Of The Year tour intro

A three-minute pre-recorded intro was introduced a week into the 1997-98 Jam Of The Year tour. Essentially serving as notice to fans that the show was about to begin, it featured a voice repeating the phrase, "Please take your seats, this experience is about to begin" in English, Spanish, French, and German interspersed amongst brief snippets of screams, sung and spoken words, and instrumental portions from "Controversy," "Gett Off," "Kiss," "Alphabet St.", "When Doves Cry," "7," "Let's Go Crazy," and "1999."

Jump And Shout

This Larry Graham-penned track was left off Graham Central Station's *GCS2000* album. Horn overdubs by The Hornheadz were recorded on December 3rd 1997. It was played from CD during an aftershow in Houston, January 1st 1998, but Graham later decided to remove the track from the album. The song is an uptempo number, very similar in overall style to much of *GCS2000* and Prince was probably involved in the production.

The One intro

When Prince played "The One" on the European tour in the summer of 1998, the song was preceded by an instrumental intro. Lasting between two and three minutes, this intro was included in all subsequent performances of "The One." Surprisingly, the intro segment reappeared in 2000 in the *Hit N Run* show, now functioning as an interlude and providing a musical backdrop for a few sung lines from "I Would Die 4 U" and "Baby, I'm A Star."

This piece of music is ethereal and dreamy, with wind

chimes and high-pitched flute-sounding synth improvisations over a harp motif, which is repeated to mesmerising effect. Perhaps the closest comparison is some of electronic harpist Andreas Vollenweider's atmospheric music. Vollenweider was one of the first musicians to gain superstar status as a "new age" artist back when the term was first used as a marketing category in the mid-'80s; he has long been a favourite of Prince.

• Playtime

Marva King sang this number at many aftershows on the 1997-98 Jam Of The Year tour. Although widely believed to be an old funk/R&B number, the song was actually penned by Prince (King did occasionally mention that it was a Prince song). It is a mildly interesting mid-tempo funk number, however. It concerns a relationship, with King teasing, "Turn out the lights and light a candle, I wanna see you ride, see if you can handle a girl like me when I'm in the mood." The lyric is full of sexual innuendo and includes a line, "I'll show you mine, if you show me yours," that was used in "Insatiable" on Diamonds And Pearls. Quite likely, the song exists as a studio recording.

1998 (II) - 1999 sessions

Don't Say No

A leftover from the Rave Un2 The Joy Fantastic sessions in 1999. Michael Bland guested on the session (his first with Prince since 1996), replacing a Linn drum machine pattern. On the same day, he recorded drums on "Baby Knows," released on Rave Un2 The Joy Fantastic. "Don't Say No" actually features a drum solo by Michael, who says the song was "a bit too eccentric for the line-up that Rave turned out to be."

Hypnoparadise

This is a fast, house-influenced instrumental number that was played twice on the December 1998 tour of Europe (Kölnarena, Cologne, December 27th, and Live Music Hall, Cologne, December 28th (am)). The title was shouted by Prince during one of the performances of the song. It is a driving, exhilarating dance number combining a hypnotic, throbbing synth bass part with a simple piano phrase. The number is entirely different from the track of the same title later made available by NPG Music Club.

• I Ain't Gonna Run

Possibly a candidate for inclusion on *Rave Un2 The Joy Fantastic*, "I Ain't Gonna Run" was recorded in 1999, with horn overdubs by The Hornheadz added on May 17th 1999. Michael B. Nelson describes the track as an upbeat number with a 12/8 shuffle beat, "It had a happy vibe to it. When I look at the horn parts and try to remember the song, I keep slipping into 'Got To Get You Into My Life' by Earth, Wind & Fire [a Beatles song covered by Earth, Wind & Fire on *Sing A Song*, 1977]."

• R U Ready?

Prince has mentioned that this song is intended for a new Larry Graham album project. It was likely tracked in 1999 as horn overdubs by The Hornheadz were added May 17th 1999.

This Is Your Life

This song was included on earlier versions of *Rave Un2 The Joy Fantastic*. It was recorded in 1998 or 1999. It is a striking pop/rock number with a mid-tempo Linn LN-1 drum machine beat. The chorus, which only consists of the words, "Yeah, this is your life," is quite effective and the verses have a catchy descending melody. To some degree, the song recalls "If I Was Your Girlfriend" from *Sign O' The Times* although the

mood is considerably lighter and more relaxed. There is also a hint of "Wherever U Go, Whatever U Do," which may be one reason why it was dropped from the final album.

What Should B Souled?

Premiered live during a Paisley Park show on July 3rd 1999 (am). It was performed with Prince leading the crowd in a chant of "soul" in response to his "what you need." Audience members described the song as a funky jam-type number. It has never been performed again. Prince has mentioned the song as a candidate for a *Crystal Ball Volume II* project (although it was not amongst the 22 tracks that fans could choose from at the "Prince Celebration" event).

2000 – 2001 sessions

• Hit N Run tour intro

The 2000 Hit N Run show commenced with a one-minute pre-recorded intro that contained snatches from several Prince songs. It includes the question of "what am I gonna do?" from "Poom Poom," the "don't worry, I won't hurt you" intro from "1999," some strains from "My Name Is Prince," and ends with the countdown from "Live 4 Love." A very slightly revised version of the intro was included as the audio on one of the free movie clips through The NPG Music Club titled "NPGMC Intro."

• Thank U Just The Same

Prince accepted an award at the Yahoo! Internet Life Awards, on July 24th 2000, with a pre-recorded videotaped "thank you" message, which was sung to a funky drumbeat from "My Medallion." The 45-second "song" is humorous, with Prince admitting that he doesn't know why he wins awards because he only knows two chords, "I don't know, but I'm overjoyed, if I'd just get signed, I'm still unemployed. Thank you just the same." The title of the piece is tentative.

2002 - 2003 sessions

· All The King's Horses

Clare Fischer recorded an orchestral part for this song in September 2002. Nothing else is known.

Eye Love U Baby, Like U Have Never Known

This piano-based number was played once, Oberhausen, October 27th 2002, on the European *One Nite Alone...* tour.

Magnificent

This song was made available for download from NPG Music Club website on April 5th 2004. It will be described in the 2005 edition of *The Vault* book (we received it too late to be able to describe the song for the 2004 edition).

• Prince And The Band

Introduced on the Canadian leg of the 2002 One Nite Alone... tour, this is an infectiously funky rap number with a beat that is similar to that of "P. Control." It develops from a stripped-down drums-and-bass offering into a full band number, with a jazzy horn part. The lyric is rather difficult to hear, but the song seems to be extolling the virtues of being a free, independent artist. The repeated chorus is, "Clap yo hands, for Prince and the band."

• Telemarketers Blues

A bluesy number performed on acoustic guitar, "Telemarketers Blues" was introduced at a Paisley Park concert on June 24th 2002, during the Xenophobia Celebration. It was then played once on the 2002 European *One Nite Alone...* tour (I ondon,

October 5th). The playful, humorous song finds Prince lamenting phone calls from telemarketers, bill collectors, and fanatics. It features the lyrics, "Some people call me crazy, some people call me all night. I just wish those telemarketers would leave me the blank alone."

A BEAUTIFUL NIGHT THE APPEARANCES

Concert Tours

This section describes all the tours Prince has undertaken. Each tour contains a brief introduction, some tour statistics (number of shows and countries, start and end date), information about the band line-up, descriptions of the contents of the shows and set lists, and the tour schedule.

Prince's band members often provide backing vocals in addition to playing an instrument. Rosie Gaines, for example, was hired as much for her strong vocal as for her keyboard abilities. However, each band member's primary instrument or main "activity" (such as dancing or rapping) is listed.

Prince often performs songs in medleys, resulting in many songs not being played in full. Instead of attempting to determine whether a song is played in completion or whether a song is incomplete song, perhaps played as part of a medley or as an intro or outro of another song, the decision was made to treat all songs, from brief snippets to full-length renditions, as "equal," individual songs, separated by a "/" between the song titles: "Soft And Wet" / "Why You Wanna Treat Me So Bad?" / "Still Waiting." Additional information on certain songs is provided in brackets, e.g. indicating whether a song was performed as an instrumental or if the version served as a brief intro, etc. In some instances a song title is followed by "medley," which means that the song in question formed the basis of a medley of songs. The contents of the medley are described in the accompanying text. Sometimes "piano segment" is noted instead of a song title. Information on the contents of the piano segment can be found in the text.

Abbreviations used throughout for the American states are the following: AK = Alaska; AL = Alabama; AR = Arkansas; AZ = Arizona; CA = California; CO = Colorado; CT = Connecticut; DC = District of Columbia; DE = Delaware; FL = Florida; GA = Georgia; HI = Hawaii; IA = Iowa; ; ID = Idaho; IL = Illinois; IN = Indiana; KS = Kansas; KY = Kentucky; LA = Louisiana; MA = Massachusetts; MD = Maryland; ME = Maine; MI = Michigan; MN = Minnesota; MO = Missouri; MS = Mississippi; MT = Montana; NC = North Carolina; ND = North Dakota; NE = Nebraska; NH = New Hampshire; NJ = New Jersey; NM = New Mexico; NV = Nevada; NY = New York; OH = Ohio; OK = Oklahoma; OR = Oregon; PA = Pennsylvania; RI = Rhode Island; SC = South Carolina; SD = South Dakota; TN = Tennessee; TX = Texas; UT = Utah; VA = Virginia; VT = Vermont; WA = Washington; WI = Wisconsin; WV = West Virginia; WY = Wyoming. The same abbreviations are used also in the one-off concerts and concert guest appearances sections.

1979-80 Prince tour

Prince's first tour, in support of his second album, Prince, was scheduled to take in 14 concerts in 13 major US cities, including a Minneapolis "homecoming" finale on December 16th. However, Prince only played four concerts, being forced to cancel the remaining dates when he contracted a mild case of pneumonia and nearly lost his voice.

The Prince tour was re-launched in 1980 with a performance at the Orpheum Theatre in Minneapolis. This concert was followed by five club dates before Prince set out on a nine-week tour as the supporting act for Rick James. Many dates also included a third act on the bill, either Lenny White and his jazz-flavoured group, Twennynine, or Kleeer, a funk-oriented group with three female singers. Focusing on the East Coast and the South, with some additional dates in the Midwest, the Rick James tour encompassed 39 concerts, the majority of them in 5,000 to 10,000-capacity venues.

Concert promoters often billed the Rick James shows as a "Battle of Funk" and the press caught onto this "competition," portraying Prince as the young contender who was challenging the established star. The audiences responded enthusiastically to Prince's act and he often received better critical reviews than James, something that contributed to a certain rivalry between the two. Prince and his band socialised little with James' camp, whose activities included a great deal of drug use, and there was an underlying tension for much of the tour.

Tour statistics

Number of concerts: 50 Countries: USA (50)

Start date: 28 November 1979 End date: 27 April 1980

The band

Prince's band featured the following line-up: Dez Dickerson (guitar); André Cymone (bass); Matt Fink and Gayle Chapman (keyboard); Bobby Z. (drums).

The show and set list

Prince's show focused very much on the Prince album, but the relatively soft music of the record was given a much rockier, more guitar-oriented emphasis in concert, often with long guitar solos by Prince and Dickerson. The physical appearance of Prince and the band members also set them apart from being just another generic R&B act. Prince wore an oversized blouse, skin-tight spandex gold trousers and gold boots. On the 1980 tour, he wore little more than zebra-striped bikini briefs, legwarmers, and high-heel shoes.

Dickerson and Cymone stood out as the group's most outrageous dressers; Dickerson was shirtless under a black leather jacket and wore leopard skin trousers with suspenders, while Cymone donned black leotards and boots underneath clear plastic zip-up pants. Fink performed in a prisoner's striped uniform before changing in late February 1980 into a surgical outfit, complete with stethoscope and surgical mask; he wanted to avoid comparisons with Rick James, who performed one song in a jail suit. Fink became Dr. Fink in the process.

There is only one circulating concert recording from the 1979/80 concerts, making it difficult to determine the precise contents of the repertoire and how the set list evolved. Prince's opening set for Rick James on March 6th 1980 at The Omni, Atlanta, was the following: "Soft And Wet" / "Why You Wanna Treat Me So Bad?" / "Still Waiting" / "I Feel For You" / "Sexy Dancer" / "Just As Long As We're Together" / "I Wanna Be Your Lover." It is known that "Head" was played a number of times and that "When You Were Mine" was included in the set on a couple of occasions towards the end of the Rick James

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28 Nov	Roxy Theatre, Los Angeles, CA [early show]
28 Nov	Roxy Theatre, Los Angeles, CA [late show]
29 Nov	Western Place, Dallas, TX
1 Dec	Palace, Houston, TX

Ole Man Rivers, New Orleans, LA 2 Dec 9 Feb Orpheum Theatre, Minneapolis, MN

11 Feb Bogart's, Cincinnati, OH Emerald City, Philadelphia, PA 14 Feb 15 Feb Bottom Line, New York, NY Bottom Line, New York, NY 16 Feb Paradise Club, Boston, MA 17 Feb

Tarrant Convention Center, Fort Worth, TX 21 Feb 22 Feb Tarrant Convention Center, Fort Worth, TX

Hersman Coliseum, Shreveport, LA 23 Feb 24 Feb Sam Houston Building, Houston, TX 28 Feb Uptown Theatre, Chicago, IL

29 Feb Uptown Theatre, Chicago, IL 1 Mar Stanley Theatre, Pittsburgh, PA Stanley Theatre, Pittsburgh, PA 2 Mar Coliseum, Greenville, SC

5 Mar The Omni, Atlanta, GA 6 Mar

Veterans Memorial Coliseum, Jacksonville, FL 7 Mar

8 Mar Civic Center, Lakeland, FL

14 Mar

Sunrise Musical Theatre, Fort Lauderdale, FL 9 Mar Rhodes Coliseum, Hampton, VA

15 Mar Dorton Arena, Raleigh, NC 16 Mar Carolina Coliseum, Columbia, SC 20 Mar War Memorial, Rochester, NY 21 Mar Public Hall, Cleveland, OH Freedom Hall, Louisville, KY 22 Mar

23 Mar Cobo Arena, Detroit, MI

27 Mar Memorial Auditorium, Atlanta, GA 28 Mar Municipal Auditorium, New Orleans, LA 29 Mar Veterans Memorial Coliseum, Jackson, MS

30 Mar Civic Center, Lake Charles, LA

Memorial Auditorium, Buffalo, NY 2 Apr

4 Apr Civic Center, Saginaw, MI

5 Apr Market Square Arena, Indianapolis, IN

7 Apr The Mecca, Milwaukee, WI 10 Apr Civic Center, Savannah, GA Coliseum, Greensboro, NC 11 Apr 12 Apr Civic Center, Baltimore, MD 13 Apr Civic Arena, Springfield, MA

18 Apr Mid-South Coliseum, Memphis, TN 19 Apr Von Braun Civic Center, Huntsville, Al 20 Apr Arena, University of Dayton, Dayton, OH

24 Apr Coliseum, Richmond, VA

25 Apr Coliseum, Charlotte, NC 26 Apr Coliseum, Macon, GA

27 Apr Municipal Auditorium, Nashville, TN

1980-81 Dirty Mind tour

With Teena Marie as the opening act, the *Dirty Mind* tour was Prince's first chance to headline a tour from beginning to end. However, some of the concerts were very sparsely attended and the tour was not a commercial success. The decision was made to cut the tour short. The conclusive December dates in Detroit and Chicago were added in place of some of the cancelled dates and the tour only lasted three weeks, encompassing 13 shows.

The disappointing ticket sales led Prince and his management to reconsider the touring strategy. The purpose of the *Dirty Mind* club tour was to pursue the rock and new wave audience that was beginning to take notice of Prince due to his growing critical acclaim. The month-long, 20-date *Dirty Mind* club tour took in venues catering predominantly to white new wave and rock audiences. While Prince's audience was still predominantly Afro-American, the club tour indicated that he was beginning to attract a racially mixed following. The tour was a tremendous critical success. A Warner Bros. representative claimed that the tour had sold an additional 100,000 copies of the album *Dirty Mind*.

Tour statistics

Number of concerts: 33 Countries: USA (33) Start date: 4 December 1980 End date: 6 April 1981

The band

The line-up was the same as previously with the exception of keyboard player Lisa Coleman replacing Gayle Chapman. The band included: Dez Dickerson (guitar); André Cymone (bass); Dr. Fink and Lisa Coleman (keyboard); Bobby Z. (drums).

The show and set list

Prince's confidence onstage improved dramatically on the *Dirty Mind* tour and he proved to be a captivating performer. The show kicked off with "Do It All Night," which had Prince and band members appearing backlit in a cloud of dry ice fog. The lights, sound, and well-rehearsed choreography were all integral parts of a slick, professional show. Prince had a big bag of tricks, including a slow striptease and a simulated masturbation scene with his guitar. He performed splits, pirouettes, leaps from a riser, and all kinds of sexually suggestive moves.

Prince was flanked by Dickerson and Cymone in the frontline. On a riser behind them were Fink and Coleman, while Bobby Z. was on the highest riser, at the back of the stage. Dirty Mind's new wave influence was very much in evidence in the band's performance and visual image, with Dickerson sporting orange hair and lacquer slick red pants and Fink in the role of a twisted doctor, in a sterile mask, jerking and whipping a stethoscope. Prince dressed in bikini briefs, thigh-high stockings, and an open coat.

The set included all of *Dirty Mind* and some of the better-known tunes from the earlier albums, including "Why You Wanna Treat Me So Bad?", "I Wanna Be Your Lover," "Sexy Dancer," and "Still Waiting." There are no circulating concert recordings from the 1980 *Dirty Mind* tour, but according to press reviews the basic set list was as follows: "Do It All

Night" / "Why You Wanna Treat Me So Bad?" / "When You Were Mine" / "Gotta Stop (Messin' About)" / "Sexy Dancer" / "Sister" / "I Wanna Be Your Lover" / "Head" / "Still Waiting" / "Partyup" / "Dirty Mind" / "Uptown." More than likely, additional songs were played on occasion even though they are not mentioned in reviews.

The club show was essentially the same as on the 1980 tour, featuring a scaled-down version of the stage set. The repertoire was also very similar although Prince often added the rockabilly-flavoured "Broken" (unreleased) to give the show more of a rock emphasis. Some additional songs made rare one-off appearances on the club tour, including "Crazy You," "Bambi," and "Everybody Dance" (unreleased).

The dates

The dates	
4 Dec	Shea's, Buffalo, NY
5 Dec	Warner Theatre, Washington DC
7 Dec	Civic Center, Raleigh, NC
9 Dec	The Ritz, New York, NY
11 Dec	Memorial Auditorium, Charleston, SC
12 Dec	Memorial Auditorium, Chattanooga, TN
13 Dec	Tennessee Theatre, Nashville, TN
14 Dec	Fox Theatre, Atlanta, GA
Dec	Lawrence Joel Veterans Memorial Coliseum,
	Winston-Salem, NC
18 Dec	Ellis Auditorium, Memphis, TN
19 Dec	Riverside Centroplex, Baton Rouge, LA
20 Dec	Cobo Arena, Detroit, MI
26 Dec	Uptown Theatre, Chicago, IL
9 Mar	Sam's, Minneapolis, MN
10 Mar	Park West, Chicago, IL [early show]
10 Mar	Park West, Chicago, IL [late show]
11 Mar	Music Theatre, Royal Oak, MI [early show]
11 Mar	Music Theatre, Royal Oak, MI [late show]
13 Mar	Agora Ballroom, Atlanta, GA
15 Mar	Rogue's, Virginia Beach, VA
17 Mar	The Channel, Boston, MA
18 Mar	Emerald, Cherry Hill, NJ
20 Mar	Bowen Field House, EMU, Ypsilanti, MI
21 Mar	Baltimore, MD
22 Mar	The Ritz, New York, NY
24 Mar	Park West, Chicago, IL
26 Mar	Rainbow Music Hall, Denver, CO
29 Mar	The Stone, San Francisco, CA
31 Mar	Flipper's, Los Angeles, CA
3 Apr	The Majestic Theatre, San Antonio, TX
4 Apr	McFarlan Auditorium, Dallas, TX
5 Apr	Hofheinz Pavilion, Houston, TX
6 Apr	Saenger Theatre, New Orleans, LA

1981 European tour

The US *Dirty Mind* tour was followed up by three club shows in Europe, in Amsterdam (The Netherlands), London (England), and Paris (France). A Dutch group called Streetlight shared the bill at the Amsterdam show, while the London show was opened by the British pop group BIM. While the concerts attracted attention from the music press in the three countries, Prince's following was very small, being limited mostly to a small circle of trendy club-goers. It would take five more albums and as many years before he returned to Europe to perform again.

Tour statistics

Number of concerts: 3

Countries: England (1), France (1), The Netherlands (1)

Start date: 29 May 1981 End date: 4 June 1981 (am)

The show, band and set list

The show and band was the same as previously although the concerts became the last ones André Cymone played with Prince. One of the three European shows exists as an audio recording, giving an indication of the repertoire in Europe. Few set list changes appear to have been made. The concluding Paris show featured the following set: "Do It All Night" / "Why You Wanna Treat Me So Bad" / "Gotta Broken Heart Again" / "Jack U Off" / "When You Were Mine" / "Gotta Stop (Messin' About)" / "Sexy Dancer" / "Sister" / "Still Waiting" / "Partyup" / "Dirty Mind" / "Uptown."

The dates

29 May Paradiso, Amsterdam, The Netherlands

2 June Lyceum, London, England

4 June (am) Theatre Le Palace, Paris, France

1981-82 Controversy tour

The Controversy itinerary took in mostly 2,000 to 8,000-capacity theatres, chosen according to the strength of support from region to region. The Time performed as the opening act. A portion of the tour also included a third act on the bill, the 10-piece Zapp group, playing between The Time and Prince.

The trend of the *Dirty Mind* club tour continued with the *Controversy* tour, with audiences that were an extraordinary mix of race, gender, class, and style. With very few exceptions, the concert reviews were overwhelmingly positive and the *Con*troversy tour confirmed Prince's standing as a critical success.

Tour statistics

Number of concerts: 48 (a few dates may be missing)

Countries: USA (48)

Start date: 20 November 1981 End date: 14 March 1982

The band

Prince's band was the same as on the *Dirty Mind* tour with the exception of bass player Brown Mark replacing André Cymone. The line-up was the following: Dez Dickerson (guitar); Brown Mark (bass); Dr. Fink and Lisa Coleman (keyboard); Bobby Z. (drums).

The show

The Controversy show presented a more sophisticated Prince image and was, to some extent, an attempt to tone down the sexual suggestions of earlier tours. Gone were the bikini underwear and legwarmers that had become Prince's trademark. While keeping the trench coat, his new appearance was decidedly more conservative: black trousers, vest, bow tie, and white shirt. Performing with tremendous self-assurance, Prince displayed more authority onstage than ever before.

The show was more extravagant than anything Prince had previously embarked upon. Designed by Roy Bennett, the stage set featured Venetian blinds as a backdrop and an elevated

catwalk, with two ramps at either end connecting the platform to the surface of the stage. A pole similar to the ones utilised by fire fighters also served as a means to get from the platform to the stage.

As the house lights were lowered, the stage was lit in purple and billows of fog enveloped the stage. A tape of Prince singing a cappella gospel, invoking the Second Coming, was played over the PA. The band members took their places in the darkness, while Prince materialised out of the fog up on the catwalk. A spotlight illuminated Prince standing silhouetted against the back of the stage. As the tape came to an end, the band broke into "Uptown" and Prince slid down the fire pole just in time for his vocal entry. From "Uptown," they went directly into a ferocious "Why You Wanna Treat Me So Bad?", which featured Prince and Dickerson striking "guitar hero" poses and playing guitar shoulder to shoulder. After a frenzied guitar climax, the tempo and mood changed for "I Wanna Be Your Lover."

The mid-section of the concert, comprising of "Head," "Dirty Mind," and "Do Me, Baby," was the most sexually suggestive part of the show. "Head" was a showstopper with Prince perched atop one of the speakers, masturbating his guitar. The song also featured extensive guitar jamming by Prince and was often stretched out to 10 minutes or longer. "Dirty Mind" saw Prince engaging in a bit of gymnastics and simulated lovemaking on the catwalk. "Do Me, Baby" really gave Prince a chance to act out the lyrics. "Are you just gonna sit there and watch?", he would ask as he teased the audience with a semi-striptease.

Smoke covered the stage and a cross lit up above the catwalk for "Controversy." Prince closed the song, and the main set, silhouetted up on the catwalk, as he struck the pose of a crucified martyr in front of the cross. He returned for "Let's Work," during which Dickerson would commandeer the microphone from Prince, pushing him to the ground, while singing a few lines. The show ended on a high note, usually with "Jack U Off" or "Partyup."

The set list

The bulk of the show was made up of *Controversy* and *Dirty Mind* material. The only earlier songs that were played on a regular basis were the two *Prince* album singles, "Why You Wanna Treat Me So Bad?" and "I Wanna Be Your Lover."

The concerts usually included 10 or 11 songs and lasted from 70 to 85 minutes. The basic set list was: "The Second Coming" (pre-recorded tape intro) / "Uptown" / "Why You Wanna Treat Me So Bad?" / "I Wanna Be Your Lover" / "Head" / "Dirty Mind" / "Do Me, Baby" / "Controversy" / "Let's Work" / "Partyup" / "Jack U Off."

The early concerts of the *Controversy* tour opened with "Sexuality," whereas "Uptown" was played as an encore. A few shows into the tour, "Uptown" replaced "Sexuality" as the opening number, while "Sexuality" was often left out altogether. "Jack U Off" was played after "Why You Wanna Treat Me So Bad?" in the early shows. "Let's Work" was always the first encore, but "Jack U Off" and "Partyup" would sometimes switch places.

"Private Joy" was occasionally played as an encore. "Sexy Dancer" was played a few times in the early stages of the tour. "Annie Christian" and "When You Were Mine" were more commonly played on the 1982 leg. "Still Waiting" also made a few appearances on the 1982 tour.

The dates	
20 Nov	Stanley Theatre, Pittsburgh, PA
21 Nov	Warner Theatre, Washington DC
2 Dec	Palladium, New York, NY
5 Dec	Arie Crown Theatre, Chicago, IL [early show]
5 Dec	Arie Crown Theatre, Chicago, IL [late show]
6 Dec	Kiel Auditorium, St. Louis, MO
9 Dec	The Summit, Houston, TX
Dec	Charlotte, NC
12 Dec	Columbia, MO
Dec	Nashville, TN
Dec	Louisville, KY
Dec	Toledo, OH
Dec	Arena, Milwaukee, WI
Dec	Riverside Centroplex, Baton Rouge, LA
18 Dec	Reunion Arena, Dallas, TX
20 Dec	Saenger Theatre, New Orleans, LA
Jan	Tampa, FL
Jan	Jacksonville, FL
Jan	Capital Centre, Landover, MD
30 Jan	Capitol Theatre, Passaic, NJ
31 Jan	Mosque, Richmond, VA
2 Feb	Ann Arbor, MI
4 Feb	Wendler Arena, Saginaw, MI
5 Feb	Public Hall, Cleveland, OH
6 Feb	ISU Braden Auditorium, Bloomington, IL
7 Feb	Coliseum, Omaha, NE
9 Feb	Auditorium Arena, Denver, CO
11 Feb	Civic Auditorium, San Diego, CA
12 Feb	Civic Auditorium, Santa Monica, CA
13 Feb	Orange County Center, San Bernardino, CA
14 Feb	Civic Auditorium, San Francisco, CA
15 Feb	Civic Auditorium, San Francisco, CA
18 Feb	Uptown Theatre, Kansas City, MO
19 Feb	Martin, TN
20 Feb	Birmingham, AL
21 Feb	Indiana Convention-Exposition Center, Indiana-
	polis, IN
24 Feb	Municipal Auditorium, Memphis, TN
25 Feb	Civic Center, Monroe, TN

24 Feb	Municipal Auditorium, Memphis, TN
25 Feb	Civic Center, Monroe, TN

26 Feb Augusta, GA

27 Feb Montgomery, AL

28 Feb Saenger Theatre, New Orleans, LA 2 Mar Tower Theatre, Philadelphia, PA 3 Mar Orpheum Theatre, Boston, MA 5 Mar Metro Center, Rockford, IL 7 Mar Met Center, Bloomington, MN Coliseum, Hampton, VA 11 Mar

12 Mar Raleigh, NC

14 Mar Riverfront Coliseum, Cincinnati, OH

1982-83 1999 tour

The 1999 tour featured Prince's music in all its guises: Vanity 6, The Time, and, of course, himself. Sometimes dubbed "The Triple Threat" tour, the 1999 trek was by far the most extensive tour Prince had undertaken thus far. Originally planned to end in late 1982, a second leg of the tour was organised when it became obvious that Prince's popularity was growing rapidly as a direct result of MTV's airing of Prince videos. The 1983 shows were held in larger venues, including arenas and ice-hockey

rinks with capacities of up to 20,000 people. At the outset of the tour, the audience was predominantly Afro-American, but the success of "Little Red Corvette," which became Prince's first-ever Top 10 pop hit, and the MTV exposure brought about a fundamental change in the composition of the audience. On the second leg of the tour, the crowds were often between 50 and 75 per cent white.

The 1999 tour was a critical and commercial triumph. It encompassed a total of 90 concerts throughout the US, of which 39 shows were held in 1982 and 51 in 1983, grossing about \$10 million, which made it one of the largest moneymaking tours of 1983. The reviews were generally excellent and the only recurring criticism was that Prince's set was too

Vanity 6 opened the shows with four or five songs in a brief 20-minute set. The girls were accompanied by The Time, playing unseen behind a pink curtain. Jill Jones also provided backing vocals. However, it was obvious that Vanity 6 didn't have enough stage presence to make for a successful live act. By contrast, The Time came alive when they hit the stage. Their unpretentious and humorous 40-minute set contrasted with Prince's more ambitious and elaborate theatrics. They often got very positive reviews and the reception from the audiences was phenomenal, which created a professional rivalry between the band and Prince. On the second leg of the tour, The Time was sometimes demoted from the bill. No official explanations were given, but it was clear to everyone involved that Prince didn't want to risk being upstaged.

Tour statistics

Number of concerts: 90 Countries: USA (90)

Start date: 11 November 1982 End date: 10 April 1983

The band

Prince's band on the 1999 tour was the same as on the Controversy tour: Dez Dickerson (guitar); Brown Mark (bass); Dr. Fink and Lisa Coleman (keyboard); Bobby Z. (drums). Jill Jones, who sang backing vocals for Vanity 6, guested on stage to provide backing vocals on "1999."

The show

The basic 1999 tour stage set, with an elevated catwalk and Venetian blinds as a backdrop, was the same as on the Controversy tour. It was designed by Roy Bennett. The spectacular lighting design was improved, and included rotating turquoise police lights and deep shades of purple, pink and red. The fire pole was kept from the Controversy tour, but the show introduced a new prop, a brass bed that came up on top of the high catwalk at the back of the stage for "International Lover." Prince updated his look slightly from the Controversy tour by wearing a purple trench coat.

Introduced by Prince's slowed-down voice intro from "1999," "Don't worry, I won't hurt you, I only want you to have some fun," the show kicked off with "Controversy" as Prince was raised on a hydraulic platform from beneath the catwalk. Playing guitar, he was cast in a silhouette against the giant blinds. He slid down the fire pole to belt out "Let's Work," which featured some spirited dance steps by Prince and solos

by Dickerson and Fink. The mood and tempo changed for "Do Me, Baby," a part of which Prince performed on top of a platform at one side of the stage. "D.M.S.R." closed the opening section of the show. Prince left the stage for a few minutes while Coleman played a synth interlude.

The next section of the show featured Prince alone at the piano for a brief instrumental version of "With You" before he went into "How Come U Don't Call Me Anymore," which developed into quite a showstopper as Prince delivered the song with passion and humour. Following the song, the stage was filled with smoke and a pre-recorded tape of street sounds (same as on the album) led into "Lady Cab Driver." The song was segued into "Automatic," which closed the main set.

Prince returned to the stage for "International Lover," which was introduced by Coleman, "Fasten your seatbelts, prepare for take-off." Silhouetted against blazing red blinds, the song had Prince performing a striptease and humping the brass bed. With Jill Jones joining Coleman behind her keyboard to add vocals, "1999" was played as the final encore. Prince often closed the show by encouraging his audience, "Don't let anybody tell you what to do!".

The set list

The 1999 show was normally around 60 minutes long and contained 10 to 12 songs, emphasising the 1999 and Controversy albums. In the early stages of the tour, the set list was the following: "Controversy" / "Let's Work" / "Do Me, Baby" / "D.M.S.R." / "With You" (instrumental version) / "How Come U Don't Call Me Anymore" / "Lady Cab Driver" / "Automatic" / "International Lover" / "1999."

In addition to "With You" and "How Come U Don't Call Me Anymore," the piano section sometimes included "Still Waiting," "When We're Dancing Close And Slow," and "I Wanna Be Your Lover." The early shows of the tour included a different version of "Lady Cab Driver," which featured a new musical segment with additional lyrics. This section was dropped three weeks into the tour when "Automatic" was introduced into the set. Simultaneously, "Little Red Corvette" was omitted and not picked up again until the second leg of the tour. "Delirious" was played on a few rare occasions as an additional encore after "1999."

The set was revised somewhat for the 1983 leg of the tour. The opening segment of "Controversy," "Let's Work," "Do Me, Baby," and "D.M.S.R." remained, but Prince sometimes played "Sexuality" and "Let's Pretend We're Married" instead of "D.M.S.R.".

The piano segment on the 1983 leg usually contained "With You," "Still Waiting," and "How Come U Don't Call Me Anymore." Occasionally, Prince would add "Free" or "Something In The Water (Does Not Compute)" or both, while a small portion of the unreleased "Moonbeam Levels" was played at least once.

"Automatic" was dropped for the 1983 tour and instead "Little Red Corvette" and "Dirty Mind" were played after "Lady Cab Driver." In the early part of the 1983 tour, "I Wanna Be Your Lover" (this time in a full band arrangement), in a medley with an abbreviated version of "Head," was sometimes added after "Lady Cab Driver." The new number "Possessed" was played a few times in the last weeks of the 1983 tour.

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- 11 Nov Memorial Auditorium, Chattanooga, TN
- 12 Nov Fox Theatre, Atlanta, GA
- 13 Nov Fox Theatre, Atlanta, GA
- 14 Nov Saenger Theatre, New Orleans, LA
- 15 Nov Saenger Theatre, New Orleans, LA18 Nov Veterans Memorial Auditorium, Columbus, OH
- 19 Nov Genesis Convention Center, Gary, IN
- 20 Nov Market Square Arena, Indianapolis, IN
- 21 Nov Public Hall, Cleveland, OH
- 23 Nov Baltimore, MD
- 24 Nov University of PA, Class of 1964 Skating Rink,
 - Philadelphia, PA
- 25 Nov University of PA, Class of 1964 Skating Rink,
 - Philadelphia, PA
- 26 Nov Coliseum, Greensboro, NC
- 27 Nov Coliseum, Hampton, VA
- 28 Nov Carolina Coliseum, Columbus, SC
- 30 Nov Masonic Temple Auditorium, Detroit, MI
- 1 Dec Masonic Temple Auditorium, Detroit, MI
 - [early show]
- 1 Dec Masonic Temple Auditorium, Detroit, MI
 - [late show]
- 2 Dec Masonic Temple Auditorium, Detroit, MI
 - [early show]
- 2 Dec Masonic Temple Auditorium, Detroit, MI
 - [late show]
- 3 Dec Masonic Temple Auditorium, Detroit, MI
- 4 Dec Checkerdome, St. Louis, MO
- 5 Dec Gardens, Louisville, KY
- 6 Dec Gardens, Louisville, KY
- 8 Dec Wendler Arena, Saginaw, MI
- 9 Dec Auditorium Theatre, Chicago, IL
- 10 Dec Auditorium Theatre, Chicago, IL
- 11 Dec Auditorium Theatre, Chicago, IL
- 13 Dec Sports Arena, Toledo, OH

12 Dec

- 15 Dec Mid-South Coliseum, Memphis, TN
- 16 Dec Municipal Auditorium, Nashville, TN
- 17 Dec Pine Bluff's Convention Center Arena,
 - Little Rock, AR
- 18 Dec Riverside Centroplex, Baton Rouge, LA
- 19 Dec Jefferson Civic Center Coliseum, Birmingham, AL

Riverfront Coliseum, Cincinnati, OH

- 28 Dec Le Centre De Civic De Charles, Lake Charles, LA
- 29 Dec The Summit, Houston, TX
- 30 Dec Hirsch Memorial Coliseum, Shreveport, LA
- 31 Dec Reunion Arena, Dallas, TX
- 1 Feb Civic Center, Lakeland, FL
- 2 Feb Civic, Savannah, GA
- 3 Feb Coliseum, Augusta, GA
- 4 Feb Coliseum, Greensboro, NC
- 5 Feb Coliseum, Richmond, VA
- 6 Feb Civic, Roanoke, VA
- 10 Feb Civic Center, Providence, RI
- 11 Feb Civic Center, Hartford, CT
- 12 Feb Scope, Norfolk, VA
- 13 Feb Starplex Armory, Washington DC
- 14 Feb Starplex Armory, Washington DC
- 15 Feb University of North Carolina, Chapel Hill, NC
- 16 Feb Coliseum, Macon, GA

17 Feb	Municipal Auditorium, Columbus, GA
18 Feb	Leon County Civic Center, Tallahassee, FL
19 Feb	Veterans Memorial Coliseum, Jacksonville, FL
20 Feb	Municipal Auditorium, Mobile, AL
22 Feb	Memorial Auditorium, Greenville, SC
24 Feb	War Memorial Auditorium, Buffalo, NY [matinee]
25 Feb	Michigan State University, East Lansing, MI
26 Feb	Sports Arena, Toledo, OH
27 Feb	Crisler Arena, Ann Arbor, MI
28 Feb	Civic Arena, Pittsburgh, PA
2 Mar	Civic Center, Peoria, IL
3 Mar	Hara Arena, Dayton, OH
5 Mar	Civic Center, Baltimore, MD
6 Mar	Civic Center, Salisbury, MD
8 Mar	Scope, Norfolk, VA
10 Mar	Civic Center, Monroe, TN
11 Mar	Von Braun Civic Center, Huntsville, AL
12 Mar	Civic Auditorium, Knoxville, TN
13 Mar	Wings Stadium, Kalamazoo, MI
15 Mar	Met Center, Bloomington, MN
17 Mar	Metro Center, Rockford, IL
18 Mar	Civic Auditorium, Omaha, NE
19 Mar	Municipal Auditorium, Kansas City, MO
21 Mar	Radio City Music Hall, New York, NY
24 Mar	Hemisfair Arena, San Antonio, TX
25 Mar	Lloyd Noble Center, Norman, OK
28 Mar	Universal Amphitheatre, Los Angeles, CA
29 Mar	Sports Arena, San Diego, CA
30 Mar	Veterans Coliseum, Phoenix, AZ
31 Mar	Arena, Long Beach, CA
1 Apr	Coliseum, Oakland, CA
2 Apr	Convention Center, Fresno, CA
3 Apr	Coliseum, Oakland, CA
5 Apr	Auditorium Arena, Denver, CO
7 Apr	The Mecca, Milwaukee, WI
8 Apr	Joe Louis Arena, Detroit, MI
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1984-85 Purple Rain tour

9 Apr

10 Apr

With Prince's popularity reaching its zenith after the success of the *Purple Rain* album and film, it was almost inevitable that the *Purple Rain* tour was going to be a monstrous success. The tour was seen by 1.75 million people in 32 cities across the US and Canada. Prince played 98 regularly-scheduled concerts, more than on any of his tours before or since. The majority of the shows were held in 15 to 20,000-capacity arenas. The tour grossed approximately \$30 million in ticket sales, which made it one of the most successful rock tours undertaken thus far.

Richfield Coliseum, Cleveland, OH

The Pavilion, University of Illinois, Chicago, IL

The tour also had a less-publicised charitable side to it. In the course of the tour, Prince played four free unpublished concerts for handicapped children and food drives were organised in some cities. Food contributed by fans was collected in barrels at the concert gates and later distributed to needy families. Additionally, the tour served to raise \$500,000 for Marva Collins' experimental Teacher Training Institute in Chicago.

As impressive as the *Purple Rain* show was, the concerts also had an air of the perfunctory about them. There was hardly any room for improvisation or spontaneity in the tightly

choreographed show. While Prince was commonly praised as a fantastic performer, a recurrent criticism of the *Purple Rain* show was that the concerts included almost no material from the albums prior to 1999. Many felt Prince was too intent on satisfying his new, young, and predominantly white audience who knew him primarily from the *Purple Rain* film.

The tour was initially planned to be Prince's first worldwide trek, but he quickly grew tired of life on the road. In a meeting with his band in December 1984, Prince said that he would not be touring for quite some time after the final date and that he was going to take a two-year break, promises he couldn't keep. He was impatient to do more recordings and work on his next film project, *Under The Cherry Moon.* As a way to make up for the absence of European shows, a concert towards the end of the tour (Syracuse, March 30th 1985) was transmitted live via satellite to an estimated audience of 12 to 15 million people in Europe. The band members regretted Prince's decision not to continue the tour longer as they were making more money than ever during their tenure with Prince.

Sheila E. was the opening act on the *Purple Rain* tour. Her band included her brother Juan Escovedo on percussion, Eddie Minnifield on saxophone, Karl Perazzo on drums, Ken Grey and Susie Davis on keyboard, Benjamin Rietveld on bass, and Miko Weaver and Stephen Birnbaum on guitar. Her energetic 40-minute set was very well-received, although some critics seemed to feel her demeanour detracted from the music. Wearing a variety of revealing outfits, Sheila played her new sexy image to the hilt. She would bring a male onstage, seat him with his hands secured behind his back by a bodyguard, and simulate fellatio on him while taunting the crowd about his sexual apparatus, "Do you want to play with my timbales? Your stick isn't big enough!"

Tour statistics

Number of concerts: 98

Countries: USA (96), Canada (2) Start date: 4 November 1984 End date: 7 April 1985

The band

Prince's band was, for the first time, billed as The Revolution. The line-up was the same as previously with the exception of Wendy Melvoin taking over from Dez Dickerson on guitar. The line-up was comprised of: Wendy Melvoin (guitar); Brown Mark (bass); Dr. Fink and Lisa Coleman (keyboard); Bobby Z. (drums). Sheila E. and members of her band, Jerome Benton, bodyguards Greg Brooks and Wally Safford, and Apollonia 6 members often guested onstage to dance and sing along during "Baby, I'm A Star." Saxophone player Eric Leeds guested during a show in Greensboro and, beginning with the Los Angeles shows, he joined the entourage for the remainder of the tour.

The show

The Purple Rain show was more outlandish than anything Prince had previously attempted. Costing around \$300,000 for the set, the spectacular show was designed by Roy Bennett. It featured plenty of special effects, including lasers, dry ice machines, hydraulic lifts, and a purple bathtub that rose from beneath the stage floor. The stage was equipped with a balcony and a sliding pole, and on either side of the

stage was a high platform that Prince could enter from behind, unseen by the crowd.

Prince proved to be a masterful showman. He played, sang, and danced in non-stop motion, having perfected his James Brown-inspired moves, spinning, falling to his knees, and sliding across the stage in a furious tempo. One of his tricks included making a diving swipe at the mike stand and hitting the floor in time to catch it. Throughout the show, Prince wore a succession of flamboyant outfits. He retained the purple trench coat from the 1999 tour and updated his look with ruffled shirts and colourful, paisley-patterned skintight suits. His new style combined influences from the British New Romantic scene and *Sgt. Pepper's*-period Beatles, Jimi Hendrix, Sly Stone, and others from the late '60s psychedelic era.

"My name is Prince, and I've come to play with you," Prince intoned over the opening organ chord of "Let's Go Crazy" as he ascended from beneath the stage via a hydraulic platform. Smoke bombs exploded and flowers fell from the ceiling as the curtain rose to reveal Prince and The Revolution launching into "Let's Go Crazy." Bobby and keyboard players Coleman and Fink were on a platform behind Prince, who was flanked on the floor by Mark and Melvoin. "Let's Go Crazy" was followed by "Delirious" and "1999" in quick succession.

"Little Red Corvette" slowed things down somewhat, before Prince left the stage to catch his breath and change outfits, leaving the band to play an instrumental version of the traditional "Yankee Doodle Dandy," which led into a piano segment. Not dictated by lighting cues or choreography, the piano portion of the show changed almost nightly and contained a great deal of musical improvisation. In the early stages of the tour, the piano set was kept fairly brief, usually including only "Free," "Father's Song," and "God," which was preceded by a monologue about temptation (partially the same as in the song "Temptation" on *Around The World In A Day*).

The piano segment was followed by a confusing interlude with Prince speaking over an eerie synth backdrop, "Who screamed? Was it you? Do you know who you are? Then it doesn't matter who screamed first. Does it matter who ate the apple first? The end result was negative." After flashes of lightning and the sound of thunder, he posed the question, "What's the difference between life and death?", before answering himself, "God!".

Prince asked the crowd if they wanted to take a bath with him, before disappearing up a staircase. He appeared again when a cloud of fog dissipated, leaving a bathtub complete with green neon shower, and "Computer Blue" began. The live version of "Computer Blue" was based on the full-length 12-minute recording of the song. The next section of the show, featuring "Darling Nikki," "The Beautiful Ones," and "When Doves Cry," basically re-enacted the live performances from the film.

The encore section commenced with "I Would Die 4 U," followed by "Baby, I'm A Star," which was turned into an all-star jam with help from Sheila and members of her band, Apollonia 6, Benton, and bodyguards Brooks and Safford. Benton danced "The Bird" and sometimes led a group picked from the audience in a romp around the stage, while Sheila showed off her percussion virtuosity. Prince returned to the stage once more time for "Purple Rain," which was sometimes stretched out to 30 minutes.

The set list

The *Purple Rain* show focused on the *Purple Rain* album, with a few additional tracks from 1999, including the hits "1999," "Little Red Corvette," and "Delirious." The set featured precious little from Prince's first four albums. At the outset of the tour, the concerts were around 90 minutes, but they grew in length in the course of the tour, often lasting over two hours towards the end. The set list in the early stages of the tour was the following: "Let's Go Crazy" / "Delirious" / "1999" / "Little Red Corvette" / "Yankee Doodle Dandy" (instrumental version) / "Free" / "Father's Song" / "God" / "Computer Blue" / "Darling Nikki" / "The Beautiful Ones" / "When Doves Cry" / "I Would Die 4 U" / "Baby, I'm A Star" / "Purple Rain."

Prince soon began extending the piano segment by adding songs. Depending on his mood and the audience response, this segment could last for as long as 45 minutes. He added "Take Me With U," "How Come U Don't Call Me Anymore," "Let's Pretend We're Married," "International Lover" (usually only a few words), and "Do Me, Baby." Other songs were played from time to time in the piano set: "Dirty Mind," "I Wanna Be Your Lover," "When You Were Mine," "Something In The Water (Does Not Compute)," and the then-unreleased "Under The Cherry Moon" (as a brief instrumental).

Towards the end of the tour, Prince started introducing some new songs in the piano segment, including "Condition Of The Heart," "4 The Tears In Your Eyes," and "Raspberry Beret" (for which the band also provided accompaniment). Additionally, "With You," "Still Waiting," "Noon Rendezvous," and Joni Mitchell's "A Case Of You" (from *Blue*, 1971, and covered by Prince on *One Nite Alone*...) also made a few rare appearances in the piano set.

"Baby, I'm A Star" sometimes included phrases from "Ice Cream Castles," "The Bird," "Partyup," "Blue Limousine," and instrumental snatches from James Brown's "Bodyheat" (from *Bodyheat*, 1976). "Another Lonely Christmas" was played as an encore at least once.

In early 1985, "Take Me With U" (in a full band arrangement) was inserted after "Little Red Corvette" in the opening section of the show. Beginning in late February 1985, Prince often added "When You Were Mine" and "Head" after "Take Me With U." The chorus of "All The Critics Love U In New York" and the "Controversy" guitar riff were sometimes included as part of an extended jam on "Take Me With U."

A few concerts towards the end of the tour began unusually with full-length versions of "Controversy" or "17 Days," before the curtain was raised for the usual concert opener, "Let's Go Crazy." Three numbers, "17 Days," "Irresistible Bitch," and "Possessed," were frequent inclusions in the set in the latter part of the tour. "Purple Rain" always closed the show, but on a few occasions at the very end of the tour, Prince returned for an extra encore of "America," sometimes incorporating lines from the traditional "When The Saints Go Marching In."

The dates

4 Nov	Joe Louis Arena, Detroit, MI
5 Nov	Joe Louis Arena, Detroit, MI
7 Nov	Joe Louis Arena, Detroit, MI
8 Nov	Joe Louis Arena, Detroit, Ml
9 Nov	Joe Louis Arena, Detroit, MI
11 Nov	Joe Louis Arena, Detroit, MI

12 Nov	Joe Louis Arena, Detroit, MI
14 Nov	Coliseum, Greensboro, NC
15 Nov	Coliseum, Greensboro, NC
16 Nov	Coliseum, Greensboro, NC
18 Nov	Capital Centre, Landover, MD
19 Nov	Capital Centre, Landover, MD
20 Nov	Capital Centre, Landover, MD
22 Nov	Spectrum Arena, Philadelphia, PA
23 Nov	Spectrum Arena, Philadelphia, PA
24 Nov	Spectrum Arena, Philadelphia, PA
26 Nov	Capital Centre, Landover, MD
28 Nov	Capital Centre, Landover, MD
29 Nov	Capital Centre, Landover, MD
30 Nov	Capital Centre, Landover, MD
2 Dec	Maple Leaf Gardens, Toronto, Canada
3 Dec	Maple Leaf Gardens, Toronto, Canada
5 Dec	Richfield Coliseum, Cleveland, OH
6 Dec	Richfield Coliseum, Cleveland, OH
9 Dec	Rosemont Horizon, Chicago, IL
10 Dec	Rosemont Horizon, Chicago, IL
11 Dec	Rosemont Horizon, Chicago, IL
13 Dec	Rosemont Horizon, Chicago, IL
14 Dec	Rosemont Horizon, Chicago, IL [matinee]
15 Dec	Rupp Arena, Lexington, KY
17 Dec	Memorial Auditorium, Buffalo, NY
18 Dec	Memorial Auditorium, Buffalo, NY
20 Dec	Arena, St. Louis, MO
21 Dec	Arena, St. Louis, MO
23 Dec	Civic Center, St. Paul, MN
24 Dec	Civic Center, St. Paul, MN [matinee]
26 Dec	Civic Center, St. Paul, MN
27 Dec	Civic Center, St. Paul, MN
28 Dec	Civic Center, St. Paul, MN [matinee]
30 Dec	Reunion Arena, Dallas, TX
31 Dec	Reunion Arena, Dallas, TX
1 Jan	Reunion Arena, Dallas, TX
3 Jan	The Omni, Atlanta, GA
4 Jan	The Omni, Atlanta, GA
6 Jan	The Omni, Atlanta, GA
7 Jan	The Omni, Atlanta, GA
8 Jan	The Omni, Atlanta, GA
10 Jan	The Summit, Houston, TX
10 Jan 11 Jan	The Summit, Houston, TX
13 Jan	The Summit, Houston, TX
14 Jan	The Summit, Houston, TX
14 Jan 16 Jan	The Summit, Houston, TX The Summit, Houston, TX
10 Jan 17 Jan	The Summit, Houston, TX The Summit, Houston, TX
17 Jan 19 Jan	Jefferson Civic Center Coliseum, Birmingham, AL
21 Jan	Riverfront Coliseum, Cincinnati, OH
22 Jan	Riverfront Coliseum, Cincinnati, OH
1	Riverfront Coliseum, Cincinnati, OH
23 Jan 25 Jan	Mid-South Coliseum, Memphis, TN
25 Jan	
26 Jan	Mid-South Coliseum, Memphis, TN Frank Erwin Center, Austin, TX
29 Jan	
30 Jan	Frank Erwin Center, Austin, TX Louisiana Superdome, New Orleans, LA
1 Feb	
3 Feb	Jefferson Civic Center Coliseum, Birmingham, AL
4 Feb	Mid-South Coliseum, Memphis, TN
14 Feb	Dome, Tacoma, WA

18 Feb	Inglewood Forum, Los Angeles, CA
19 Feb	Inglewood Forum, Los Angeles, CA
20 Feb	Inglewood Forum, Los Angeles, CA
22 Feb	Inglewood Forum, Los Angeles, CA
23 Feb	Inglewood Forum, Los Angeles, CA
24 Feb	Inglewood Forum, Los Angeles, CA [matinee]
27 Feb	Cow Palace, San Francisco, CA
28 Feb	Cow Palace, San Francisco, CA
1 Mar	Cow Palace, San Francisco, CA
3 Mar	Cow Palace, San Francisco, CA [matinee]
4 Mar	Cow Palace, San Francisco, CA
5 Mar	Cow Palace, San Francisco, CA [matinee]
7 Mar	Pan Am Center, Las Cruces, NM
8 Mar	Pan Am Center, Las Cruces, NM
10 Mar	Arena, Long Beach, CA
11 Mar	Arena, Long Beach, CA
12 Mar	Arena, Long Beach, CA
17 Mar	Nassau Coliseum, Uniondale, NY
18 Mar	Nassau Coliseum, Uniondale, NY
20 Mar	Nassau Coliseum, Uniondale, NY
22 Mar	Nassau Coliseum, Uniondale, NY
23 Mar	Nassau Coliseum, Uniondale, NY
24 Mar	Nassau Coliseum, Uniondale, NY
26 Mar	Civic Center, Hartford, CT
27 Mar	Centrum, Worcester, MA
28 Mar	Centrum, Worcester, MA
30 Mar	Carrier Dome, Syracuse, NY
1 Apr	Market Square Arena, Indianapolis, IN
3 Apr	Leon County Civic Center, Tallahassee, FL
4 Apr	Civic Center, Lakeland, FL
5 Apr	Civic Center, Lakeland, FL
7 Apr	Orange Bowl, Miami, FL

1986 "Hit & Run" tour

In striking contrast to the extravagant rock theatre spectacle of the *Purple Rain* tour, the *Parade* show was stripped-down and props-free, presenting Prince as a consummate entertainer and bandleader. The show was more light-hearted and down-to-earth than any of Prince's previous tours, emphasising Prince's music and stagecraft, toning down the guitar hero posturing and rock star leanings of the previous tour. Comparisons were frequently made with James Brown's soul revues of the '60s and '70s. The critics were delighted, lauding Prince and the versatility of his band, the expanded "Counter" Revolution.

The "Hit & Run" tour, dubbed so by Prince's manager Steve Fargnoli, was more of a series of individual concerts than a cohesive tour. While Prince was very pleased with the show and his band, he elected not to take the show on the road for a full-blown US tour. His decision was influenced by his managers, who convinced him that another tour so soon after the extensive *Purple Rain* trek would over-expose him to the audience. The one-off shows sold out quickly despite minimal advance publicity.

Tour statistics

Number of concerts: 10 Countries: USA (10) Start date: 3 March 1986 End date: 3 August 1986

15 Feb

Dome, Tacoma, WA

The band

The expanded Revolution line-up, sometimes referred to as The Counter Revolution by band members, was comprised of: Wendy Melvoin and Miko Weaver (guitars); Brown Mark (bass); Dr. Fink and Lisa Coleman (keyboard); Eric Leeds (saxophone and flute); Atlanta Bliss (trumpet); Bobby Z. (drums); Jerome Benton, Greg Brooks, and Wally Safford (dancing and backing vocals). Susannah Melvoin also took part in some of the "Hit & Run" shows as backing vocalist.

The show

The spectacular stage sets of the *Controversy*, 1999, and *Purple Rain* tours were completely abandoned and Prince performed on a virtually bare stage. The addition of Weaver on guitar freed Prince to concentrate on the dancing and singing. He had a fantastic repertoire of dance moves and routines, often with the three dancers and backing singers following him. The choreography and interplay between Prince and the trio were obviously tightly rehearsed, but spontaneity was never compromised. Indeed, everyone bristled with energy and enthusiasm. Prince performed in a number of outfits, ranging from colourful baggy suits and ties to more revealing skin-tight spandex trousers and tops. His wardrobe also included a pearl-studded leather jacket, a trench coat, and a polo sweater.

The musical pace was very fast and many of the songs were shortened and re-arranged. Instead of playing one song after another, many songs were played in long medleys. The horns took over many musical lines previously played by synths and their embellishments added a strong element of jazz to the music. At the smallest wink from Prince, the band switched effortlessly from sparse numbers to jazzy big band arrangements.

The show opened with "Around The World In A Day," played behind a curtain until the very end of the song. Prince's shout of "parade" was the cue for "Christopher Tracy's Parade." "New Position" and "I Wonder U" followed without interruption, much like on *Parade*. The latter was sung by Melvoin, allowing Prince to disappear off-stage to change clothes.

Prince returned to the stage for a singalong version of "Raspberry Beret," which was followed by the considerably less familiar "Alexa De Paris." The next portion of the show focused on funk, with "Controversy" segued into "Mutiny," which incorporated the chorus from "Dream Factory" ("this is what it's like in the dream factory"). The chorus from Patti Page's 1953 hit "How Much Is That Doggie In The Window?" preceded a truncated medley of three 1999 tunes: "Lady Cab Driver," "Automatic" and "D.M.S.R.". "The Dance Electric" featured few lyrics, instead developing into a lengthy instrumental jam with Prince soloing on the guitar.

The mood changed as Prince sat down at a grand piano to play "Under The Cherry Moon." Coleman took over at the piano for "Anotherloverholenyohead" and she played a solo while Prince left the stage for another change of clothes. Reaching back to his first three albums, the next songs were "Soft And Wet," "I Wanna Be Your Lover," and "Head." The latter was an obvious audience favourite, culminating with Prince seducing and making love to the microphone stand, sometimes singing a couple of lines about being the "electric man." "Pop Life," "Girls And Boys," and "Life Can Be So Nice" closed the main section of the concert.

Prince strapped on his guitar for "Purple Rain," which

launched a lengthy encore section. Prince and The Revolution often performed a fast, frantic version of the Jerry Lee Lewis 1957 classic "Whole Lotta Shakin' Goin' On." "A Love Bizarre," "Mountains," and "America" were usually played before the show climaxed with a rousing "Kiss."

The set list

Prince had rehearsed a vast repertoire and almost every "Hit & Run" show was different. There was an emphasis on *Parade* material, but the set list also featured several selections from *Around The World In A Day, Purple Rain*, and 1999. Prince's first four albums were represented by one song each, "Soft And Wet" (*For You*), "I Wanna Be Your Lover" (*Prince*), "Head" (*Dirty Mind*), and "Controversy" (*Controversy*). Three songs written for other artists were regularly performed, "Mutiny" (The Family), "The Dance Electric" (André Cymone), and "A Love Bizarre" (Sheila E.).

A fairly typical concert had the following set list: "Around The World In Day" / "Christopher Tracy's Parade" / "New Position" / "I Wonder U" / "Raspberry Beret" / "Alexa De Paris" / "Controversy" / "Mutiny" / "Dream Factory" / "How Much Is That Doggie In The Window?" / "Lady Cab Driver" / "Automatic" / "D.M.S.R." / "The Dance Electric" / "Under The Cherry Moon" / "Anotherloverholenyohead" / "Soft And Wet" / "I Wanna Be Your Lover" / "Head" / "Pop Life" / "Girls And Boys" / "Life Can Be So Nice" / "Purple Rain" / "Whole Lotta Shakin' Goin' On" / "Mountains" / "A Love Bizarre" / "America" / "Kiss."

"Love Or Money" made (at least) one appearance in the set in the US. "Paisley Park" was dropped after the initial (First Avenue) concert. Beginning halfway through the tour, Prince sometimes added an extended "Electric Man" portion to "Head." Chants from "Holly Rock" were occasionally added to "Controversy," "Mutiny," "A Love Bizarre," and "America." Apart from the early performances of "Raspberry Beret," which featured a full-length version, the song was shortened to include only a verse and the chorus. The encore segment, which started with "Purple Rain," didn't always include "Mountains" and "America."

The set list was overhauled for the two conclusive (New York) shows. "Delirious" was added in place of "Alexa De Paris," while "When Doves Cry" replaced "The Dance Electric." "Do Me, Baby" was inserted between "Mutiny" and the 1999 medley," and "Sometimes It Snows In April" debuted as an encore. In addition, the "Dream Factory" portion of "Mutiny" was dropped. Instead, "Mutiny" included lines from The Time's "Ice Cream Castles" and a "roof is on fire" chant from George Clinton's "Mix-Master Suite," from his then-newly released album *R&B Skeletons In The Closet*.

The dates

3 Mar	First Avenue, Minneapolis, MN
3 Apr	Metro, Boston, MA
23 May	Warfield Theatre, San Francisco, CA
30 May	Wiltern Theatre, Los Angeles, CA
6 June	Masonic Temple Auditorium, Detroit, MI
7 June	Cobo Arena, Detroit, MI
10 June	Freedom Hall, Louisville, KY
3 July	McNichols Arena, Denver, CO
2 Aug	Madison Square Garden, New York, NY
3 Aug	Madison Square Garden, New York, NY

1986 Parade tour (Europe)

Any plans Prince might have had about a US tour were definitively laid to rest in the summer of 1986, after the failure of *Under The Cherry Moon* and *Parade's* fairly rapid descent on the chart. Instead, a tour of Europe and Japan was set up at short notice. The European tour also functioned as promotion for *Under The Cherry Moon*, the premiere of which was tied in with the concerts in many of the countries. The 15-date tour of Europe visited seven countries, England, The Netherlands, Denmark, Sweden, France, West Germany, and Belgium. Drawing rave reviews and ecstatic crowds, the tour was a tremendous success. It was seen by approximately 120,000 people and left the audience wanting more; it was the beginning of a long and affectionate relationship with European audiences.

Tour statistics

Number of concerts: 15

Countries: West Germany (5), England (3),

The Netherlands (3), Belgium (1), Denmark (1), France (1),

Sweden (1)

Start date: 12 August 1986 End date: 31 August 1986

The band, show, and set list

The show was essentially the same as during the American "Hit & Run" series of gigs. The band also remained the same although Susannah Melvoin didn't guest on backing vocals in Europe. The set list underwent several revisions for the European tour. Prince dropped "Soft And Wet," replacing it with "17 Days" or "Love Or Money" (less frequently than "17 Days"). "I Wanna Be Your Lover" was only played during the first (London) concert before being omitted for the rest of the tour, although the instrumental coda of the song was still played after "17 Days." "Mutiny" was replaced with "A Love Bizarre" after the first two concerts in Europe.

Introduced in the set in Europe was "1999," which ended the main portion of the show. "Purple Rain" was used as the closing number. The Rolling Stones' "Miss You" (from Some Girls, 1978), The Bangles' Prince-penned "Manic Monday" (from Different Light, 1986), and the new "It's Gonna Be A Beautiful Night" made one appearance each in Europe (the version on Sign O' The Times is based on the recording made in Paris, August 25th).

A line from George Clinton's "Hey Good Lookin" (from R&B Skeletons In The Closet, 1986) was occasionally added to "Head." Prince preceded "Under The Cherry Moon" with a bit from "Little Red Corvette" and/or "Condition Of The Heart" on a few rare occasions. Snippets from "Do U Lie?", "Paisley Park," and "The Ladder" were also played prior to "Under The Cherry Moon" once.

A set list representative of the European tour consisted of:
"Around The World In Day" / "Christopher Tracy's Parade" /
"New Position" / "I Wonder U" / "Raspberry Beret" / "Delirious" / "Controversy" / "A Love Bizarre" / "Do Me, Baby" /
"How Much Is That Doggie In The Window?" / "When Doves
Cry" / "Under The Cherry Moon" / "Anotherloverholenyohead" / "17 Days" / "Head" / "Electric Man" / "Pop Life" /
"Girls And Boys" / "Life Can Be So Nice" / ""Mountains" /
"Kiss" / "Purple Rain."

The dates

12 Aug	Wembley Arena, London, England
13 Aug	Wembley Arena, London, England
14 Aug	Wembley Arena, London, England
17 Aug	Ahoy, Rotterdam, The Netherlands
18 Aug	Ahoy, Rotterdam, The Netherlands
19 Aug	Ahoy, Rotterdam, The Netherlands
21 Aug	Valbyhallen, Copenhagen, Denmark
22 Aug	Isstadion, Stockholm, Sweden
25 Aug	Le Zénith, Paris, France
26 Aug	Eissporthalle, Frankfurt, West Germany
27 Aug	Vorst Nationaal, Brussels, Belgium
28 Aug	Eissporthalle, Frankfurt, West Germany
29 Aug	Grugahalle, Essen, West Germany
30 Aug	Alsterdorfer Sporthalle, Hamburg, West Germany
31 Aug	Alsterdorfer Sporthalle, Hamburg, West Germany

1986 Parade tour (Japan)

Prince followed up the European tour with four shows in Japan, the last of which became the final time that Prince ever performed with The Revolution. Sheila E. was the opening act in Japan.

Tour statistics

Number of concerts: 4 Countries: Japan (4)

Start date: 5 September 1986 End date: 9 September 1986

The band, show, and set list

There were no line-up or show revisions made for the conclusive Japanese leg. "Love Or Money" was played more often than "17 Days" and the piano portion was extended. A few lines from the as-yet unreleased "Sign O' The Times" were added to "Pop Life" during one show, while a brief excerpt from the similarly unreleased "Hot Thing" was incorporated into "Head" during another show.

The dates

5 Sep	Festival Hall, Osaka
6 Sep	Festival Hall, Osaka
8 Sep	Stadium, Yokohama
9 Sep	Stadium, Yokohama

1987 Sign O' The Times tour

The tour in support of *Sign O' The Times* took in 34 concerts in Europe, lasting nearly two months. The tour visited nine countries, including Switzerland, Austria, and Italy, where Prince had not previously played. Most of the concerts were held in sports arenas with a seating capacity of around 10,000 people. The tour was an unqualified success, greeted with unanimous critical approval by the press and witnessed by approximately 350,000 people despite fierce competition from U2, David Bowie, Peter Gabriel, Genesis, Eurythmics, and Simply Red, all of whom were undertaking extensive European tours in the summer of 1987. If Prince's critical and commercial status had diminished in the US, the fantastic reception in Europe clearly showed that his following there had increased tremendously.

Madhouse was the opening act on the tour. The road unit

of the band included Levi Seacer Jr. (bass), Dr. Fink (keyboard), Eric Leeds (saxophone), and Dale Alexander (drums). They played a 20 to 30-minute set in front of a large curtain concealing Prince's stage set. Appearing in black hooded robes, they performed four or five numbers, each one introduced by a bikini-clad model carrying a card with a number signifying which track they were going to play.

There were plans for a US leg to follow the European tour, but Prince was frustrated by the weak response to Sign O' The Times and the second single, "If I Was Your Girlfriend," which had failed to perform well in the pop market. He believed the American anticipation of a tour was going to be compromised by the lack of commitment to the album and he wasn't interested in touring if the show was going to be received as less than a major event. Taking everyone by complete surprise, towards the end of the European tour, Prince announced his decision to film the remaining shows of the tour; he saw a concert film as a way to make up for the absence of a US tour. Most of Prince's associates felt his decision against touring the US with the Sign O' The Times show was a pivotal mistake.

Tour statistics

Number of concerts: 34

Countries: West Germany (9), The Netherlands (7), France (4), Italy (4), Sweden (4), Switzerland (3), Austria (2), Belgium (1)

Start date: 8 May 1987 End date: 29 June 1987

The band

Prince's band line-up had undergone several revisions since the *Parade* tour, with guitarist Wendy Melvoin, keyboard player Lisa Coleman, bass player Brown Mark, drummer Bobby Z., and dancer/backing singer Jerome Benton leaving the band. Replacing them were four new members Miko Weaver on guitar, Boni Boyer on keyboard, Levi Seacer Jr. on bass, and Sheila E. on drums. Prince also brought in dancer Cat. Thus, the new line-up included: Miko Weaver (guitar); Levi Seacer Jr. (bass); Dr. Fink and Boni Boyer (keyboard); Eric Leeds (saxophone); Atlanta Bliss (trumpet); Sheila E. (drums); Cat (dancing); Greg Brooks and Wally Safford (dancing and backing vocals).

The show

Showcasing some of Prince's strongest material, performed by a fantastic band, the Sign O' The Times show was arguably the most exciting of Prince's entire career to that point. Prince was in constant motion throughout the show, dancing, jumping, crawling, playing, and singing his way tirelessly through the songs in an energy-filled show. Cat played an important role as Prince's erotic foil and by taking part in several set-piece interpretations of songs. The show was heavily funk-oriented, but the horn players also enriched the music with jazz flourishes.

The spectacular stage scenery was designed by Roy Bennett. His only instruction from Prince was to make the backdrop look like the cover of *Sign O' The Times*. Echoing the album cover, the set resembled a seedy downtown bar district, complete with neon signs flashing "Girls, Girls, Girls," "Bar & Grill," "Funk Corner," and "Uptown." Prince was on the stage

level with Seacer, Weaver, Cat, Brooks, and Safford. Much like on the album cover, prominently displayed at the centre was the front end of a Pontiac bearing a Minnesota license plate. Sheila E. was elevated above the frontline performers, nearly buried within her drum set. On the second tier, high above the stage, stood the horn players and keyboardists. The concert posters and tickets requested the audience to "wear something peach or black," which was the colour scheme of Prince's clothing.

The Sign O' The Times show began dramatically with an ocean of dry ice pouring onto a completely dark stage as Prince ripped into a screaming guitar intro to "Sign O' The Times." A purple spotlight cut through the mist and revealed him in a long, black leather coat, playing a peach-coloured guitar. When he began singing, a back-light flashed on and silhouetted Cat who was dancing wildly on an elevated platform at stage right. Towards the end of the song, the rest of the band came trooping down a long ramp towards the stage to join Prince, each pummelling a drum with marching band precision while they spread out across the stage. After the spellbinding opening, the stage came to life as Prince and the band launched into "Play In The Sunshine."

Prince retired briefly to a piano after "Play In The Sunshine" for a shortened version of "Little Red Corvette," which led into an instrumental segue that was brought to a sudden stop by Prince's exclamation, "Shut up, already! Damn!". Prince danced up a storm during "Housequake," showing off a series of splits, knee bends, and twirls. The party mood continued with "Girls And Boys," before "Slow Love" slowed down the tempo of the show as Prince took a breather from the dancing, focusing on his vocal delivery. The audience swayed slowly from side to side, illuminating the darkness with hundreds of lighters, matches, and sparklers. A brief jazzy interlude functioned as an intro to "I Could Never Take The Place Of Your Man," which was turned into a mini-drama with Cat as the woman who is out looking for a replacement for her runaway man. After a lengthy guitar portion by Prince, the horn arrangement from "Rockhard In A Funky Place" was played as a segue back to the closing segment of "I Could Never Take The Place Of Your Man."

"Hot Thing" began with a drum machine beat and Prince improvising on an organ before discussing the "hot thing," portrayed by Cat, with the "fellas," Safford and Brooks, "Do you want her? Me too!". Towards the end of the song, Prince ran up a ramp and back down across the stage where he slid along the floor on his knees, straight through Cat's legs, taking her miniskirt with him. Prince left the stage, letting his band take over for Charlie Parker's '40s jazz classic "Now's The Time," which was topped off by Sheila with a thunderous drum solo. Prince returned to centre stage for "If I Was Your Girlfriend," which was directed at Cat. When the song came to a close, Prince and Cat embraced in front of a giant heart high above Sheila's drum set, miming lovemaking as the heart slowly tilted back.

Preceded by the spoken intro to "If I Was Your Girlfriend" on Sign O' The Times, a high-octane rendition of "I et's Go Crazy" kicked off a "greatest hits" segment that closed the main part of the show. The climax of the song was a jam with Sheila on percussion and Prince on guitar. He occasionally incorporated some guitar lines from "America" and a chant from "Land Of 1,000 Dances," a 1966 hit for Wilson Pickett. Similarly,

"When Doves Cry" was also turned into a jam after a few perfunctory verses. Some of the music as well as the sampled dog bark from "La, La, La, He, He, Hee" was played for 10 bars as Prince was on all four on the floor, imitating a dog. Expectedly, "Purple Rain" was a crowd-pleaser that turned the audience into a sea of upraised arms and lighters. Prince and the band exited the stage in a cloud of smoke after a furious run-through of "1999."

The first encore started with "Forever In My Life" for which all the band members left their respective instruments to form a gospel choir around Prince, who played acoustic guitar, accompanied only by a drum machine beat. Boyer showcased her soulful wailing and the audience helped out with backing vocals. They left the stage after "Kiss," only to return minutes later for a second encore. Prince started "The Cross" alone, strumming the guitar chords as lightning effects flickered behind him. The song built gradually until it attained an enormous roar. A lighting rig was slowly lowered and a shower of multi-coloured silk flowers rained onto the stage.

Prince pulled out all the stops for the finale, "It's Gonna Be A Beautiful Night," which had the same basic function as "Baby, I'm A Star" in the *Purple Rain* show: turning the concert into an exuberant party with a great deal of audience participation. At one point, Prince took over the drum set from Sheila as she did her "Transmississippirap."

The set list

The Sign O' The Times show focused very much on the Sign O' The Times album, but Prince also played some of his most well-known songs from earlier albums, including two 1999 hits, "Little Red Corvette" and "1999," and a trio of Purple Rain hits, "Let's Go Crazy," "When Doves Cry," and "Purple Rain." The concerts normally lasted between 90 and 110 minutes.

The set list was much more fixed than on most earlier tours, with nearly every concert containing the same 18 songs, performed in the same sequence. The sequence of songs was normally: "Sign O' The Times" / "Play In The Sunshine" / "Little Red Corvette" / "Housequake" / "Girls And Boys" / "Slow Love" / "I Could Never Take The Place Of Your Man" / "Hot Thing" / "Now's The Time" / "If I Was Your Girlfriend" / "Let's Go Crazy" / "When Doves Cry" / "Purple Rain" / "1999" / "Forever In My Life" / "Kiss" / "The Cross" / "It's Gonna Be A Beautiful Night."

"It's Gonna Be A Beautiful Night" included the horn motifs from Duke Ellington's "Take The A-Train" (composed by Billy Strayhorn), James Brown's "Cold Sweat," (from Cold Sweat, 1967) and, occasionally, Madhouse's "Six." A speeded-up version of Madhouse's "Four" was sometimes played instead of "Now's The Time." Only a few numbers made rare one-off appearances in the set: "Raspberry Beret," "A Love Bizarre," 'Koo Koo," "Soul Salsa," and "The Ballad Of Dorothy Parker" in a medley with Madhouse's "Four." Prince once added some lyrics from "It" to "Forever In My Life" towards the end of the tour.

The dates

8 May	Isstadion, Stockholm, Sweden
9 May	Isstadion, Stockholm, Sweden
10 May	Isstadion, Stockholm, Sweden

12 May	Scandinavium, Gothenburg, Sweden
14 May	Deutschlandhalle, West Berlin, West Germany
15 May	Deutschlandhalle, West Berlin, West Germany
18 May	Hallenstadion, Zurich, Switzerland
19 May	Hallenstadion, Zurich, Switzerland
20 May	Hallenstadion, Zurich, Switzerland
22 May	Olympiahalle, Munich, West Germany
23 May	Olympiahalle, Munich, West Germany
25 May	Festhalle, Frankfurt, West Germany
26 May	Festhalle, Frankfurt, West Germany
29 May	Stadthalle, Vienna, Austria
30 May	Stadthalle, Vienna, Austria
1 June	Westfalenhalle, Dortmund, West Germany
2 June	Westfalenhalle, Dortmund, West Germany
4 June	Hanns-Martin-Schleyer-Halle, Stuttgart,
	West Germany
7 June	Palatrussardi, Milan, Italy
8 June	Palatrussardi, Milan, Italy
9 June	Palatrussardi, Milan, Italy
11 June	Palatrussardi, Milan, Italy
13 June	Palais Omnisports de Paris-Bercy, Paris, France
14 June	Palais Omnisports de Paris-Bercy, Paris, France
15 June	Palais Omnisports de Paris-Bercy, Paris, France
17 June	Palais Omnisports de Paris-Bercy, Paris, France
19 June	Stadion de Galgenwaard, Utrecht,
	The Netherlands
20 June	Stadion de Galgenwaard, Utrecht,
	The Netherlands
21 June	Stadion de Galgenwaard, Utrecht,
	The Netherlands
22 June	Stadion de Galgenwaard, Utrecht,
	The Netherlands
26 June	Ahoy, Rotterdam, The Netherlands
27 June	Ahoy, Rotterdam, The Netherlands
28 June	Ahoy, Rotterdam, The Netherlands
29 June	Sportpaleis, Antwerp, Belgium

1988 Lovesexy tour (Europe)

The Lovesexy tour was Prince's most extensive trek around the world thus far, lasting nearly five months, with an additional two weeks in Japan. The tour began with 32 shows in Europe, where the demand for tickets was overwhelming. The European itinerary took in nine countries, including Norway, where Prince had not previously performed. The European tour was a fantastic critical and commercial success, selling almost 500,000 tickets. The high-profile media attention and adulation from fans clearly proved that Prince had established himself as a huge star in Europe, almost with the impact on a par with his US standing after Purple Rain.

Prince had initially planned to tour the US after the release of *Lovesexy*, but the poor response to the album prompted an abrupt change of plans and he decided instead to go to Europe before taking the show to the US. Prince's last-minute decision created tremendous difficulties finding suitable venues in Europe and the right concert promoters at short notice. Because of a lack of indoor venues, his managers were forced to book some outdoor shows, something that Prince reluctantly accepted.

The Lovesexy tour continued to North America after the conclusion of the European tour and a Japanese leg followed in

February 1989. The entire *Lovesexy* trek encompassed 78 concerts (and nine aftershows), making it the third most extensive of Prince's career, behind the *Purple Rain* tour (98 shows) and 1999 tour (90 shows).

Tour statistics

Number of concerts: 32

Countries: England (9), Italy (6), West Germany (5), France (4), The Netherlands (3), Sweden (2), Belgium (1), Denmark (1), Norway (1)

Start date: 8 July 1988 End date: 9 September 1988

The hand

The *Lovesexy* tour band was the same as on the *Sign O' The Times* tour minus departing backing singers/dancers Greg
Brooks and Wally Safford. The line-up consisted of: Miko
Weaver (guitar); Levi Seacer Jr. (bass); Dr. Fink and Boni Boyer
(keyboard); Sheila E. (drums); Eric Leeds (saxophone and
flute); Atlanta Bliss (trumpet); Cat (dancing).

The show

The Lovesexy show was Prince's most ambitious and spectacular of his entire career. The show was based on ideas provided by Prince, his set and lighting designer Roy Bennett, Steve Fargnoli, and John McGraw, a set designer who had worked with Madonna and Queen amongst others. At a cost of approximately \$2 million, they had created a multi-level circular stage, described as a "fantasy island" (half playground, half dreamscape), containing diaphanous curtains, and props such as a miniature basketball court, a swing set, and a hydraulic brass bed. The speakers and equipment were raised high above the stage, enabling everyone a good view. In many ways, the innovative three-dimensional show had an intimacy normally only attained in small clubs.

Using wireless instruments and wrap-around headset mikes, the band members raced all over the stage, playing, singing, dancing to the audience on all sides of the stage. The combination of the perpetual mobility onstage, lighting, set changes, costume changes, and the incredibly fast-paced music made the *Lovesexy* show completely overwhelming and a visual experience as much as an aural one.

The Lovesexy show was divided into two parts. Showcasing some of Prince's most sex-oriented and explicit material, the first half of the show was about temptation, lust, and sin. Prince flirted saucily with Sheila, Cat, and Boyer, performing songs that celebrated hedonism and sexual ecstasy. Most songs were drastically shortened and incorporated into longer medleys. Focusing on the more spiritual Lovesexy material, the second half was loosely about redemption and salvation. In contrast to the quick-change pace of the first half, most songs in the second half of the show were played to length.

The spiritual message came through clearly in the second part of the show as Prince would ask the audience if they believed in God, reminding them that God is within everyone. It was a brave move to give the show such a religious content and for many, the *Lovesexy* show wasn't the kind of performance they might have expected or wanted, something that Prince was fully aware of as he would often say, "The first set I did because I thought you expected it of me. The second half I do

because this is where it's at."

The opening of the *Lovesexy* show was highly spectacular. The band burst onstage in a gust of dry ice as a large-scale Thunderbird majestically rose up from the photographers' pit, its engine revving. A simple drum pattern launched the first number, "Erotic City," while the car slowly made its way around the perimeter of the stage. It came to a halt and Prince stepped out, slamming the door behind him and announcing, "Snare drum pounds on the two and four, all the party people get on the floor, bass!" (borrowed from the 1988 single B-side "Escape"). The song also incorporated some gun sounds from Apollonia 6's "Sex Shooter." Prince's exclamation, "Shut up, already, damn!", kicked off a manic "Housequake." The mood and tempo changed for "Slow Love," which was segued into "Adore."

A spoken and sung dialogue between Prince and Boyer ensued, with Prince saying that he wanted to be her lover, assuring her that he would give her everything her heart desired. She was unimpressed, however, requesting a "brand-new BMW" and with that they were into "Delirious." The furious pace continued with "Jack U Off," during which Prince left the stage, leaving the band to jam on the song. They incorporated a bit from Madhouse's "Twelve" and Atlanta Bliss played a riff from "It Don't Mean A Thing (If It Ain't Got That Swing)" by Duke Ellington. Prince was back onstage for "Sister," delivering a guitar solo, before they returned to the slower and more romantic mood of "Adore."

The next segment focused on funk: a more primal, funked-up version of "U Got The Look," followed by "I Wanna Be Your Lover" and "Head." A portion of "A Love Bizarre" often followed "Head." Prince focused on his guitarplaying for "Blues In C (If I Had A Harem)" and "When You Were Mine." Cat emerged from the Thunderbird to launch the band into a brief "Little Red Corvette," which was followed by "Pop Life." Another medley began with "Controversy." It jumped into "Dirty Mind" as a bed complete with neon-lit bed head erupted out from the bowels of the stage. Prince and Cat jumped aboard to undress each other before they acted out the scenario of the next song, "Superfunkycalifragisexy," with Cat tying Prince to a chair with fluorescent hosepipe. The band then returned to "Controversy."

"Bob George" saw Prince adopting the role of the swearing, gun-toting psychopath of the song. His fun was brought to a halt when he is caught by the police. He recited the beginning of the Lord's Prayer before being shot dead. Prince then re-emerged amid a cloud of mist, symbolically reborn, cleansed of all his sin. He played piano and sang the serene "Anna Stesia" on a heart-shaped platform that rose about 20 feet above the stage, symbolically rising above the ways of the flesh to a more spiritual plane. He beseeched the audience to sing along with him, "Love is God, God is love, girls and boys love God above." The first half finished with dry ice everywhere, classical music blaring and Ingrid Chavez's voice emanating from the speakers, urging the audience to "cross the line."

The second half of the show opened with a trio of *love-sexy* tracks, "Eye No," "Lovesexy," and "Glam Slam," played without interruption. A passionate rendition of "The Cross" increased the intensity level. "I Wish U Heaven," often segued into the new song "God Is Alive," reinforced the spiritual message of the show. "Kiss" was an obvious crowd-pleaser that

saw Prince and Cat re-enacting parts of the video. Next came a primarily instrumental take on "Dance On," which led into a drum solo by Sheila.

Following "When 2 R In Love," Prince kicked off a segment that was a reprise of the *Sign O' The Times* tour "greatest hits" portion: "Let's Go Crazy," "When Doves Cry" (with a snippet of the music and dog bark of "La, La, La, He, He, Hee" added), "Purple Rain," and "1999." Prince and the band left the stage after "1999." They reappeared for a final encore of "Alphabet St." before riding off, perched on the roof of the Thunderbird flanked by Cat and Sheila E.

The set list

The first part of the *Lovesexy* show contained songs from most of Prince's albums, including two tracks from the thenunreleased *Black Album*, "Bob George" and "Superfunkycalifragisexy." The second part of the show focused on the *Lovesexy* album and the hits, "1999," "Let's Go Crazy," "When Doves Cry," "Purple Rain," and "Kiss."

The concerts normally lasted around two hours, but some shows were almost half an hour longer. A typical set contained the following: "Erotic City" / "Housequake" / "Slow Love" / "Adore" / "Delirious" / "Jack U Off" / "Twelve" / "Sister" / "Adore" / "U Got The Look" / "I Wanna Be Your Lover" / "Head" / "A Love Bizarre" / "Blues In C (If I Had A Harem)" / "When You Were Mine" / "Little Red Corvette" / "Pop Life" / "Controversy" / "Dirty Mind" / "Superfunkycalifragisexy" / "Controversy" / "Bob George" / "Anna Stesia" / "Intermission" / "Eye No" / "Lovesexy" / "Glam Slam" / "The Cross" / "I Wish U Heaven" / "God Is Alive" / "Kiss" / "Dance On" (instrumental version) / drum solo / "When 2 R In Love" / "Let's Go Crazy" / "When Doves Cry" / "Purple Rain" / "1999" / "Alphabet St.".

The initial concerts in Europe featured "Positivity," "Lovesexy," and a so-called "'80s medley" as the three final numbers of the show. The '80s medley usually included horn riffs or sung excerpts from several songs: James Brown's "Cold Sweat" (from Cold Sweat, 1967); Terence Trent D'Arby's "Wishing Well" (Introducing The Hardline According To Terence Trent D'Arby, 1987); Robert Palmer's "Addicted To Love" (Riptide, 1985); Michael Jackson's "The Way You Make Me Feel" (Bad, 1987); Madonna's "Material Girl" (Like A Virgin, 1984); George Michael's "I Want Your Sex" (Faith, 1987); Bruce Springsteen's "Born In The USA" (Born In The USA, 1984); "Unchain My Heart," a song made famous by Ray Charles and covered by many artists, including Joe Cocker. Sheila E.'s "The Glamorous Life," "A Love Bizarre," and "Soul Salsa" were also regular inclusions, as was Madhouse's "Six." The medley also included horn snippets from Prince songs: "It's Gonna Be A Beautiful Night," "Housequake," "Let's Work," "Controversy," and "Rockhard In A Funky Place." The medley evolved into Aretha Franklin's "Chain Of Fools" (from Lady Soul, 1968).

Both "Positivity" and the '80s medley were dropped after two concerts, but "Lovesexy" remained as an encore for a few more shows before switching places with "Alphabet St.", making "Lovesexy" the second number in the second half while "Alphabet St." became the concert closer.

A piano medley was introduced a week into the tour. The medley opened and closed with a portion of "When 2 R In

Love." It was played approximately 10 times in Europe. Prince normally included snippets from four to six songs, often "Venus De Milo," "Condition Of The Heart," "Raspberry Beret," and "Strange Relationship." Somewhat less frequent inclusions in the piano portion were bits from "How Come U Don't Call Me Anymore," "Do Me, Baby," "Free," "Starfish And Coffee," "The Ballad Of Dorothy Parker," "International Lover," "The Ladder," "Under The Cherry Moon," "Girls And Boys," and the traditional gospel song "It Is No Secret (What God Can Do)" (performed by Elvis Presley, Mahalia Jackson, and countless other artists). One of the concerts saw the inclusion in the piano medley of a seemingly improvised blues number tentatively called "Let Me Undress U."

"Blues In C (If I Had A Harem)" was introduced during the third show of the tour. Subsequently, Prince added riffs from Duke Ellington's "Things Ain't What They Used To Be" and Charlie Parker's "Billie's Bounce," and the song became a regular inclusion. "When You Were Mine" and "A Love Bizarre" weren't always played. "U Got The Look" was omitted halfway through the European tour, while "Pop Life" was dropped towards the very end of the tour. The "Take This Beat" portion from the 12-inch version of "I Wish U Heaven" was sometimes added to "I Wish U Heaven." A bit of Madhouse's "Three" was inserted between "When 2 R In Love" and "Let's Go Crazy" on a few rare occasions. A part of "Dead On It" was also included once.

A few covers made rare one-off appearances in the set: The Staple Singers' "I'll Take You There" (from *Be Altitude: Respect Yourself*, 1972), The Temptations' "Just My Imagination" (from *The Sky's The Limit*, 1971), Z.Z. Hill's "Down Home Blues" (penned by George Jackson for Hill, from Hill's *Down Home*, 1982), Funkadelic's "(Not Just) Knee Deep" (from *Uncle Jam Wants You*, 1979), which incorporated chants from Funkadelic's "Get Off Your Ass And Jam" (from *Let's Take It To The Stage*, 1975).

Palais Omnisports de Paris-Bercy, Paris, France

The dates 8 July

17 Aug

o july	Talais Chimisports de Taris Derey, Taris, Transe
9 July	Palais Omnisports de Paris-Bercy, Paris, France
10 July	Palais Omnisports de Paris-Bercy, Paris, France
12 July	Palais Omnisports de Paris-Bercy, Paris, France
15 July	Palatrussardi, Milan, Italy
16 July	Palatrussardi, Milan, Italy
17 July	Palatrussardi, Milan, Italy
19 July	Palatrussardi, Milan, Italy
20 July	Palatrussardi, Milan, Italy
23 July	Sportpaleis, Antwerp, Belgium
25 July	Wembley Arena, London, England
26 July	Wembley Arena, London, England
28 July	Wembley Arena, London, England
29 July	Wembley Arena, London, England
1 Aug	Wembley Arena, London, England
2 Aug	Wembley Arena, London, England
3 Aug	Wembley Arena, London, England
5 Aug	NEC, Birmingham, England
6 Aug	NEC, Birmingham, England
10 Aug	Isstadion, Stockholm, Sweden
11 Aug	Isstadion, Stockholm, Sweden
14 Aug	Valle Hovin, Oslo, Norway

Stadion Feijenoord, Rotterdam, The Netherlands

18 Aug	Stadion Feijenoord, Rotterdam, The Netherlands
19 Aug	Stadion Feijenoord, Rotterdam, The Netherlands
21 Aug	Idraetsparken, Copenhagen, Denmark
27 Aug	Waldstadion, Frankfurt, West Germany
30 Aug	Wilhelm-Koch Stadion, Hamburg, West Germany
31 Aug	Wilhelm-Koch Stadion, Hamburg, West Germany
3 Sep	Stadio Braglia, Modena, Italy
8 Sep	Westfalenhalle, Dortmund, West Germany
9 Sep	Westfalenhalle, Dortmund, West Germany

1988 Lovesexy tour (North America)

Following the European trek, Prince took the *Lovesexy* show to North America. Despite the fact that more than three years had passed since Prince last undertook an extensive US tour, he had trouble selling out many shows due to the disappointing sales of the *Lovesexy* album. While tickets sold out quickly in Prince strongholds like Chicago, Detroit, and New York, it was clear that he no longer had large numbers of fans throughout Middle America. In fact, he even had trouble selling out the two "homecoming" shows at the Met Center in Minneapolis, which opened the American tour. The 38 concerts of the American leg were seen by about 600,000 people.

Ultimately, the American leg of the tour lost money due to the weak ticket sales and the extremely costly production. For years afterward, Prince remained wary about mounting a full-scale American tour. It would be five years before Prince toured the US (with the Act I tour). Regardless of the disappointments, Prince performed passionately night after night, motivated by his deep religious beliefs about the messages of Lovesexy.

Tour statistics

Number of concerts: 38

Countries: USA (36), Canada (2) Start date: 14 September 1988 End date: 29 November 1988

The set list

The set underwent several changes for the North American tour. A full-band version of "Do Me, Baby" was introduced a month into the tour, played between "Sister" and the coda of "Adore," which was the same as previously, only shorter. "U Got The Look" returned to the set after a few shows, replacing "Dirty Mind." "Holly Rock" chants became a common addition to the "Head"/"A Love Bizarre" medley and were sometimes featured in other songs as well. "Alphabet St." was usually the last encore, but it was not played every night, being omitted roughly once every three shows.

Several songs made rare appearances in the set. The Staples Singers' "I'll Take You There" (from Be Altitude: Respect Yourself, 1972) was included with Mavis Staples guesting during one show. "Sign O' The Times" was played once. One show saw the resurrection of the '80s medley [see European Lovesexy tour for details of the contents]. Also played once was Funkadelic's "(Not Just) Knee Deep" (from Uncle Jam Wants You, 1979), incorporating chants from three songs: Funkadelic's "Get Off Your Ass And Jam" (from Let's Take It To The Stage, 1975), "Free Your Mind... And Your Ass Will Follow" (from Free Your Mind... And Your Ass Will Follow, 1970), and Parliament's "Tear The Roof Off The Sucker (Give Up The Funk)"

(single track, 1976). A few lines from B.B. King's blues number "Rock Me, Baby" (from *Rock Me, Baby*, 1964) or Z.Z. Hill's George Jackson-penned "Down Home Blues" (from Hill's *Down Home*, 1982) were occasionally added to "Blues In C (If I Had A Harem)."

The piano segment was performed slightly more often than in Europe, roughly at every second show. It was normally slightly longer than in Europe, usually featuring excerpts from between seven and 10 songs. The contents of the medley were largely the same as previously, however. In addition to the songs performed in Europe, Prince sometimes played Ray Charles' classic 1959 hit "What'd I Sav" (sometimes as an instrumental). The traditional "It Is No Secret (What God Can Do)" was another frequent addition to the piano segment, as was "International Lover." Lyrics from "Irresistible Bitch," the traditional gospel "Wade In The Water," and "Take My Hand, Precious Lord" (written by Thomas A. Dorsey, performed by hundreds of artists, including Elvis Presley and Mahalia Jackson) were included in the piano segment on a few rare occasions in the US. The piano medley would always end with a reprise of "When 2 R In Love," after which the full band played the coda to that song, the very end of which now featured Madhouse's "Three" played by a lone saxophone over a sampled sound of falling rain.

Apart from the set list changes, there were many modifications made to the songs. "Housequake" was normally extended and incorporated snatches of Duke Ellington's "Take The A-Train" as well as the horn part from "Rockhard In A Funky Place." Additional parts came from the 1987 live version of "Housequake." A longer version of "Controversy" was introduced halfway through the tour and was played for a month, until Prince reverted to the previous version. The extended take on "Controversy" was usually preceded by a robotic-sounding countdown which came from a collection of samples, which was utilised by Prince on numerous other recordings. "Anna Stesia" was often interrupted with an extended speech that gradually grew in length as the tour progressed. At its peak, during the California shows in early November, it lasted close to 10 minutes, being only slightly shorter in the shows that followed. Ten days into the tour, Sheila began reciting the "Transmississippirap" over her drum solo. Much like in Europe, "God Is Alive" or "Take This Beat" was often added to "I Wish U Heaven."

As in Europe, the American Lovesexy concerts normally lasted about two hours, but a few shows were considerably longer, lasting upwards 145 minutes. A typical set on the American tour included the following: "Erotic City" / "Housequake" / "Slow Love" / "Adore" / "Delirious" / "Jack U Off" / "Twelve" / "Sister" / "Do Me, Baby" / "Adore" / "I Wanna Be Your Lover" / "Head" / "A Love Bizarre" / "When You Were Mine" (first part) / "Blues In C (If I Had A Harem)" / "When You Were Mine" (second part) / "Little Red Corvette" / "Controversy" / "U Got The Look" / "Superfunkycalifragisexy" / "Controversy" / "Bob George" / "Anna Stesia" / "Intermission" / "Eye No" / "Lovesexy" / "Glam Slam" / "The Cross" / "I Wish U Heaven" / "Take This Beat" / "Kiss" / "Dance On" (instrumental version) / drum solo / "When 2 R In Love" / a cappella vocalisations / piano medley / "When 2 R In Love" / "Three" / "Let's Go Crazy" / "When Doves Cry" / "Purple Rain" / "1999" / "Alphabet St."

The dates	
14 Sep	Met Center, Minneapolis, MN
15 Sep	Met Center, Minneapolis, MN
17 Sep	Rosemont Horizon, Chicago, IL
18 Sep	Rosemont Horizon, Chicago, IL
19 Sep	Rosemont Horizon, Chicago, IL
22 Sep	Riverfront Coliseum, Cincinnati, OH
24 Sep	Coliseum, Charlotte, NC
27 Sep	Coliseum, Richmond, VA
30 Sep	Civic Center, Hartford, CT
2 Oct	Madison Square Garden, New York, NY
3 Oct	Madison Square Garden, New York, NY
5 Oct	Maple Leaf Gardens, Toronto, Canada
8 Oct	Coliseum, Hampton, VA
10 Oct	Capital Centre, Landover, MD
11 Oct	Capital Centre, Landover, MD
13 Oct	The Omni, Atlanta, GA
14 Oct	The Omni, Atlanta, GA
16 Oct	Coliseum, Greensboro, NC
18 Oct	Spectrum Arena, Philadelphia, PA
20 Oct	Centrum, Worcester, MA
21 Oct	Centrum, Worcester, MA
22 Oct	Centrum, Worcester, MA
24 Oct	Nassau Coliseum, Uniondale, NY
28 Oct	Civic Arena, Pittsburgh, PA
30 Oct	Joe Louis Arena, Detroit, MI
31 Oct	Joe Louis Arena, Detroit, MI
3 Nov	McNichols Arena, Denver, CO
6 Nov	Memorial Sports Arena, Los Angeles, CA
7 Nov	Memorial Sports Arena, Los Angeles, CA
10 Nov	Coliseum, Oakland, CA
11 Nov	Coliseum, Oakland, CA
15 Nov	Center Coliseum, Seattle, WA
17 Nov	Pacific Coliseum, Vancouver, Canada
21 Nov	Hilton Coliseum, Ames, IA
23 Nov	Mid-South Coliseum, Memphis, TN
25 Nov	Keifer Arena, New Orleans, LA
27 Nov	The Summit, Houston, TX
29 Nov	Reunion Arena, Dallas, TX

1989 Lovesexy tour (Japan)

An eight-date tour of Japan concluded the massive *Lovesexy* tour. Just as the tour was about to begin, Prince became immersed in the *Batman* project and he was so enthusiastic about this that he wanted to drop out of the tour to work on the *Batman* soundtrack instead. However, he was talked out of it. The money secured for the Japanese dates was so substantial that the financial losses previously made during the American tour were corrected. The Japanese concerts were far less energetic than the concerts on the European and American legs, indicating that Prince's enthusiasm for the show had diminished after having toured with the show for five months.

The opening of the show was simplified, as Prince didn't bring the costly, large-scale Thunderbird to Japan. He retained the opening drumbeat and the words, "Snare drum beat pound on the two and four, all the party people get on the floor!" Instead of following this with the "Erotic City" bass line as previously, the drum beat of "Housequake" began as Prince demanded to know, "Tell me who in this house know about the quake?"

Tour statistics

Number of concerts: 8 Countries: Japan (8) Start date: 1 February 1989 End date: 13 February 1989

The set list

The band line-up was the same as previously and the show as a whole remained virtually unchanged. Aside from the modified opening of the show, Prince made only minor set list modifications on the Japanese tour. Five songs were dropped: "Erotic City," "I Wanna Be Your Lover" (although Prince kept the intro as a prelude to "Head"), "Blues In C (If I Had A Harem)," "God Is Alive," and "Take This Beat."

Prince let Sheila E. take over the vocals on "I Wish U Heaven" and she followed her regular drum solo on "Dance On" with the "Transmississippi Rap." One show saw her omitting the drum solo and rap in favour of singing a part of "The Glamorous Life." Much like on the (major part of the) American tour, "Housequake" was extended with an elaborate horn arrangement and a portion of "Take The A-Train."

"Girls And Boys" was added to the set, inserted between "Head" and "A Love Bizarre." Eric Leeds added a flute solo, usually as a bridge between the ending of the piano medley and the opening of "Let's Go Crazy." On one occasion, the flute part was added without the piano medley being played. The piano medley was performed three times in Japan, featuring songs played on the American tour with the exception of the addition of "With You" (as an instrumental).

Excerpts from three new songs were integrated into a few of songs. Some words from "Murph Drag" were included in "Head" at one show and in "Superfunkycalifragisexy" at another concert. On one occasion, Prince incorporated a bit from "We Got The Power" into "Head." "Do Me, Baby," meanwhile, featured some words from "Scandalous," later released on *Batman*. Both "We Got The Power" and "Murph Drag" remain unreleased.

The dates

1 Feb

4 Feb	Dome, Tokyo
5 Feb	Dome, Tokyo
7 Feb	Rainbow Hall, Nagoya
8 Feb	Rainbow Hall, Nagoya
10 Feb	Stadium, Fukuoka
12 Feb	Osakajo Hall, Osaka
13 Feb	Osakaio Hall, Osaka

Gym, Sendai

1990 Nude tour (Europe)

The *Nude* tour of Europe and Japan was the first time that Prince toured ahead of an album as *Graffiti Bridge* wasn't released until the very end of the tour. Instead of promoting a new album, the tour was unashamedly a greatest hits package. Prince explained that he wanted to give his audience what they wanted. Unquestionably, the *Nude* tour was more about capitalising on Prince's popularity in Europe and Japan than artistic considerations. The tour was organised by Prince's new management team, Arnold Stiefel and Randy Phillips. Having produced the ill-fated *Graffiti Bridge* film, the tour provided them with an opportunity to turn a profit, regardless of the

consequences to Prince's career; by December 1990 they were out of the picture

The 51-date European tour took Prince to 11 countries, including Ireland and Spain where he had never played before. Mixing 5,000 to 15,000-capacity indoor venues with much larger outdoor stadiums, the three-month European trek was by far the most extensive tour of Europe that Prince had undertaken. In fact, it remains his biggest-ever tour of Europe both in terms of number of concerts played and tickets sold. However, fierce competition from Madonna, The Rolling Stones, Tina Turner, and David Bowie, all of whom were on tour in Europe during the summer of 1990, meant that several large concerts weren't sold out and had to be moved to smaller venues. A five-date Japanese leg followed the European tour. The entire tour was seen by over 900,000 people, an incredible figure, especially considering the fact that Prince didn't have any new product on the market for most of the tour.

Three different acts opened some shows for Prince in Europe: Mavis Staples, Australian artist Jenny Morris (whose band included several INXS members), and Dutch group Lois Lane. Staples was backed up by Flash, which was essentially Dr. Mambo's Combo (including Margie Cox as one of the backing singers). During some of the last shows of the tour, Lois Lane percussionist Martin Verdonk guested onstage during Prince's set.

Tour statistics

Number of concerts: 51

Countries: England (21), Germany (9), Spain (5), France (3), Sweden (3), The Netherlands (3), Italy (2), Switzerland (2), Belgium (1), Denmark (1), Ireland (1)

Start date: 2 June 1990 End date: 24 August 1990

The band

The *Nude* tour band had three members in common with the *Lovesexy* tour line-up: guitarist Miko Weaver, bass player Levi Seacer Jr., and keyboard player Dr. Fink. Keyboard player and backing singer Rosie Gaines was brought in to replace Boni Boyer, while drummer Michael Bland took over from Sheila E. Prince also brought in a trio of dancers, The Game Boyz. One of the Game Boyz, Tony Mosley, also added some rap elements to certain songs. The *Nude* tour line-up was the following: Miko Weaver (guitar); Levi Seacer Jr. (bass); Dr. Fink and Rosie Gaines (keyboard); Michael Bland (drums); The Game Boyz: Kirk Johnson, Damon Dickson, and Tony Mosley (primarily dancing).

The show

The *Nude* show wasn't as ambitious or extravagant as the *Sign O' The Times* and *Lovesexy* shows. Designed by Roy Bennett, the stage scenery included Prince's trademark ramps, stairs and fire poles. The stage was in black with splashes of gold, and was decorated with the male/female symbol. The title of the tour referred to stripping down to basics, rather than any lack of attire.

Most of the songs were played from beginning to end and the arrangements were kept fairly basic. Gaines was spotlighted as a singer on several songs and Mosley was given increasingly more space as a rapper as the tour progressed.

Previewing Prince's entrance on the stage, the *Nude* show began with a tape, the so-called "DAT Intro," a chronological run-through of brief excerpts from intros and spoken passages from several songs: "For You," "Partyup," "Controversy," "1999," "Let's Go Crazy," "Around The World In A Day," "Girls And Boys," "Housequake." The show then kicked off with a powerful rendition of "The Future," which was segued into "1999," followed by "Housequake" and chants from "Sexy Dancer." The continuous 15-minute funk workout was followed by "Kiss," which Gaines turned into a medley with "I'm In The Mood," a 1951 blues number by John Lee Hooker.

An abridged version of "Purple Rain" featured a lengthy guitar solo. Following "Take Me With U," Prince and Gaines took turns rapping on "Alphabet St.". In addition to the "Alphabet St." rap, Prince included the rap from "The Latest Fashion" (from *Graffiti Bridge*) while Gaines sang and rapped a portion of the platinum-selling rap classic "It Takes Two" by Rob Base & DJ E-Z Rock (from *It Takes Two*, 1988).

Prince preceded "The Question Of U" by playing a part of the song on the piano before the band joined him. It ended with a microphone seduction by Prince as he sang about being the "Electric Man" over the coda of the song. "Controversy" was next, before Prince slowed down the tempo as he accompanied Gaines at the piano for a take on "Ain't No Way," a minor 1968 hit for Aretha Franklin (released on her *Lady Soul*, 1968). Prince then continued with "Nothing Compares 2 U." The funky mid-section of "Batdance" was performed as a dance number by Prince and The Game Boyz, while "Partyman" was turned into a production number, with Prince as a Joker-like figure.

The show closed with an extended "Baby, I'm A Star" jam, which usually incorporated a version of Aretha Franklin's "Respect" (written by Otis Redding, included on Franklin's I Never Loved A Man The Way I Love You, 1967) and a few lines from "We Can Funk." A sampled James Brown voice from his song "Make It Funky" (from Revolution Of The Mind, 1971), exclaiming "Whatever I play has got to be funky," kicked off a hip-hop-infused segment, which had the Game Boyz rapping and chanting over a sampled loop of a part of another James Brown song, "Get On The Good Foot" (from Get On The Good Foot, 1972) (for lack of a proper title, this segment is referred to as "Make It Funky").

The set list

The Nude set mixed songs from Prince's entire career, barring For You, Dirty Mind, and Around The World In A Day. The focus was on three albums, Purple Rain, Batman, and Graffiti Bridge, which together made up roughly half of the set. The repertoire included such crowd-pleasers as "Purple Rain," "Baby, I'm A Star," "Take Me With U," and "Kiss." Prince also played the recent Batman hits, "Batdance" and "Partyman," and "Nothing Compares 2 U," which Sinead O'Connor had recently turned into a huge worldwide hit.

Most *Nude* shows were approximately 90 minutes long, but they could last anywhere from 80 to 115 minutes. The backbone of the set was the following: "DAT Intro" / "The Future" / "1999" / "Housequake" / "Sexy Dancer" / "Kiss" / "I'm In The Mood" / "Purple Rain" / "Take Me With U" /

"Alphabet St." / "The Latest Fashion" / "It Takes Two" / "The Question Of U" / "Electric Man" / "Controversy" / "Ain't No Way" / "Nothing Compares 2 U" / "Batdance" / "Partyman" / "Baby, I'm A Star" / "Respect" / "We Can Funk" / "Make It Funky."

"Ain't No Way" and "Nothing Compares 2 U" were sometimes replaced by "A Song For You" (a song by Leon Russell, performed by Aretha Franklin on Let Me In Your Life, 1974), sung by Gaines, and "Little Red Corvette." "When Doves Cry" was played instead of "Controversy" on several occasions. "Controversy" often included a few lines from "D.M.S.R.". This chant was sometimes added to "When Doves Cry." A full-band version of "Do Me, Baby," with a guitar intro by Weaver, was introduced halfway through the tour. Several shows included "Bambi" and a medley of the Lovesexy tour favourite, "Blues In C (If I Had A Harem)" and "Don't Make Me Pay For His Mistakes," an old blues song covered by B.B. King amongst others. Occasionally, some lines were included from "Clean-Up Woman," a 1971 soul number by Betty Wright (and earlier released as a one-off single by Rosie). "Respect" was sometimes substituted for "Rescue Me," a song originally performed by Fontella Bass in 1965 (written by Carl Smith and Raynard Miner).

The show closed with an extended "Baby, I'm A Star" jam, which usually incorporated a version of Aretha Franklin's 1967 hit "Respect" (written by Otis Redding, included on Franklin's *I Never Loved A Man The Way I Love You*, 1967) and a few lines from "We Can Funk." The "Baby, I'm A Star" jam on some occasions included a few lines from "Irresistible Bitch."

A few songs or song excerpts appeared once or twice: "Thieves In The Temple," "Raspberry Beret," instrumental snatches from The Time's "Ice Cream Castles" added to "Baby, I'm A Star," a fragment of Bo Diddley's "Hey! Bo Diddley" (from *Bo Diddley*, 1958) incorporated into "Alphabet St.", and a snippet of the classic "James Bond Theme" (written by Monty Norman) added to "Kiss." A song tentatively called "Take A Bite," sung by Gaines, also made one appearance in the "Baby, I'm A Star" jam.

Besides an instrumental portion of "The Question Of U," the piano segment preceding the full-blown version of "The Question Of U" included, from time to time, "Do Me, Baby" (with vocals), "An Honest Man," "Under The Cherry Moon," and "Venus De Milo." Two songs by Joni Mitchell, "Blue Motel Room" (from *Hejira*, 1976) and "A Case Of U," also made rare one-off appearances in the piano medley.

Some songs were reworked during the tour to fit in raps. Towards the end of the tour, Tony began adding a rap called "The Flow" to "The Future," while "Partyman" sometimes included a rap from Digital Underground's 1990 breakthrough single "The Humpty Dance" (from Sex Packets, 1990). A few lines from Janet Jackson's "What Have You Done For Me Lately" (from Control, 1986) were also added to "Partyman."

Three different acts opened some shows for Prince in Europe: Mavis Staples, Australian artist Jenny Morris (whose band included several INXS members), and Dutch group Lois Lane. Staples was backed up by Flash, which was essentially Dr. Mambo's Combo (including Margie Cox as one of the backing singers). During some of the last shows of the tour, Lois Lane percussionist Martin Verdonk would guest onstage during Prince's set.

The dates	
2 June	Stadion Feijenoord, Rotterdam, The Netherlands
3 June	Stadion Feijenoord, Rotterdam, The Netherlands
5 June	Gentofte Stadion, Copenhagen, Denmark
6 June	Ostseehalle, Kiel, Germany
7 June	Alsterdorfer Sporthalle, Hamburg, Germany
9 June	Alsterdorfer Sporthalle, Hamburg, Germany
10 June	Niedersachsen Stadion, Hannover, Germany
12 June	Waldbuhne, Berlin, Germany
13 June	Westfalenhalle, Dortmund, Germany
14 June	Olympiastadion, Munich, Germany
16 June	Parc des Princes, Paris, France
17 June	Foire de Lille, Lille, France
19 June	Wembley Arena, London, England
20 June	Wembley Arena, London, England
22 June	Wembley Arena, London, England
23 June	Wembley Arena, London, England
25 June	Wembley Arena, London, England
26 June	Wembley Arena, London, England
27 June	Wembley Arena, London, England
29 June	NEC, Birmingham, England
30 June	NEC, Birmingham, England
1 July	NEC, Birmingham, England
3 July	Wembley Arena, London, England
4 July	Wembley Arena, London, England
7 July	Pairc U Chaoimh, Cork, Ireland
9 July	Wembley Arena, London, England
10 July	Wembley Arena, London, England
11 July	Wembley Arena, London, England
13 July	NEC, Birmingham, England
15 July	Fussballstadion St. Jakob, Basle, Switzerland
17 July	Stadio Flaminio, Rome, Italy
18 July	Stadio S.L., Cava dei Tirreni, Italy
22 July	Estadio Vicente Calderón, Madrid, Spain
24 July	Estadio Luis Casanova, Valencia, Spain
25 July	Estadi Olimpico de Montjuic, Barcelona, Spain
27 July	Estadio Municipal, Marbella, Spain
29 July	Estadio Santa Maria del Mar, La Coruna, Spain
4 Aug	Festivalterrein, Werchter, Belgium
5 Aug	IJsstadion Thialf, Heerenveen, The Netherlands
6 Aug	Westfalenhalle, Dortmund, Germany
8 Aug	Maimarkthalle, Mannheim, Germany
10 Aug	Scandinavium, Gothenburg, Sweden
11 Aug	Globe Arena, Stockholm, Sweden
12 Aug	Globe Arena, Stockholm, Sweden
-6	

1990 Nude tour (Japan)

16 Aug

18 Aug

20 Aug

21 Aug

22 Aug

23 Aug

24 Aug

Prince followed up the European tour with a brief five-date Japanese tour. The band line-up and overall show remained the same for the Japanese leg. A few songs made rare one-off appearances in the set: "Jerk Out," incorporating lines from Aretha Franklin's hit "Rock Steady" (from Young, Gifted And Black, 1972), a full-blown rendition of "The Flow," "Thieves In The Temple," and "Take A Bite" (tentative title).

Stade la Pontaise, Lausanne, Switzerland

Wembley Arena, London, England

Maine Road, Manchester, England

Wembley Arena, London, England

Wembley Arena, London, England Wembley Arena, London, England

Parc des Sports Charles-Ehrmann, Nice, France

Tour statistics

Number of concerts: 5 Countries: Japan (5)

Start date: 30 August 1990 End date: 10 September 1990

The dates

30 Aug Dome, Tokyo 31 Aug Dome, Tokyo

2 Sep Hanshin Koshien Kyujyo, Hyogo6 Sep Makomanai Open Stadium, Sapporo

10 Sep Stadium, Yokohama

1991 South American tour

Prince was invited to play three South American shows, two performances at the Rock In Rio II festival in Rio de Janeiro, Brazil, and one performance at the Rock And Pop Festival in Argentina. The concerts were lucrative and gave Prince a chance to test new material planned for his next album, Diamonds And Pearls, and break in new band members Tommy Barbarella (nee Tommy Elm) and Sonny Thompson.

Tour statistics

Number of concerts: 3

Countries: Brazil (2), Argentina (1)

Start date: 18 January 1991 End date: 24 January 1991

The band

Prince's band was revised since the *Nude* tour, with Tommy Barbarella replacing long-time keyboard player Dr. Fink and Sonny Thompson taking over on bass from Levi Seacer Jr., who switched to guitar. Prince dubbed the new group The New Power Generation although the name was not yet "officially" used. The line-up was the following: Levi Seacer Jr. (guitar); Sonny Thompson (bass); Tommy Barbarella and Rosie Gaines (keyboard); Michael Bland (drums); The Game Boyz: Kirk Johnson, Damon Dickson, and Tony Mosley (dancing and rapping).

The show and set list

Prince didn't bring his own stage set to the South American shows as all the concerts were part of festivals that featured numerous other acts. The bulk of the *Nude* tour repertoire was retained, but Prince also used the three South American dates to try out new, unreleased material, "Jughead," "Something Funky (This House Comes)," and "Horny Pony," all of which were slated for *Diamonds And Pearls*. Gaines was spotlighted as singer on a cover version of Aretha Franklin's "Dr. Feelgood" (from *I Never Loved A Man The Way I Love You*, 1967). Funked up versions of Henri Mancini's "The Pink Panther Theme" (from *The Pink Panther* soundtrack, 1964) and "Peter Gunn Theme" (first released on *Music From Peter Gunn*, 1959) were played in a medley. The Time's "Shake!" was also played.

The duration of Prince's concerts depended on how much time Prince had been allotted by the concert promoters. For example, the January 18th Rio de Janeiro show lasted 90 minutes, whereas the Buenos Aires show was only 75 minutes. The following set or a shortly abbreviated version thereof was

played in South America: "Something Funky (This House Comes)" / "Let's Go Crazy" / "Horny Pony" / "Kiss" / "The Pink Panther Theme" / "Peter Gunn Theme" / "Purple Rain" / "Bambi" / "Take Me With U" / "Alphabet St." / "It Takes Two" / "Shake!" / "Dr. Feelgood" / "Venus De Milo" / "Condition Of The Heart" / "The Question Of U" / "Ain't No Way" / "Nothing Compares 2 U" / "Baby, I'm A Star" / "Respect" / "We Can Funk" / "Thieves In The Temple" / "Jughead."

The dates

18 Jan Estadio Maracana, Rio de Janeiro, Brazil
[Rock In Rio II]
21 Jan Estadio de River Plate, Buenos Aires, Argentina
[Rock and Pop Festival]
24 Jan Estadio Maracana, Rio de Janeiro, Brazil
[Rock In Rio II]

1992 Diamonds And Pearls tour (Japan)

Despite the fact that the *Diamonds And Pearls* tour didn't begin until six months after the release of the high-selling and well-received *Diamonds And Pearls*, it was hugely successful, pleasing both fans and critics. The commercial success of *Diamonds And Pearls* had broadened Prince's audience considerably and many new, younger fans saw Prince for the first time. The tour reached Japan, Australia, and Europe. However, Prince decided not to take the show on the road in the US because he was still hesitant to mount a costly, full-scale American tour after losing money on the *Lovesexy* tour. Kicking off with four shows in Japan, the entire tour encompassed 51 concerts and was seen by approximately 850,000 people, comparable to the *Nude* tour.

Tour statistics

Number of concerts: 4 Countries: Japan (4) Start date: 3 April 1992 End date: 9 April 1992

The band

The *Diamonds And Pearls* group was comprised of no less than 17 people: ten musicians, including the five-piece Hornheads horn section, the three Game Boyz dancers/rappers, three dancers (Mayte, Diamond, and Pearl), and record-scratching DJ William Graves, making it the largest group Prince had ever toured with. The line-up was the following: Levi Seacer Jr. (guitar); Sonny Thompson (bass); Tommy Barbarella and Rosie Gaines (keyboard); Michael Bland (drums); Tony Mosley, Damon Dickson, and Kirk Johnson (dancing and rapping); The Hornheads: Michael B. Nelson, Brian Gallagher, Kathy Jensen, Dave Jensen, and Steve Strand (horns), Mayte, Diamond, Pearl (dancing), DJ William Graves (scratching). The core group of Seacer, Thompson, Barbarella, Gaines, and Bland was now officially called The NPG.

The show

The *Diamonds And Pearls* show was the most extravagant and complex event Prince had ever staged, closer to a Broadway show than a traditional rock concert. Much like the *Lovesexy* show, everything was precisely choreographed and the well-oiled show was so perfect that little room was left for

spontaneity and improvisation. The stage set was designed by Roy Bennett. Lit by a backdrop of sparkling stars, the stage was a jigsaw of ramps, tiers, and classical statuary, over and around which Prince's dancers knit together a ceaseless backdrop of dance routines as Prince darted in and out of the action with furious energy.

Prince gave over portions of the show to members of The NPG. Apart from singing co-lead vocals on many songs, Gaines was spotlighted as solo vocalist on some songs. Mosley also played an important role as rapper and front man when Prince left the stage to change clothes. The horn section added a strong R&B flavour to the music, rather than the jazz-oriented horn embellishments of the 1986-88 tours.

Before the concerts, a loop of a 10-minute film was played on the video screens. A female voice read out a selection of cryptic quotes, including, "Today is the first day of the rest of your life," "If you're so brave then kiss your enemy," "Damon can dance," "Carmen is inevitable," "Without love you don't live," "Prince likes hugs," "Wendy and Lisa please phone home," "Prince's mother's first name is Mattie," "The yellow cloud will croon," "Don't buy the *Black Album*," and "Prince's favourite food is stewardesses."

When the lights went out, the stage was illuminated by a huge male/female symbol, which moved across the sky like a spaceship. Gaines' voice boomed through, singing a few lines from the gospel "Take My Hand, Precious Lord," written by Thomas A. Dorsey, performed by hundreds of artists, including Elvis Presley and Mahalia Jackson. Mayte pirouetted across the stage and Prince emerged from a glass elevator as the first few bars of "Thunder" kicked off the show. The song bounced straight into "Daddy Pop," which featured a dance routine by Prince and The Game Boyz. During the song, Prince song titles and album covers were projected onto a screen at the back of the stage.

A long instrumental intro led into "Diamonds And Pearls," which Prince performed at his violet blue piano with the words "Damn U" written in silver across the front. An abbreviated "Let's Go Crazy" in a medley with "Kiss" followed. "Jughead," preceded by a few lines from "Dead On It," gave Prince a chance to disappear off stage for one of several costume changes. The video screens showed Prince in the dressing room as he rapped a few lines to the song. Meanwhile, Mosley, Dickson, and Johnson took over the stage, providing a punchy conclusion to the number by doing death-defying dives off the stage, accompanied by amplified smashing and crashing sounds.

Prince arrived back onstage for "Purple Rain." He played some guitar licks over a long instrumental intro and then proceeded to sing all the verses of the song. The song finished with a "live for love" chant that Prince had introduced on the *Nude* tour. The natural follower was "Live 4 Love," which together with "Purple Rain" was the emotional highpoint of the show. Prince declared that "you must live for love, for without love you don't live." Next came "Willing And Able," which had Prince dancing on top of his piano, followed by "Nothing Compares 2 U." The song was performed by Prince in a duet with Gaines. He then introduced the crowd to "Sexy MF," instructing them to join in on the choruses. The video screen showed snippets from the video clip of the song.

Mayte, Diamond, and Pearl danced onstage during "Thieves In The Temple." Prince usually added a few lines from "It" to "Thieves In The Temple," often improvising on his acoustic guitar and using passionate screams to wild effect. A short instrumental version of "Strollin" gave Prince a chance to change clothes again. The theatrics of the production reached their peak during "Insatiable." Prince started the song lying on top of the piano and Mayte, on roller-skates, captured his every move with a handycam, shooting close-ups that appeared on the video screen. Prince became more and more passionate and animated, moving closer to her video camera and then licking the lens. A "cage" of pearls came down from the ceiling, covering Prince, before a floating bed with Diamond and Pearl landed on the stage long enough for Prince to hop aboard. They stripped him to his trousers as the bed floated above the stage.

Announcing "23 positions in a one-night stand," Prince kicked off "Gett Off," the choreography of which was similar to the video clip. Prince wore a headset microphone so he could continue singing while using his hands to play the guitar. The lyrics and scenes from the shooting of the video were shown on the video screens. The song was extended with the "Houstyle" version. "The Flow" followed, incorporating raps by Gaines and Mosley. The band left the stage after "The Flow," before returning for "Cream."

The show concluded with a medley that started with "1999," which went straight into "Baby, I'm A Star," followed by "Push" with raps by Mosley and Gaines, "A Love Bizarre" as well as lyrics from "My Name Is Prince" by Prince. The show finished with Prince stepping back into the glass elevator and disappearing as the musicians played a brief portion of Henri Mancini's classic theme "Peter Gunn Theme" (first released on Music From Peter Gunn, 1959) set to the same sampled loop from James Brown's "Get On The Good Foot" (from Get On The Good Foot, 1972) that was used on the Nude tour. The video screens showed a fast odyssey through space, before the message "Live 4 Love" appeared.

The set list

The set drew heavily on the *Diamonds And Pearls* album, but the two-hour-plus show was sprinkled with some of Prince's most familiar songs of the past, including the obligatory classics "Kiss," "Purple Rain," "Let's Go Crazy," "1999," and "Baby, I'm A Star." Three songs from the forthcoming "I album were previewed on the Japanese leg: "The Flow," "Sexy MF," and a rap from "My Name Is Prince."

The show normally lasted between 110 and 140 minutes. The set list was usually: "Take My Hand, Precious Lord" / "Thunder" / "Daddy Pop" / "Diamonds And Pearls" / "Let's Go Crazy" / "Kiss" / "Dead On It" / "Jughead" / "Purple Rain" / "Live 4 Love" / "Willing And Able" / "Nothing Compares 2 U" / "Sexy MF" / "Thieves In The Temple" / "It" / "Strollin" (instrumental version) / "Insatiable" / "Gett Off" (normal and "Houstyle" versions) / "The Flow" / "Cream" / "1999" / "Baby, I'm A Star" / "Push" / "A Love Bizarre" / "My Name Is Prince" / "Peter Gunn Theme."

There were very few changes in the set on the Japanese tour. Aretha Franklin's "Chain Of Fools" (from *Lady Soul*, 1968) was added twice to "Cream." A few lines from "Well Done" were also inserted into "Cream" once.

The dates

3 Apr	Dome, Tokyo
4 Apr	Dome, Tokyo

7 Apr Rainbow Hall, Nagoya9 Apr Arena, Yokohama

1992 Diamonds And Pearls tour (Australia)

Following the opening four shows in Japan, the *Diamonds And Pearls* tour moved to Australia for 14 dates. With *Diamonds And Pearls* and the "Cream" single reaching number one on Australian charts, the interest in Prince's first-ever Australian tour was immense and this leg sold over 200,000 tickets. The show and band were the same as in Japan although there were some minor set list modifications. Prince returned to the US after the final Australian show, taking a three-week break before launching the European leg.

Tour statistics

Number of concerts: 14 Countries: Australia (14) Start date: 13 April 1992 End date: 3 May 1992

The set list

A few set list changes occurred on the Australian leg of the tour. Gaines began including parts of Bob Marley's "Lively Up Yourself" (from Natty Dread, 1974), sung over the intro of "Willing And Able." Towards the end of the Australian tour, a pre-recorded Arabian-sounding piece was introduced as an intro to "Thieves In The Temple." Beginning with the third show, "A Night In Tunisia," a famous jazz number by Dizzy Gillespie and Frank Paparelli, was played as an intro to "Strollin'." "Damn U" from the forthcoming of replaced "Nothing Compares 2 U" a few times. Excerpts from Aretha Franklin's "Dr. Feelgood" (from I Never Loved A Man The Way I Love You, 1967) or her "Chain Of Fools" (from Lady Soul, 1968) were often added to "Cream." Rose Royce's big hit "Car Wash" (from the Car Wash film soundtrack, 1976) was played once in Australia. "Cream" once included the "My Name Is Prince" rap, while "Sexy MF" on one occasion incorporated lyrics from "The Continental."

The dates

13 Apr	Entertainment Centre, Brisbane
14 Apr	Entertainment Centre, Brisbane
16 Apr	Flinders Park Tennis Centre, Melbourne
18 Apr	Flinders Park Tennis Centre, Melbourne
19 Apr	Flinders Park Tennis Centre, Melbourne
21 Apr	Flinders Park Tennis Centre, Melbourne
22 Apr	Flinders Park Tennis Centre, Melbourne
24 Apr	Entertainment Centre, Sydney
26 Apr	Entertainment Centre, Sydney
27 Apr	Entertainment Centre, Sydney
29 Apr	Entertainment Centre, Sydney
30 Apr	Entertainment Centre, Sydney
1 May	Entertainment Centre, Sydney
3 May	Cricket Ground, Sydney

1992 Diamonds And Pearls tour (Europe)

The Diamonds And Pearls tour resumed in Europe, progressing through 32 concerts in seven countries with an emphasis on The Netherlands, England, Germany, and France, and consisting of a few dates in Belgium, Ireland, and Scotland. Five of the concerts in Europe were held outdoors. The European tour sold close to 500,000 tickets, showing that Prince's popularity was at its peak in Europe, where he had gradually amassed a growing audience since the mid-'80s.

Prince's protégé Carmen Electra opened with a 20-minute act in Europe. Her band was comprised of Jason Cameron (guitar), Jack Robin (bass), Greg Sain and Morris Hayes (keyboard), JP Delaire (saxophone), Jamie Chezz (drums), Kathleen Johnson (backing vocals), and Marcus Knight and Louis Sorrell (dancing). Kathleen "Kathy" Johnson is Kirk Johnson's sister. Morris Hayes would later become an NPG member. However, Carmen's opening slot was dropped halfway through the European tour, as her rap show didn't work in the large arenas. Carmen's weak voice could hardly be heard when accompanied by a live band and the audience response was underwhelming. Initially, Prince tried to salvage Carmen's act by putting the blame on her musicians, who were all replaced, one by one, by NPG members. By the time the decision was made to cancel her act, the only remaining initial member of her band was keyboard player Hayes. Prince's replacements proved a bandaid solution, however, and Carmen's act was shelved after the June 19th London concert.

Tour statistics

Number of concerts: 32

Countries: Germany (11), England (9), The Netherlands (6),

France (3), Belgium (1), Ireland (1), Scotland (1)

Start date: 25 May 1992 End date: 12 July 1992

The set list

The band was the same as in Japan and Australia, but the repertoire underwent a few revisions during the European leg. "Cream" was usually left out of the show, while "Damn U" commonly replaced "Nothing Compares 2 U." A few shows into the tour saw the introduction of an acoustic guitar jam as part of "Thieves In The Temple." However, the song was occasionally dropped. "Call The Law" and "Bambi" were often played towards the end of the tour. A snippet of "Controversy" was added once to the "It" guitar segment.

An instrumental take on part of "The Question Of U," Rose Royce's "Car Wash" (from the Car Wash film soundtrack, 1976), and Jimi Hendrix's "Villanova Junction" (this is a track simply listed as "Instrumental Solo" on Woodstock, 1970, the album from the 1969 Woodstock festival) were each played once in Europe. The main section of "Willing And Able" was sometimes removed to make way for "Delirious," although the intro with Gaines' lines from Bob Marley's "Lively Up Yourself" (from Natry Dread, 1974) and the ending of "Willing And Able" remained. "Delirious" was occasionally followed by a portion of Jerry Leiber's and Mike Stoller's "Kansas City" (from 1952 and covered by hundreds of artists, including James Brown, Little Richard, Fats Domino, and Albert King) or a brief part of Chuck Berry's 1955 classic "Maybellene," sung by Kirk Johnson.

The dates	
25 May	Flanders Expo, Ghent, Belgium
27 May	Ahoy, Rotterdam, The Netherlands
28 May	Ahoy, Rotterdam, The Netherlands
30 May	Westfalenhalle, Dortmund, Germany
31 May	Waldbuhne, Berlin, Germany
2 June	Sporthalle, Cologne, Germany
3 June	Festhalle, Frankfurt, Germany
5 June	Olympiahalle, Munich, Germany
6 June	Olympiahalle, Munich, Germany
8 June	Ostseehalle, Kiel, Germany
9 June	Alsterdorfer Sporthalle, Hamburg, Germany
10 June	Alsterdorfer Sporthalle, Hamburg, Germany
13 June	Royal Dublin Showgrounds, Dublin, Ireland
15 June	Earl's Court, London, England
16 June	Earl's Court, London, England
17 June	Earl's Court, London, England
19 June	Earl's Court, London, England
20 June	Earl's Court, London, England
21 June	Earl's Court, London, England
23 June	Earl's Court, London, England
24 June	Earl's Court, London, England
26 June	Maine Road, Manchester, England
28 June	Celtic Park, Glasgow, Scotland
1 July	Hanss-Martin-Schleyer-Halle,
	Stuttgart, Germany
3 July	Moselstadion, Trier, Germany
4 July	MECC, Maastricht, The Netherlands
6 July	Ahoy, Rotterdam, The Netherlands
7 July	Ahoy, Rotterdam, The Netherlands
8 July	Ahoy, Rotterdam, The Netherlands
10 July	Palais Omnisports de Paris-Bercy, Paris, France
11 July	Palais Omnisports de Paris-Bercy, Paris, France
12 July	Palais Omnisports de Paris-Bercy, Paris, France

1993 *Act I* tour

The tour in support of the A album, entitled Act I, was Prince's first US tour in an unprecedented five years. He chose to play smaller theatres instead of large arenas, thus assuring sell-out houses. The capacity of the venues ranged from 1,200 to 12,700 seats, although the majority of the concerts were held in 4,000 to 6,000-seaters. Prince played 25 regularly scheduled concerts and made six unannounced appearances in the course of the tour. Showing his growing dissatisfaction with Warner Bros., many of the concerts included comments by Prince about people telling him that he was writing too much music and that his audience couldn't keep up with him.

The Act I show dramatised the A album storyline. Mayte played an Egyptian princess who ostensibly was attending the concert until she was kidnapped and seduced by Prince, who brandished his gun microphone to ward off a cadre of Arabian goons trying to recover the princess. In a side plot, an annoying female reporter was attempting to interview Prince, much to his displeasure. While most critics lauded Prince's showmanship and the musical versatility of The NPG, the show received a fair amount of critical flack for the contrived plot, the implied racism in the stereotyped portrayal of the evil Arabs, and the sexist treatment of the female reporter. Many critics argued that the fairytale elements of the show indicated that Prince was out of touch with reality.

Tour statistics

Number of concerts: 25

Countries: USA (24), Canada (1) Start date: 8 March 1993 End date: 17 April 1993

The band

The NPG line-up was the same as on the *Diamonds And Pearls* tour, with the exception of Morris Hayes replacing Rosie Gaines, and the exclusion of Diamond and Pearl and DJ William Graves: Levi Seacer Jr. (guitar); Sonny Thompson (bass); Morris Hayes and Tommy Barbarella (keyboard); Michael Bland (drums); Kirk Johnson (dancing and percussion); Tony Mosley (dancing and rapping); Damon Dickson (dancing); Mayte (dancing); The NPG Hornz: Michael B. Nelson, Brian Gallagher, Kathy Jensen, Dave Jensen, and Steve Strand (horns).

The show

With its elaborate lighting, special effects and non-stop high-energy action, the *Act I* show was highly spectacular, offering the same sort of sensory overload and escapism as the *Diamonds And Pearls* show. The stage scenery and lighting were again designed by Roy Bennett. The single-level stage wasn't dramatically different from the *Diamonds And Pearls* tour. The band members were on the extreme sides of a riser. Both the starry-field background and the Prince symbol lighting rig were kept from the *Diamonds And Pearls* show. In addition, a large black curtain embroidered with a gold symbol blocked the fans' view of the stage before the show began.

A few minutes before the house lights went down, Mayte, dressed in a black veil and cloak and three men dressed as Arabs in hooded robes walked into the audience and sat down in four seats that had been reserved for them. When the venue was dark, a booming voice announced, "And now... without further ado, Prince and The NPG. Before we begin tonight's concert, we would like to introduce some very special guests in the house. Tonight, if you will, please welcome King Abdul Azziz and his lovely daughter, Princess Mayte." Almost immediately thereafter, Prince proclaimed, "To whomever it may concern, you must come to your senses. There are no kings on this earth, only Princes." He launched into "My Name Is Prince" as the curtain fell from the ceiling, revealing the stage. Wearing a hat with chains that covered his face, and brandishing a cane, Prince casually walked from behind a riser to the front of the stage. During Mosley's rap at the end of the song, Prince sent Dickson and Johnson out into the audience to wrestle Mayte away from her father and their bodyguards.

"Sexy MF" began and Prince quickly de-robed Mayte. A bit of "Love 2 The 9's" followed, before things slowed down for "Damn U." Prince sang the first verse of the song from a stool, then watched the dancers slow dance with Mayte and two other women that appeared onstage. Several seconds of frenzied music was played after "Damn U" as the Arabs returned to reveal the Three Chains of Turin to Mayte. She stole the chains from them and ran off to Prince. "You can relax now, the max is in control," Prince assured her as "The Max" began. Two special photographic lights were brought onstage towards the end of the song. Prince proceeded to take Polaroid photos of the dancers with Mayte, and the dancers took some pictures of

Prince and Mayte together. The photos were thrown into the audience as souvenirs.

Prince moved over to the piano as "The Max" ended. A female reporter and cameraman from the fictional television station WNPG walked towards the piano through the audience. She asked Prince if Mayte was a member of The NPG, if she was still a virgin, and if he knew that Princess Mayte was only 16 years old. The reporter also wanted to know where Prince had been the past five years. "In yo mama's house," was Prince's reply, before he started "The Morning Papers." During the song, copies of a newspaper, *The Morning Paper*, were distributed to the fans in the first couple of rows. It contained stories regarding the Princess' kidnapping and the Three Chains O' Turin.

"Peach" was next, followed by "Blue Light." When the latter ended, as Mayte was sprawled out on the piano, one of the Arabs raised a knife to stab her in an attempt to retrieve the three chains. Prince stopped her murder by citing the familiar "alright, cut!" that kicks off "The Continental." The song was broken down at the end, and Prince invited some members of the audience onstage to dance. Prince performed a rap from Carmen Electra's "Everybody Get On Up," as the dancers brought people onstage. The chorus from The Esquires' "Get On Up" (from Get On Up And Get Away, 1967) and music borrowed from "Tighten Up," by Archie Bell and The Drells (from Tighten Up, 1967), were also incorporated into "The Continental."

The reporter returned, attempting to ask Prince more questions. His reply was "The Flow," during which Dickson proceeded to strip the reporter down to her underwear and chase her away. "Johnny" followed, before Prince sat down at a piano for a segment that usually included parts of "Eye Wanna Melt With U" and "Sweet Baby," before the whole band joined him for "And God Created Woman." Mayte returned to the stage bearing the Three Chains of Turin as an introduction to "3 Chains O' Gold." During the song, seven Arabs returned and stood in a semi-circle in front of Prince, all carrying guns that they pointed directly at him. Prince answered with a guitar solo, claimed the three chains as his own, and held them high in the air for all to see. The stage went dark and Mayte returned to do a sword dance to the so-called "Egyptian Intro," a percussive Arabian-flavoured instrumental. "7" closed the first set.

Prince kicked off the second set with the crowd favourites "Let's Go Crazy" and "Kiss," before doing a couple of B-sides for the die-hard fans, "Irresistible Bitch" and "She's Always In My Hair." The latter closed with a lengthy guitar solo, before going into "Insatiable" and "Scandalous." Prince then got even more nasty with "Gett Off." They played both the normal and the "Houstyle" versions of the song. Mosley rapped on "Goldnigga," which was followed by "Purple Rain."

After several minutes, the encore began with "Partyman," with lyrics from "Loose!" and occasionally chants of "Partyup" added. Much like the *Diamonds And Pearls* concerts, the show closed with "1999," "Baby, I'm A Star," and "Push" played without interruption. Prince and The NPG left the stage to the same music that closed the *Diamonds And Pearls* show, Henri Mancini's "Peter Gunn Theme" (first released on *Music From Peter Gunn*, 1959) played over a sampled loop from James Brown's "Get On The Good Foot" (from *Get On The Good Foot*, 1972).

The set list

Much like the *Lovesexy* show, the *Act I* concerts were divided into two sets. The first was devoted to the 4 album with two new songs thrown in: "Peach" and "Johnny." The second set featured primarily older material but also included two new songs: "Goldnigga" and "Loose!" (as part of "Partyman").

The shows frequently lasted anywhere from 120 to 145 minutes. Several additions and changes were made to the set throughout the tour, but typically the set was the following: "My Name Is Prince" / "Sexy MF" / "Love 2 The 9's" / "Damn U" / "The Max" / "The Morning Papers" / "Peach" / "Blue Light" / "The Continental" / "Everybody Get On Up" / "Get On Up" / "Tighten Up" / "The Flow" / "Johnny" / "Eye Wanna Melt With U" / "Sweet Baby" / "And God Created Woman" / "3 Chains O' Gold" / "Egyptian Intro" / "7" / "Let's Go Crazy" / "Kiss" / "Irresistible Bitch" / "She's Always In My Hair" / "Insatiable" / "Scandalous" / "Gett Off" (normal and "Houstyle" versions) / "Goldnigga" / "Purple Rain" / "Partyman" / "Loose!" / "1999" / "Baby, I'm A Star" / "Push" / "Peter Gunn Theme."

The "Egyptian Intro" is an Arabian-flavoured instrumental, which lasted approximately three minutes, functioning as an intro to "7." In addition to the basic set, "Cream" was played before "Purple Rain" during the first few shows but dropped thereafter. "When You Were Mine" was added to the set halfway through the tour and was played in most of the remaining shows. "Gett Off" was omitted once, while the encore medley of "1999," "Baby, I'm A Star," and "Push" wasn't performed during two concerts of the tour. "Peach," "Blue Light," and "Partyman" were also left out on a few occasions.

The NPG Goldnigga track "Black MF In The House" was played twice, while The Staple Singers' "I'll Take You There" (from Be Altitude: Respect Yourself, 1972) was included once. Prince recited some lines from "Race" as part of "Purple Rain" during the conclusive concerts of the tour. The penultimate show of the tour included a portion of "Alphabet St." performed after "When You Were Mine." The same addition was made the following night, which also included "Call The Law" as an additional encore.

Prince's piano segment (centred around "And God Created Woman") changed as the tour progressed. At the beginning of the tour, he often preceded "And God Created Woman" with a few spoken lines from "Eye Wanna Melt With U" and "Sweet Baby." Later on, he started singing a portion of "Sweet Baby" backed by organ and guitar. From time to time, Prince also performed parts of "Love 2 The 9's" in the piano medley.

The dates

25 Mar

8 Mar	Sunrise Musical Theatre, Fort Lauderdale, FL
9 Mar	Sunrise Musical Theatre, Fort Lauderdale, FL
11 Mar	Fox Theatre, Atlanta, GA
12 Mar	Fox Theatre, Atlanta, GA
15 Mar	Patriot Center, Fairfax, SC
16 Mar	Patriot Center, Fairfax, SC
17 Mar	Warner Theatre, Washington DC
19 Mar	The Mosque, Richmond, VA
21 Mar	The Aud, Worcester, MA
22 Mar	The Aud, Worcester, MA
24 Mar	Radio City Music Hall, New York, NY

Radio City Music Hall, New York, NY

26 Mar	Radio City Music Hall, New York, NY
29 Mar	The Forum, Montreal, Canada
30 Mar	Maple Leaf Gardens, Toronto, Canada
1 Apr	Fox Theatre, Detroit, MI
2 Apr	Fox Theatre, Detroit, MI
4 Apr	Theatre, Chicago, IL
5 Apr	Theatre, Chicago, IL
6 Apr	Theatre, Chicago, IL
10 Apr	Bill Graham Civic Auditorium, San Francisco, CA
11 Apr	Bill Graham Civic Auditorium, San Francisco, CA
15 Apr	Universal Amphitheatre, Los Angeles, CA
16 Apr	Universal Amphitheatre, Los Angeles, CA
17 Apr	Universal Amphitheatre, Los Angeles, CA

1993 Act II tour

The Act II tour of Europe saw Prince, now known as 't', returning to a back to basics formula, focusing more on his music than on the theatrics of previous tours. The 27-date, six-week tour travelled through 12 countries, including Portugal where Prince had never played before. The tour was seen by almost 750,000 people. Still, it was obvious that Prince was losing some popularity due to over-exposure; this was his sixth European tour in seven years. As such, he played to much smaller crowds than in the previous years at many locations.

Fully aware of the speculations about the pronunciation of his new symbol name, Prince made references to his name change throughout the tour, denying that his name was Victor or any other that anyone might have been suggested. He often recited lines from "What's My Name?" and said, "My name is not Victor, but with you on my side I will be victorious." Prince was also very outspoken about his disenchantment with Warner Bros. during some of the concerts (usually the ones with an English-speaking crowd), entering into long statements about how the record company was trying to restrain his musical output. He intimated that he wouldn't be making any more albums for Warner Bros., but instead would give the music directly to his audience.

With the recent announcement of his retirement from studio recording and the name change, the tour was hyped as the last chance fans would have to see him perform songs he had recorded as "Prince" (which turned out not to be the case, as later concerts and tours have proven). To this end, Prince's organisation contacted the *Controversy* fan club and had them run a poll to find the songs that fans would most like to hear on the tour. Coca-Cola was one of the tour sponsors and commercials for the drink were screened both before and during the concerts.

Tour statistics

Number of concerts: 27

Countries: England (6), Spain (5), Germany (4), France (2), The Netherlands (2), Sweden (2), Austria (1), Belgium (1), Norway (1), Portugal (1), Scotland (1), Switzerland (1)

Start date: 26 July 1993 End date: 7 September 1993

The band

The tour featured the same NPG line-up as on the Act I tour, save for the exclusion of The Game Boyz trio: Levi Seacer Jr. (guitar); Sonny Thompson (bass); Morris Hayes and

Tommy Barbarella (keyboard); Michael Bland (drums); Mayte (dancing); The NPG Hornz: Michael B. Nelson, Brian Gallagher, Kathy Jensen, Dave Jensen, and Steve Strand (horns).

The show

The stage and lighting looked very much like the Act I tour set-up. Once again the production was in the hands of Roy Bennett. Also carried over from previous shows was the giant symbol, as well as the star background drapes, both originally used on the Diamonds And Pearls tour. A couple of new features were also introduced. The first was a set of curtains, which were draped around the stage and decorated like futuristic buildings, recreating the symbol album sleeve. The second was a huge neon ball that was positioned high above the mixing desk. Inside this ball would revolve a neon Prince symbol along with the Coca-Cola logo.

When the curtain fell from the ceiling, revealing the band onstage, a seat with an extravagantly dressed figure rose up from the floor near the soundboard, positioned in the middle of the audience. The figure brandished a cane and wore Prince's trademark cap with chains hiding the face. The seat climbed to the rafters of the venue and began gliding toward the stage as the band kicked off the show with "My Name Is Prince." After being lowered to the stage, the figure removed its coat, revealing a pink brassiere underneath. The audience was dumbfounded, not knowing whether this was Prince in drag or someone else, so perfectly did the figure mimic Prince's actions. Not until the very end of the song when she took off the cap and shook out her hair could the audience tell that it hadn't been Prince but Mayte, mouthing the words to the song. Meanwhile, Prince himself calmly sashayed into the spotlight, usually preceding "Sexy MF" with the words, "Ashes to ashes, dust to dust, I hate to do this, but for you I must." "Sexy MF" went into "Love 2 The 9's" before returning to "Sexy MF."

The stage was bathed in blue for an emotional rendition of "The Beautiful Ones." The next segment remained more or less intact from the *Act I* show: "Let's Go Crazy," "Kiss," "Irresistible Bitch," and "She's Always In My Hair." Predictably, Mayte acted out the role of "bitch" in "Irresistible Bitch" and attended to Prince's hair in "She's Always In My Hair." For the next number, an upbeat "Raspberry Beret," Mayte donned a red beret. In contrast, the mellow "Sometimes It Snows In April" was played solo by Prince accompanying his vocals with a guitar.

A trio of songs marked an intense emotional highpoint of the set: "The Cross," "Sign O' The Times," and "Purple Rain." With Prince off stage, the band then launched into an instrumental medley containing bits and pieces from "Thunder" (with pre-recorded vocals), "When Doves Cry," a jazzy "Nothing Compares 2 U," "And God Created Woman," and "Diamonds And Pearls." Prince returned to the stage for a piano segment, usually centred around "Little Red Corvette" before the whole band joined him for "Strollin'." "Scandalous" received an intense treatment, with Prince giving it all vocally and often teasing the audience with his "am I qualified?" routine. "Girls And Boys" was a showstopper with a great deal of audience participation. Mayte performed a sword dance accompanied by the "Egyptian Intro" before Prince closed the main set with "7."

Returning to the stage after a brief pause, Prince kicked

off a breakneck closing jam with "1999," which merged with "Baby, I'm A Star," before going into "America." Horn riffs from Duke Ellington's "Take The A-Train" and "It's Gonna Be A Beautiful Night" were also incorporated into the jam. The concerts often closed with Prince saying "that's my name" as a symbol lighted up.

The set list

The Act II show was basically a greatest hits set, with some less expected fan favourites such as "Irresistible Bitch," and "She's Always In My Hair," thrown in. It is likely that the popularity amongst fans of songs like "The Beautiful Ones" (voted most popular song in Controversy's poll), "Sign O' The Times," "The Cross," and "Sometimes It Snows In April" influenced the decision to play them on the tour.

The concerts normally lasted from 90 to 120 minutes. A typical Act II tour set list was the following: "My Name Is Prince" / "Sexy MF" / "Love 2 The 9's" / "Sexy MF" / "The Beautiful Ones" / "Let's Go Crazy" / "Kiss" / "Irresistible Bitch" / "She's Always In My Hair" / "Raspberry Beret" / "Sometimes It Snows In April" / "The Cross" / "Sign O' The Times" / "Purple Rain" / "Thunder" / "When Doves Cry" / "Nothing Compares 2 U" / "And God Created Woman" / "Diamonds And Pearls" / piano segment / "Little Red Corvette" / "Strollin" / "Scandalous" / "Girls And Boys" / "Egyptian Intro" / "7" / "1999" / "Baby, I'm A Star" / "America."

The main set (up until "7") was more or less the same throughout the tour. "Bambi" replaced "Raspberry Beret" once, while "Sometimes It Snows In April" was left out six times towards the end of the tour. The instrumental medley of several songs that preceded Prince's piano segment evolved during the first few shows. The first concert included only "Diamonds And Pearls," while the second concert saw the addition of "And God Created Woman." Finally, "Thunder," "When Doves Cry" and "Nothing Compares 2 U" were premiered during the fourth concert. All subsequent shows included all five pieces.

After being introduced during the second concert, "Little Red Corvette" was included in all remaining shows. The other contents of the piano segment varied a great deal. "With You" (instrumental version), "Condition Of The Heart," "Under The Cherry Moon," and "The Arms Of Orion" (instrumental version) were occasionally played. "Venus De Milo" was included more frequently.

A full-band version of "Delirious," similar to the *Diamonds And Pearls* tour rendition, was played on a few occasions during the piano segment. "Blue Light" was played as part of the piano medley during two shows. "Strange Relationship" (full band backing), "Anna Stesia" (the opening chords only), "Dark" (piano version), "Sweet Baby," and some snatches from Judy Garland's evergreen "Over The Rainbow" (from the 1939 *The Wizard Of Oz* film) were played only once. "I Love U In Me" was introduced towards the end of the tour and became a regular feature of the piano segment.

The medley of "1999," "Baby, I'm A Star," and "America" grew during the tour. A few verses from "D.M.S.R." were added one third into the tour. Portions of "Gett Off (Houstyle)" and "Pope," as well as a chant from George Clinton's "Get Satisfied" (from *Hey Man... Smell My Finger*, 1993) were added on occasion. "Call The Law" was played before the "1999" medley once. The last concert of the tour was the

only time "The Sacrifice Of Victor" was played. "Johnny" was usually played as a closing number, occasionally being replaced by "Peach." A new closing segment for "Peach," focusing on a grinding guitar riff, was developed during the rehearsals for the tour; it was later turned into "Chaos And Disorder," recorded later in the year.

The first four concerts and two later shows also included a second encore of new material. For this encore, Prince chose from a selection of six songs: "Come," "Dark," "Endorphinmachine," "House In Order," "2gether," and "Race."

The dates

5 Sep

7 Sep

The dates	
26 July	NIA, Birmingham, England
27 July	NIA, Birmingham, England
29 July	Meadowbank Stadium, Edinburgh, Scotland
31 July	Wembley Stadium, London, England
1 Aug	Arena, Sheffield, England
2 Aug	Arena, Sheffield, England
5 Aug	Globe Arena, Stockholm, Sweden
6 Aug	Scandinavium, Gothenburg, Sweden
7 Aug	Spektrum, Oslo, Norway
9 Aug	Brabanthallen, Den Bosch, The Netherlands
10 Aug	Brabanthallen, Den Bosch, The Netherlands
13 Aug	Estadio Ramón de Carranza, Cádiz, Spain
15 Aug	Estadio de Alvalado, Lisbon, Portugal
17 Aug	Auditorio Monte de Gozo,
	Santiago de Compostela, Spain
19 Aug	Hippódromo de las Mestas, Gijón, Spain
21 Aug	Plaza de Toros de las Ventas, Madrid, Spain
22 Aug	Palau Sant Jordi, Barcelona, Spain
25 Aug	Donauinsel, Vienna, Austria
27 Aug	Flughafen Riem, Munich, Germany
28 Aug	Flugplatz Wildenrath, Wegberg, Germany
29 Aug	Stadion Hardturm, Zurich, Switzerland
31 Aug	Palais Omnisports de Paris-Bercy, Paris, France
1 Sep	Palais Omnisports de Paris-Bercy, Paris, France
3 Sep	Flugplatz, Luneburg, Germany
4 Sep	Flanders Expo, Ghent, Belgium
r c	TI I C T' I M' C

1995 "The Ultimate Live Experience" tour

Prince's 20-date tour of Europe in March 1995 was his seventh European tour since 1986 and only took in five countries: England, Scotland, Ireland, The Netherlands, and Belgium. Ticket sales were slow and many concerts never sold out. Prince appeared with "slave" scrawled across his cheek; he donned the word for all public appearances until the release of *Emancipation*, November 1996. The tour didn't have an official title, but the concerts were often advertised as "The Ultimate Live Experience." Many fans referred to it as *The Gold Experience* tour as Prince previewed many songs from the as-yet unreleased album.

Flughafen Finthen, Mainz, Germany

Wembley Arena, London, England

Many people weren't familiar with the new material Prince played and the crowd response wasn't as enthusiastic as in earlier years. In fact, many felt cheated by the absence of familiarity and several concerts saw audience members leaving early; some even requested their money back. While many critics applauded Prince's brave decision to stick to new and untested material, most seemed to think that the show lacked

really strong songs and suffered from too much jamming. Indeed, the show received a great deal of criticism and was probably his least favourably received tour ever in Europe.

Tour statistics

Number of concerts: 20

Countries: England (13), Ireland (2), The Netherlands (2),

Scotland (2), Belgium (1) Start date: 3 March 1995 End date: 30 March 1995

The band

The tour featured a pared-down NPG line-up: Sonny Thompson (bass); Tommy Barbarella and Morris Hayes (keyboard); Michael Bland (drums); Mayte (dancing). With only four musicians besides himself, it was the smallest band Prince had ever toured with.

The show

The stage set, dubbed the Endorphinmachine, consisted of three parts designed to vaguely resemble the male and female genitalia with a womb placed in the centre. The set caused a great deal of trouble on the tour. It was oddly shaped, with no square angles, making it very difficult to pack and transport on the road. It was very costly and impractical, so Prince decided to leave behind a part of the set in London after the initial concerts there. For the venues outside of London, only the centre section was set up.

There were also many technical and mechanical problems with the show itself. Prince went through several sound engineers on the tour before he took charge himself, mixing the sound from the womb of the stage set, where the soundboard was positioned. Some of the props, including the conveyor belt that brought Prince out from the womb to the centre of the stage, malfunctioned from time to time.

Prior to the concerts, some new videos were shown: "18 And Over," "Zannalee," "The Same December," "Empty Room," "Get Wild," and "P. Control." Other videos shown included Carmen Electra's "Go Go Dancer" and "Fantasia Erotica," George Clinton's "Paint The White House Black" and "Martial Law," Madhouse's "Ten" and "Thirteen," Mavis Staples' "Blood Is Thicker Than Time" and "The Voice," "Elephant Box" with Ingrid Chavez, "The Screams Of Passion" with The Family, and "If Eye Love U 2Nite" with Mayte. Advertisements for the Get Wild perfume and *The Gold Experience* album were also shown.

The actual show was previewed by the edited version of "Purple Medley" shown on the video screens, ending with the epitaph "Prince 1958–1993. May He Rest In Peace." As Prince exclaimed "Prince is dead! Long live the New Power Generation!" the gold curtains opened and Prince was propelled through the red velvet curtains of the womb on a conveyor belt as he started "Endorphinmachine." During the opening number, Barbarella was hoisted high above the stage and flown out over the heads of the audience. Graham Central Station's "The Jam" (from Ain't No Bout-A-Doubt It, 1975) retained the high energy level before "Shhh" calmed things down. The show continued with "Days Of Wild" as Prince encouraged the audience to wave their "wild sign." The song normally included a portion of Graham Central Station's "Hair" (from the group's

self-titled 1974 debut album). Prince asked the crowd to jump up and down during "Now," which flowed into Sly and The Family Stone's "Babies Makin' Babies" (from *Fresh*, 1973). The next section focused on funk music, with James Brown's "Get Up (I Feel Like Being A) Sex Machine" (from *Sex Machine*, 1970), followed by "Johnny."

"The Most Beautiful Girl In The World" received a warm and enthusiastic reception since it was the first song everyone in the audience recognised. At one point, Prince stopped the number and moved to the raised level of the stage where he pretended to make love to his woman. Towards the end of the song, he went into a cage elevator to the right of the womb and travelled up to a "bedroom" where Mayte was waiting. There he danced with her as the song faded out to the noise of the audience. Prince preceded "P. Control" with a story about how beautiful women control men. Hayes played the chorus before they launched into the song. "If you can't control it, you might as well let it go," Prince said before playing "Letitgo."

"Pink Cashmere" was turned into a theatrical number as Mayte was up in the bedroom putting on a pink cashmere coat, before coming down to the stage for a dance with Prince. Before a remixed version of "Loose!" ("(Lemme See Your Body) Get Loose!"), a voice said over the speakers, "And now, a word from our sponsors," which led to Prince saying, "Get on the dance floor, motherfucker." It was followed by "I Love U In Me." Mayte did her sword dance during a newly developed Arabian-flavoured instrumental that was different from the "Egyptian Intro" played on the *Act I* and *Act II* tours, being less percussive and focusing more on a repeated sitar-sounding line. "7" closed the main set of the show.

The encore segment opened with The NPG track "Get Wild," which saw Prince make an appearance as the masked Tora Tora, a character developed to hide his identity on The NPG's Exodus album. Once the song ended, Tora Tora left and Prince returned for a medley of songs from The Gold Experience, "Billy Jack Bitch," "Eye Hate U," and "319." The show closed with "Gold," during which Mayte flew over the audience dressed as an angel, sprinkling gold glitter on the heads below.

The set list

The set list contained mostly new or recent material and covers. The biggest hit performed on the tour was "The Most Beautiful Girl In The World." Nothing from Prince's '80s albums was played. The concerts usually lasted between 100 and 120 minutes. The basic set list was as follows: "Endorphinmachine" / "The Jam" / "Shhh" / "Days Of Wild" / "Hair" / "Now" / "Babies Makin' Babies" / "Get Up (I Feel Like Being A) Sex Machine" / "The Most Beautiful Girl In The World" / "P. Control" / "Letitgo" / "Pink Cashmere" / "(Lemme See Your Body) Get Loose!" / "I Love U In Me" / "Peach" / "Egyptian Intro" / "7" / "Get Wild" / "Billy Jack Bitch" / "Eye Hate U" / "319" / "Gold."

The opening section of the concert, from "Endorphinmachine" to "Now"/"Babies Makin' Babies," remained the same throughout the tour. On a few occasions, Prince added the chorus of "It Takes Two" by Rob Base & D.J. E-Z Rock (from It Takes Two, 1988) to the "Babies Makin' Babies" groove, while the "Hair" portion of "Days Of Wild" was omitted a few times. Prince's "Glam Slam Boogie" was played once, while Kool & The Gang's hit "Funky Stuff" (from Wild And Peaceful, 1973)

and "Johnny" were added several times in the early part of the show.

There were a few changes in the mid-section of the set, beginning with "The Most Beautiful Girl In The World." "Peach" was added to the set eight concerts into the tour, while "Orgasm," played over the speakers prior to "I Love U In Me," was inserted halfway through the tour. Joni Mitchell's "A Case Of You" was played before "I Love U In Me" a few times.

A few songs made rare one-off appearances in the midsection of the set: "The Ride," "Dolphin," and "Mary Don't You Weep," a song made famous by Aretha Franklin (from Amazing Grace, 1972). In addition, the first five concerts of the tour included a medley of Otis Redding's "I Can't Turn You Loose" (from Live In Europe, 1967) and Creedence Clearwater Revival's "Proud Mary" (from Bayou Country, 1969), during which James "Magoo" McGregor, Prince's technician, made an appearance as a flying Devil.

Several concerts saw the addition of "Race" (sometimes with instrumental "Girls And Boys" snatches) and "Super Hero" (incorporating bits from Billy Preston's "Outa-Space," from I Wrote A Simple Song, 1971) played in the encore section in between "Get Wild" and the so-called The Gold Experience medley, consisting of abbreviated versions of "Billy Jack Bitch," "Eye Hate U," and "319." One of the shows featured an entirely different encore section, with "Love... Thy Will Be Done," The Chambers Brothers' "Funky" (from New Generation, 1970), "Get Up (I Feel Like Being A) Sex Machine" (from Sex Machine, 1970) and "Johnny" following "Get Wild."

The dates

Inc dates	
3 Mar	Wembley Arena, London, England
4 Mar	Wembley Arena, London, England
5 Mar	Wembley Arena, London, England
7 Mar	Wembley Arena, London, England
8 Mar	Wembley Arena, London, England
10 Mar	G-Mex, Manchester, England
11 Mar	G-Mex, Manchester, England
13 Mar	SECC, Glasgow, Scotland
14 Mar	SECC, Glasgow, Scotland
16 Mar	Arena, Sheffield, England
17 Mar	Arena, Sheffield, England
18 Mar	NEC, Birmingham, England
19 Mar	NEC, Birmingham, England
21 Mar	Wembley Arena, London, England
22 Mar	Wembley Arena, London, England
24 Mar	Brabanthallen, Den Bosch, The Netherlands
25 Mar	Brabanthallen, Den Bosch, The Netherlands
27 Mar	Flanders Expo, Ghent, Belgium
29 Mar	Point Depot, Dublin, Ireland
30 Mar	Point Depot, Dublin, Ireland

1996 Japanese tour

Originally scheduled for the summer of 1995, Prince embarked on a seven-date Japanese tour in January 1996. It was his fifth tour of Japan since 1986. Most of the concerts were held in fairly large venues, with seating capacities between 7,000 and 18,000, and they were 80 to 90 per cent full.

Focusing on the music rather than theatrics, the Japanese concerts closely resembled the European tour of March 1995. The main difference was the addition of several Prince "cov-

ers," most of which were very well received by the audiences. The inclusion of a certain number of Prince songs was actually stipulated in the contract with the Japanese concert promoter, who wanted to avoid the disappointing audience reaction of the European tour.

Tour statistics

Number of concerts: 7 Countries: Japan (7) Start date: 8 January 1996 End date: 20 January 1996

The band

The NPG line-up was the same as on 1995 tour: Sonny Thompson (bass); Tommy Barbarella and Morris Hayes (keyboard); Michael Bland (drums); Mayte (dancing).

The show

The overall production, including lighting and special effects, closely resembled the 1995 European tour. Only the middle part of the Endorphinmachine stage was set up. The stage set was very basic, with two golden statues on either side. The backdrop displayed the symbol and the entire stage was covered by a scrim.

As the lights went down, the 11-minute "Purple Medley" video started. A green laser beam drew the Prince symbol on the scrim. The musicians kicked off the show with the "1999" lick before going into "Endorphinmachine" as a conveyor belt walkway whisked Prince slowly towards the front of the stage. The first section of the show was similar to the March 1995 European tour as "Endorphinmachine" was followed by "Shhh" and "Days Of Wild," with partially new lyrics. Next came "Now" incorporating portions of Sly and The Family Stone's "Babies Makin' Babies" (from *Fresh*, 1973), during which Prince exited the stage, leaving the band to jam while Mayte threw tambourines into the audience.

The funk continued with James Brown's "Get Up (I Feel Like Being A) Sex Machine" (from Sex Machine, 1970). "The Most Beautiful Girl In The World" was an obvious crowd-pleaser. Prince followed it with a slightly re-arranged "P. Control" (incorporating a rap from "Get Wild") and "Letitgo." The loud sound of an alarm clock ringing signalled the start of "Starfish And Coffee." Prince left the stage after the song.

Prince returned after a short interval to play "The Cross," which began with the sound of thunder. Graham Central Station's "The Jam" (from Ain't No Bout-A-Doubt It, 1975) was next. The scrim came down for Prince's rendition of Joan Osborne's "One Of Us" (from Relish, 1995), showing dramatic views of the earth floating in psychedelic colours. Behind the scrim, Mayte joined Prince and sang along with him on the chorus. "Do Me, Baby" was classic Prince, with gyrations and splits. It was followed by "Sexy ME."

Mayte was on a stage riser, posing through the entire length of "If I Was Your Girlfriend" until the line "pick out your clothes before we go out," when she held up two different outfits for Prince to choose between. Prince performed "Vicki Waiting" sitting on a barstool centre stage. Mayte was sitting on a chair stage right and had a phone to her car as the words "the phone rings, it's Vicki calling" were heard. The "Purple Medley" was played next, before "7" closed the main set.

The encore segment began with "Billy Jack Bitch." In contrast to the brief version played on the European tour, they played a longer, 2:30-minute version of the song. Next was a medley of abbreviated versions of "Eye Hate U" and "319," with Mayte performing some of her most erotic dance moves. As in Europe, the finale of the show was "Gold."

The set list

Much like "The Ultimate Live Experience" show, the set list on the Japanese tour focused on new and recent Prince material and covers. This time, however, Prince also played a few of his more well-known songs from his back catalogue although he steered clear of the biggest smash hits, instead opting for slightly less obvious songs like "Starfish And Coffee," "The Cross," "If I Was Your Girlfriend," "Vicki Waiting," "Sexy MF," and "7."

The concerts lasted between 100 and 120 minutes and the set list was usually as follows: "1999" / "Endorphinmachine" / "Shhh" / "Days Of Wild" / "Now" / "Babies Makin' Babies" / "Get Up (I Feel Like Being A) Sex Machine" / "The Most Beautiful Girl In The World" / "P. Control" / "Letitgo" / "Starfish And Coffee" / "The Cross" / "The Jam" / "One Of Us" / "Do Me, Baby" / "Sexy MF" / "If I Was Your Girlfriend" / "Vicki Waiting" / "Purple Medley" / "7" / "Billy Jack Bitch" / "Eye Hate U" / "319" / "Gold."

Much like in Europe, Kool & The Gang's "Funky Stuff" (from Wild And Peaceful, 1973) sometimes replaced "Get Up (I Feel Like Being A) Sex Machine." "Johnny," "Glam Slam Boogie," "Mary Don't You Weep" (performed by Aretha Franklin on Amazing Grace, 1972), and "Girls And Boys"/"Race" made rare appearances in the early part of the set. The first two concerts included "We March" and "Love... Thy Will Be Done" after "The Cross." The first show also featured The Chambers Brothers' "Funky" (from New Generation, 1970) and "The Ride" before "The Jam." The first three concerts included an Oriental-sounding "Egyptian Intro" (leading into "7") that was similar to the instrumental played on the 1995 "The Ultimate Live Experience" tour although the '96 version featured a fuller arrangement as well as being faster and more driving.

"Days Of Wild" included the "777-9311" bass line on a couple of occasions. The "Babies Makin' Babies" portion of "Now" was omitted one time. Similarly, "The Jam," "Do Me, Baby," and "7" were left out once, while "One Of Us" and "Purple Medley" were excluded twice. The first two concerts included a full-length version of "Eye Hate U" instead of the "Eye Hate U"/"319" medley. The second show added a brief instrumental version of "Eye Hate U" before the medley was introduced during the third show.

The dates

Inc dates	
8 Jan	Budokan, Tokyo
9 Jan	Budokan, Tokyo
11 Jan	Osaka-jo Hall, Osaka
13 Jan	Kokusai Center, Fukuoka
16 Jan	Budokan, Tokyo
17 Jan	Budokan, Tokyo
20 Jan	Arena, Yokohama

1997 Love 4 One Another Charities tour

After focusing mostly on Minneapolis appearances in 1994 and 1995, the Love 4 One Another Charities tour gave thousands of fans in some of the major US and Canadian cities the chance of seeing Prince perform for the first time since the Act I tour four years earlier. The itinerary took in 21 regular concerts and four club gigs. Much like the Act I tour, the bulk of the concerts were held in fairly small-sized venues, ranging from 1,500 to 6,000 seats. Most concerts were announced at short notice, but Prince had no trouble selling out the shows.

The title of the tour was due to the fact that some of the proceeds went to Prince's Love 4 One Another charities organisation. Due to heavy scalping, Prince cancelled several announced dates. He felt that the illegal activity of selling concert tickets at profit compromised the goodwill generated by a charitable tour. The tour was planned as a warm-up for an extensive *Emancipation* tour, but the album never met sales expectations and with the closing of EMI-Capitol, plans for a record company-sponsored world tour were aborted.

Tour statistics

Number of concerts: 21 Countries: USA (20), Canada (1) Start date: 7 January 1997

End date: 28 June 1997

The band

Prince had overhauled the NPG line-up since his previous tour, only retaining keyboard player Morris Hayes. The new NPG line-up was comprised of: Kat Dyson and Mike Scott (guitars); Rhonda Smith (bass); Morris Hayes (keyboard); Kirk Johnson (drums). Some guest appearances on the tour were made by Sugar Blue on harmonica.

The show

The production was considerably scaled down in comparison to most of Prince's tours of the past. The stage set-up was very simple, with no props or stage scenery. The stage was bare, with a large black curtain with a golden "T" as a backdrop (also used on the *Act I* tour). The middle portion of the stage had a spot for Prince to make his entrance and exit, each side straddled with a couple of stacked speakers. The lighting was spectacular, particularly the use of blue and green hues to create moods.

The concerts featured very lively interaction with the crowds and Prince allowed fans to touch him when he was near the edge of the stage, which contributed to the creation of a casual atmosphere. He seemed to be energised and never stopped moving, dancing around the stage and platforms erected on either side of the stage, jumping from guitar and bass to GoldAxxe and piano. Somewhat surprisingly, the majority of the set consisted of "Prince" songs. Despite the recent release of *Emancipation*, the show contained only six tracks from the album.

The show began with The NPG playing some light "warm-up" music for a minute, building it to a crescendo before launching into "Jam Of The Year." The band grooved for a few moments before Prince simply sauntered onstage. The song featured many prompts by Prince to sing along with the chorus. Then followed the James Brown number "Talkin' Loud and Sayin' Nothing" (from *There It Is*, 1972). Much like "The Jam"

had been in the 1994-95 concerts, "Talkin' Loud and Sayin' Nothing" was basically performed as an instrumental jam, serving as an introduction to the band as each member got a chance to solo on his or her instrument.

Next was the classic "Purple Rain," which of course received a huge response. Prince usually sang a verse and the chorus before ripping into a lengthy guitar solo. Instead of letting the song fade out at the end, it was immediately segued into the B-side "17 Days," which also turned into a jam, this time allowing Prince to show off some funky rhythm guitar licks. With little interruption, the band went into "Get Yo Groove On," which had Prince playing some of Madhouse's "Six" on the GoldAxxe.

The tempo of the show slowed down for "The Most Beautiful Girl In The World," another highly-recognised song. The atmosphere changed drastically for "Face Down," which Prince often introduced as "a song about motherfuckers who try to rule you." Featuring Prince on the bass, the song developed into quite a show-stopper. Keying a more spiritual portion of the show, "The Cross" was segued into Joan Osborne's "One Of Us" (from Relish, 1995, and covered by Prince on Emancipation). After completing the latter, Prince went offstage to change clothes. This gave Scott and Dyson a chance to solo on the introduction to "Do Me, Baby." The song itself featured a brief medley (simply a line or two from each) of "Adore," "Scandalous," "Insatiable," and "How Come U Don't Call Me Anymore." "Sexy MF" followed and Prince used the occasion to get the audience to sing along. The next song, "If I Was Your Girlfriend," was also a big crowd favourite.

Prince took a seat at the piano for a slightly rearranged version of "How Come U Don't Call Me Anymore." He performed his classic routines, teasing the audience and asking, "Does your man have an ass like mine?" His question of "can I go home with you?" was the cue for a medley of abbreviated versions of "Take Me With U" and "Raspberry Beret," two obvious crowd-pleasers that featured a great deal of audience singalong. "Mr. Happy" closed the main set on a funky "up" note. At this point, several people were brought onstage to dance for and with Prince, and after a while he started adding lyrics from the unreleased "18 And Over." He would even get the males and females in the audience to take turns singing, "18 and over, I wants to bone ya."

After a costume change, Prince returned to the stage for an encore section that started with a playful jam centred around "Sleep Around." He would often throw in a sampled horn riff from Duke Ellington's "Take The A-Train" and the chorus from James Brown's "I Feel All Right" (from At The Apollo Vol. 2, 1968). "Johnny" was usually played as the closing number, although the later shows of the tour closed with "Mr. Happy"/"18 And Over."

The set list

Somewhat surprisingly, the majority of the set consisted of "Prince" songs. Despite the recent release of *Emancipation*, the show contained only six tracks from the album. The concerts lasted between 90 and 120 minutes. The basic set list was as follows: "Jam Of The Year" / "Talkin' Loud And Sayin' Nothing" / "Purple Rain" / "17 Days" / "Get Yo Groove On" / "Six" / "The Most Beautiful Girl In The World" / "Face Down" / "The Cross" / "One Of Us" / "Do Me, Baby" (med-

ley) / "Sexy MF" / "If I Was Your Girlfriend" / "How Come U Don't Call Me Anymore" / "Take Me With U" / "Raspberry Beret" / "Mr. Happy" / "18 And Over" / "Sleep Around" / "Take The A-Train" / "I Feel All Right" / "Johnny."

In addition to the songs above, "The Ride" was often played, while "Somebody's Somebody" made at least one appearance. The Santana medley made a few rare appearances in the set. A jam featuring a repeated chorus of "Freedom is a beautiful thang" was played once. Lyrical excerpts from "Partyman" and some snatches from "We Gets Up" were occasionally added to the "Sleep Around" jam. A bit of "Girls And Boys" was played a few times during the encores.

The "Do Me, Baby" medley included a bit of "Diamonds And Pearls" on a few rare occasions. A part of "Condition Of The Heart" was sometimes played at the piano, either before "How Come U Don't Call Me Anymore" or after "Do Me, Baby," while a portion of "Kiss" was played at the piano once. Instrumental snippets from other tracks were also incorporated into some of the songs from time to time.

"The Holy River" was introduced halfway through the tour and was occasionally played in the latter stages. Towards the end of the tour, "Baby, I'm A Star" and "1999" were added to the "Sleep Around" jam. Replacing "17 Days," "Little Red Corvette" was played towards the very end of the tour.

The dates

7 Jan	Tower Theatre, Philadelphia, PA
8 Jan	The Roxy, Boston, MA
10 Jan	DAR Constitution Hall, Washington DC
11 Jan	Roseland Ballroom, New York, NY
13 Jan	State Theatre, Detroit, MI
18 Jan	Boutwell Auditorium, Birmingham, AL
19 Jan	Atlanta Live, Atlanta, GA
16 Feb	Neil S. Blaisdell Center, Honolulu, HI
11 Apr	Pantages Theatre, Los Angeles, CA
19 Apr	State University Event Center Arena,
	San José, CA
20 Apr	State University Event Center Arena,
	San José, CA
28 Apr	America West Arena, Phoenix, AZ
29 Apr	RIMAC Center, San Diego, CA
17 May	CSU Convocation Center, Cleveland, OH
18 May	Louisville Gardens, Louisville, KY
5 June	The Warehouse, Toronto, Canada
6 June	Salle Wilfrid-Pelletier, Palais des Arts, Montreal,
	Canada
21 June	The Mark of The Quad Cities, Moline, IL
22 June	Deer Creek Music Center, Indianapolis, IN
27 June	Kiel Auditorium, St. Louis, MO
28 June	United Center, Chicago, IL

1997-98 Jam Of The Year tour

Having tested the waters with the Love 4 One Another Charities tour, Prince set out on the Jam Of The Year tour only a month after concluding the former tour. It became Prince's most extensive North American trek since the 1984-85 Purple Rain tour, lasting six months and encompassing 65 concerts and an unprecedented 26 aftershow performances. The tour reached many cities and states where Prince had never appeared before, giving him a chance to reconnect with the North American

fans. The press reviews were amongst the most overwhelmingly positive that he had received during his 20-year career. The bulk of the concerts were held in 1997 (only nine were in 1998), making this the most concert-intense year of Prince's entire career, with a total of 106 regularly-scheduled and one-off shows (the second most concert-intensive year was 2002 with 89 regularly-scheduled and one-off concerts).

The Jam Of The Year tour commenced with a month-long leg, from July 21st to August 23rd 1997. A three-week pause followed before the second leg began on September 13th, lasting until November 9th 1997. Larry Graham's Graham Central Station opened most concerts on the second leg of the tour, usually playing a 50 to 60-minute set that mixed Graham Central Station and Sly and The Family Stone numbers. Chaka Khan opened six shows, beginning in late September 1997. After a month-long break, the third leg was launched on December 8th 1997, continuing until January 22nd 1998.

The Jam Of The Year trek was highly revolutionary in terms of the business aspect of touring, setting a standard for all of Prince's subsequent tours. Prince's employees booked the concerts on the fly, scheduling the shows a week or two in advance instead of three to six months ahead, which is the industry standard. They booked most of the venues by themselves and were responsible for setting up ticket sales through Ticketmaster or other authorised agencies, a task normally handled by an outside booking agency. Prince's people often handled radio advertising and Prince promoted the concerts in many cities by giving brief interviews or responding to questions faxed to him. The ticket prices ranged from a top price of \$65 in most cities to as high as \$100 for the best seats in some areas. However, realising that he wasn't selling as many tickets as he would like, the cheapest tickets were reduced to \$19.99 for all shows beginning in December.

The tour was phenomenally successful from a business standpoint, grossing around \$30 million. Playing in venues that typically hold 15,000 to 20,000 people, Prince sold a tremendous amount of tickets, averaging 10,000 to 12,000 people per concert. This was particularly remarkable in light of the fact that he was out of the media focus as well as the short notice given before the concerts coupled with the high ticket prices. The tour also raised a great deal of money for Prince's Love 4 One Another charity. Towards the end of the year, with the onslaught of winter, concert-goers were asked to bring coats and other warm clothing to give to local homeless organisations.

Tour statistics

Number of concerts: 65

Countries: USA (63), Canada (2)

Start date: 21 July 1997 End date: 22 January 1998

The band

The NPG line-up was the same as on the *Love 4 One Another Charities* tour: Kat Dyson and Mike Scott (guitars); Rhonda Smith (bass); Morris Hayes (keyboard); Kirk Johnson (drums). Singer Marva King and rapper Doug E. Fresh also joined Prince's entourage to take part in several concerts on the tour. Dancer Kamilah Wohlford also made several appearances.

The show

The Jam Of The Year show was basically the same as the Love 4 One Another Charities show, but the staging and production changed over the months. At first, the differences were subtle, such as a new multi-coloured psychedelic backdrop that often replaced the "?"-embossed black curtain for the encores. Towards the end of the year, the performance included an effective laser light show, a starry background, a series of six large globes (resembling planets) that were suspended from the rigging and lit from the inside, and the large "?" lighting rig from the Diamonds And Pearls tour suspended over the audience. The lion statues that were once basically decorative began to breathe smoke and shoot sparks.

The set list

With only a few tracks from *Emancipation* included, the sense that Prince was promoting his latest album was slight. Indeed, the tour became progressively more of a "greatest hits" revue as several golden oldies were drafted as crowd-pleasers. The show and set list evolved considerably as the tour progressed, allowing for more spontaneity from Prince and The NPG from night to night. As the band became more familiar with the material, Prince began adding new songs and incorporating longer jams into the show.

A typical concert lasted anywhere from 90 minutes to 150 minutes, usually dependent upon the audience response, Prince's mood, whether or not there was an opening act, or the restrictions enforced by the venue. Early in the tour, the regular set usually consisted of the following: tape intro / "Jam Of The Year" / "Talkin' Loud And Sayin' Nothing" / "Purple Rain" / "Little Red Corvette" / "Get Yo Groove On" / "Six" / "The Most Beautiful Girl In The World" / "Face Down" / "The Cross" / "One Of Us" / "Do Me, Baby" (medley) / "Sexy MF" / "If I Was Your Girlfriend" / piano segment / "How Come U Don't Call Me Anymore" / "Take Me With U" / "Raspberry Beret" / "Sleep Around" / "Take The A-Train" / "I Feel All Right" / "Baby, I'm A Star" / "1999."

"The Most Beautiful Girl In The World" often included a short instrumental portion of "The Glamorous Life" on piano by Prince. Like on the Love 4 One Another Charities tour, "Do Me, Baby" featured snippets from "Adore," "Insatiable," "Scandalous," and "How Come U Don't Call Me Anymore." Additionally, "Sleep Around" sometimes included Duke Ellington's "Take The A-Train" riff and snatches from James Brown's "I Feel All Right" (from At The Apollo Vol. 2, 1968).

A three-minute pre-recorded DAT intro was introduced during the second week of the tour. Essentially serving as notice to fans that the show was about to begin, it featured a voice repeating the phrase, "Please take your seats, this experience is about to begin" in English, Spanish, French, and German interspersed amongst brief snippets (of screams, sung and spoken words, and instrumental portions) from "Controversy," "Gett Off," "Kiss," "Alphabet St.", "When Doves Cry," "7," "Let's Go Crazy," and "1999."

The piano medley was also played for the first time a week into the tour and was included during every performance thereafter. Although the piano segment varied in length from night to night, excerpts from "Girls And Boys," "Diamonds And Pearls," "The Beautiful Ones," and "Darling Nikki" were included with almost every performance. Incorporating the

host city's name, an impromptu blues-tinged jam sometimes kicked off the medley altogether. On more rare occasions, the piano segment was extended to include portions from "Strange Relationship," "Delirious," "Somebody's Somebody," "Kamasutra," "Venus De Milo," "Condition Of The Heart," "Erotic City," and "The Ballad Of Dorothy Parker." Additionally, "When Doves Cry" was played once in the piano medley.

"The Ride," prefaced by a portion of Aretha Franklin's "Mary Don't You Weep" (from Amazing Grace, 1972), was performed after "Face Down" beginning in the second week of the tour but it was sometimes included in a segment that featured Prince alone on guitar. Initially, this section included "When You Were Mine," but in future shows it would grow to sometimes contain a combination of the aforementioned track, "Delirious," a cover of Joni Mitchell's "A Case Of You" (from Blue, 1971), and "Alphabet St.". This solo portion was put to rest after the first leg of the tour (ending November 9th).

On one occasion, "How Come U Don't Call Me Anymore" was replaced by a so-called old-school R&B medley: The Staples Singers' "I'll Take You There," James Brown's "I Got The Feelin'" (from I Got The Feelin', 1968), The Temptations' "The Way You Do The Things You Do" (the group's first big hit, from 1964), and The Isley Brothers' "Shout" (a moderate hit in 1959 but since covered by hundreds of artists).

The encore went through many changes during the autumn of 1997 and seemingly no two shows were alike in this respect. Occasionally, Prince would recite lines from "Erotic City" and "Girls And Boys" as a preface to the encore. A week into the tour, Prince introduced an alternative encore, the so-called "greatest hits" medley of "Kiss," "Cream," "Gett Off," and "When Doves Cry." This quartet of songs was rarely played initially on the tour and "Cream" was actually dropped completely after only three performances. The alternative encore usually replaced the regular "Sleep Around," "Baby, I'm A Star," and "1999" encore, but it wasn't uncommon for both encores to be played. Again, as the tour moved along the encores changed to some combination of these songs. However, "Sleep Around" was abandoned altogether towards the end of the first leg of the tour.

The full-version of "Mr. Happy" was discontinued from the normal shows following the Love 4 One Another Charities tour, but was resurrected for two shows on the Jam Of The Year tour. Other songs that were played sporadically in encores included "Johnny," "Get Wild," "Partyman," "18 And Over," and the "777-9311" bass line, as well as a couple of covers: "Bustin' Loose," a song by Chuck Brown & The Soul Searchers (from Bustin' Loose, 1979), pioneers of the Go Go music from Washington DC, and Kirk Franklin & Nu Nation's "Stomp" (from God's Property, 1997) set to the music of Parliament's "Flash Light" (from Funkentelechy Vs The Placebo Syndrome, 1978).

Some set list changes took place for the second leg of the tour. "Let's Work" was included for the first time a week into the second portion of the tour, when it launched the encore, but it subsequently became a permanent set addition following James Brown's "Talkin' Loud And Sayin' Nothing" (from *There It Is*, 1972). A full-band rendition of "Delirious" was added to the playlist (following "Let's Work") towards the end of the second leg, but it didn't become a regular set addition until the third leg of the tour. It closed with a snippet of "Rock 'N' Roll

Is Alive (And It Lives In Minneapolis)." The Newpower Soul track "(Eye Like) Funky Music" was introduced into the set during the third show of the second leg and was usually played thereafter. Several tracks were played once in the piano medley: an instrumental portion of "Five Women," "I Love U In Me," the traditional "It Is No Secret (What God Can Do)," Rufus' "Sweet Thing" (from Rags To Rufus, 1974), and "Alphabet St."

Further set list revisions were made for the last leg of the tour. Both "Get Yo Groove On" and Joan Osborne's "One Of Us" (from *Relish*, 1995) were dropped from the set, as the show became more of a greatest hits revue. They were replaced by "I Would Die 4 U" and "I Could Never Take The Place Of Your Man," the first time these two tracks had been played live since the *Purple Rain* and *Sign O' The Times* tours, respectively. "I Would Die 4 U" closed with bits from "Get Yo Groove On" and Santana's "Jin-Go-Lo-Ba," from *Spirits Dancing In The Flesh*, 1990. The *Emancipation* track "Dreamin' About U" was introduced a week into the third leg of the tour, replacing the usual band introductions for all shows after this point. In early 1998, Marva King began to actually sing the lyrics to "Dreamin' About U" while the respective members of the NPG performed their own solos.

A rock-oriented encore medley of "Let's Go Crazy," "She's Always In My Hair," and "U Got The Look" was performed on several occasions during the third leg, while three-quarters of the old-school R&B medley, "I'll Take You There," "I Got The Feelin'," and "The Way You Do The Things You Do," were included in the encores a few times. The new *Newpower Soul* track "Mad Sex" was played once.

Towards the end of 1997 a standard Jam Of The Year show consisted of the following: tape intro / "Jam Of The Year" / "Talkin' Loud And Sayin' Nothing" / "Let's Work" / "Delirious" / "Purple Rain" / "Little Red Corvette" / "I Would Die 4 U" / "The Most Beautiful Girl In The World" / "Face Down" / "I Could Never Take The Place Of Your Man" / "The Cross" / "Dreamin' About U" / "Do Me, Baby" (medley) / "Sexy MF" / "If I Was Your Girlfriend" / piano segment / "Take Me With U" / "Raspberry Beret" / "Kiss" / "Gett Off" / "When Doves Cry" / "(Eye Like) Funky Music" / "Baby, I'm A Star" / "1999."

The dates 21 July

22 Aug

23 Aug

23 July	Jones Beach Theatre, Wantagh, NY
25 July	Fleet Center, Boston, MA
26 July	Corestates Center, Philadelphia, PA
1 Aug	US Air Arena, Landover, MD
2 Aug	Coliseum, Charlotte, NC
3 Aug	Coca-Cola Lakewood Amphitheatre, Atlanta, GA
5 Aug	Myriad Convention Center, Oklahoma City, OK
8 Aug	Alamodome, San Antonio, TX
9 Aug	Coca-Cola Starplex Amphitheatre, Dallas, TX
10 Aug	The Summit, Houston, TX
13 Aug	Cajundome, Lafayette, LA
15 Aug	Arena, Miami, FL
18 Aug	Hardee's Walnut Creek Amphitheatre,
	Raleigh, NC
20 Aug	Mississippi Coliseum, Jackson, MS

Arena, Nashville, TN

Pyramid Arena, Memphis, TN

Pine Knob Music Center, Clarkston, MI

13 Sep	Marine Midland Arena, Buffalo, NY
14 Sep	Oakdale Theatre, Wallingford, CT
16 Sep	PNC Bank Arts Center, Holmdel, NJ
19 Sep	Ervin J. Nutter Center, Dayton, OH
20 Sep	Civic Arena, Pittsburgh, PA
21 Sep	Arena, Baltimore, MD
24 Sep	Canadian Airlines Saddledome, Calgary, Canada
26 Sep	General Motors Place, Vancouver, Canada
27 Sep	Gorge Amphitheatre, George, WA
28 Sep	Rose Garden, Portland, OR
1 Oct	ARCO Arena, Sacramento, CA
2 Oct	Selland Arena, Fresno, CA
4 Oct	E Center, West Valley City, UT
5 Oct	Fiddler's Green Amphitheatre, Denver, CO
10 Oct	Shoreline Amphitheatre, Mountainview, CA
11 Oct	Hollywood Bowl, Los Angeles, CA
12 Oct	Meadows Amphitheatre, Irvine, CA
24 Oct	MGM Grand Garden Arena, Las Vegas, NV
25 Oct	Blockbuster Desert Sky Pavilion, Phoenix, AZ
28 Oct	Tingley Coliseum, Albuquerque, NM
29 Oct	NMSU Pan Am Center, Las Cruces, NM
31 Oct	Civic Center, Mobile, AL
2 Nov	Frank C. Erwin Jr. Special Events Center,
	Austin, TX
4 Nov	Coliseum, Columbia, SC
5 Nov	Rupp Arena, Lexington, KY
6 Nov	Thompson-Boling Arena, Knoxville, TN
8 Nov	Coliseum, Greensboro, NC
9 Nov	The Crown, Cincinnati, OH
8 Dec	Fargodome, Fargo, ND
10 Dec	Target Center, Minneapolis, MN
11 Dec	Target Center, Minneapolis, MN
13 Dec	Five Seasons Center, Cedar Rapids, IA
14 Dec	Civic Auditorium, Omaha, NE
16 Dec	Hilton Coliseum, Ames, IA
17 Dec	Bradley Center, Milwaukee, WI
18 Dec	Van Andel Arena, Grand Rapids, MI
27 Dec	The Palace of Auburn Hills, Detroit, MI
30 Dec	Reunion Arena, Dallas, TX
31 Dec	Compaq Center, Houston, TX
2 Jan	UNO Kiefer Lakefront Arena, New Orleans, LA
3 Jan	T.H. Barton Coliseum, Little Rock, AR
4 Jan	Kemper Arena, Kansas City, MO
5 Jan	Roberts Municipal Stadium, Evansville, IN
8 Jan	Fox Theatre, Atlanta, GA
9 Jan	Fox Theatre, Atlanta, GA
10 Jan	Fox Theatre, Atlanta, GA
13 Jan	Ice Palace Arena, Tampa, FL

1998 Newpower Soul tour

22 Jan

Three months after concluding the Jam Of The Year tour, Prince embarked on a brief eight-city Newpower Soul tour of the East, Midwest and Southern portions of the US. The tour focused on cities with a large Prince fan base and areas that the Jam Of The Year tour didn't reach. Most of the venues were smaller-sized. However, the planning of the tour seemed awkward as The NPG's Newpower Soul album wasn't released until a month after the final date of the tour.

New Arena, Oakland, CA

Larry Graham opened the shows with his own set of Sly

and The Family Stone classics, Graham Central Station material, and a few songs from the forthcoming *GCS2000* album (released February 2nd 1999). Prince accompanied Graham, playing guitar, bass, or keyboard. Doug E. Fresh made several guest appearances on the tour and Chaka Khan participated in two shows (New York and Chicago). Prince then played his own set, mixing some of his greatest hits with a few tracks from the forthcoming *Newpower Soul*. The shows generated excellent reviews from the media although many fans were disappointed that the shows didn't feature more of Prince.

Tour statistics

Number of concerts: 8 Countries: USA (8) Start date: 20 April 1998 End date: 1 June 1998

The band

The NPG line-up was the same as on the Love 4 One Another Charities and Jam Of The Year tours with the exception of Kat Dyson, who had left the band, and the addition of Marva King as a permanent band member. The line-up was the following: Mike Scott (guitar); Rhonda Smith (bass); Morris Hayes (keyboard); Kirk Johnson (drums); Marva King (backing vocals).

The show

The stage set was similar to the latter dates of the Jam Of The Year tour. Flanked by speakers, stairs led from the back of the stage to stage-centre. Ramps also led to the stage floor, where all the musicians were positioned. Hayes was placed to the left of the speakers, with Scott standing in front of him. To the right was Johnson behind his drum set and Smith in front of him. Prince's "Beautiful" piano was positioned to the far left, while a set of keyboards, draped in fur, were positioned to the far right of the stage. King occupied the back of the stage. There were four glass "tulips" next to the speakers and lion statues on each side of the ramps that surrounded the stage. Large globes were suspended from the rigging and lit from the inside. The background was dark, resembling a starry night sky. The lighting included the use of a laser.

The set list

The concerts had a loose aftershow structure and the set varied a great deal from concert to concert, with no two shows being alike. Still, the bulk of the set was the same as on the Jam Of The Year tour, including all the Prince classics: "Let's Go Crazy," "She's Always In My Hair," "U Got The Look," "Kiss," "Gett Off," "Baby, I'm A Star," "1999," "Purple Rain," "Let's Work," "Delirious," "Take Me With U," "Raspberry Beret," "Sexy MF," and "If I Was Your Girlfriend." In addition, Prince included a few tracks from the Newpower Soul album ("Mad Sex," "Come On," "Push It Up," "Freaks On This Side") and some of his live favourites, such as "The Ride," "Bambi," "Face Down," and James Brown's "Talkin' Loud And Sayin' Nothing" (from There It Is, 1972).

The dates

20 Apr Capital Ballroom, Washington DC21 Apr Electric Factory, Philadelphia, PA

24 Apr Aragon Ballroom, Chicago, IL
7 May Memorial Auditorium, Chattanooga, TN
8 May Von Braun Civic Center, Huntsville, AL
12 May Gateway Center, Collinsville, MO
13 May Battelle Hall, Columbus, OH
1 June Convention Center, Indianapolis, IN

1998 European tour (I)

Prince's European summer tour of 1998 in support of The NPG's Newpower Soul visited eight countries, encompassing nine regularly scheduled shows and four aftershows. Additionally, an invitation-only concert was filmed for television broadcast. The tour was his first outside of North America since his departure from Warner Bros. His previous concerts in Europe, in 1995, were limited to Great Britain, Ireland, Belgium, and The Netherlands, so for many the new tour was the first chance to see Prince in concert since the Act II tour of 1993.

Newpower Soul wasn't a big hit in Europe and the demand for tickets was modest in most countries despite Prince's three-year absence from the European tour circuit. Some of the shows were far from sold out, showing that Prince had lost a part of his following since his popularity in Europe peaked in the early '90s. Still, the reviews were mostly positive, although a recurrent criticism was that the show contained perhaps a few too many shortened versions of songs. Some critics also complained that the show seemed very low-budget in comparison to Prince's earlier extravaganzas.

Larry Graham took part in all the shows, playing his own set accompanied by The NPG and the two Family Stone horn players, Jerry Martini and Cynthia Robinson. Graham referred to this extended group of musicians as The NPGCS (fusing The NPG and the GCS initials for Graham Central Station).

Prince participated in Graham's set during the first three shows of the tour, playing guitar, singing, and doing introductions onstage. In later shows, however, he watched Graham's set from the sidelines but he still sang, played guitar, and did some introductions. Chaka Khan joined the tour in Copenhagen and performed a set with her own musicians at every following date. Doug E. Fresh performed his own set, accompanied by The NPG, during the last two shows of the tour.

Tour statistics

Number of concerts: 9

Countries: England (2), Belgium (1), Denmark (1), France (1), The Netherlands (1), Spain (1), Sweden (1), Switzerland (1)

Start date: 8 August 1998 End date: 28 August 1998

The band

The NPG line-up was the same as on the *Newpower Soul* tour: Mike Scott (guitar); Rhonda Smith (bass); Morris Hayes (keyboard); Kirk Johnson (drums); Marva King (backing vocals). In addition, Tony Morris (trombone) from Chaka Khan's band also played on several shows.

The show

The overall production was similar to the *Newpower*Soul tour of the US, but the show had a stricter format, being more of a rehearsed performance than a relaxed aftershow. The regular concert opener was "Push It Up," with Prince rapping

and singing in the dark. The lights came up as the band went into "Jam Of The Year." This was followed by James Brown's "Talkin' Loud And Sayin' Nothing" and an entire portion that remained intact from the last leg of the Jam Of The Year tour: "Let's Work," "Delirious," "Purple Rain," "Little Red Corvette," and "I Would Die 4 U." Then came "I Could Never Take The Place Of Your Man," which also was carried over from the Jam Of The Year tour, followed by "The Ride" and "The Cross," which was now re-titled "The Christ." "The One" was preceded by an ethereal and dreamy instrumental number, featuring wind chimes and high-pitched flute-sounding synth improvisations over a harp motif, which is repeated to mesmerising effect. Perhaps the closest comparison is some of electronic harpist Andreas Vollenweider's atmospheric music.

The performances of "Do Me, Baby" and "If I Was Your Girlfriend" were reprised from the Jam Of The Year tour, kicking off a piano segment. As on previous tours, Prince played a piano medley comprising portions from several songs, chosen from the following repertoire: Kamasutra excerpts, "Venus De Milo," "The Most Beautiful Girl In The World," "I Love U In Me," "Diamonds And Pearls," "The Beautiful Ones," "The Ballad Of Dorothy Parker," "Erotic City," "If I Was Your Girlfriend," and "Strange Relationship." Hayes was present for the piano portion, adding some subtle synth embellishments here and there.

The piano medley concluded with "Darling Nikki," which needed prompting from the crowd as Prince shook his head to make it clear that he didn't want to play such a "dirty" song. He let the audience finish some of the nastier lyrics, responding playfully, "I'm gonna tell yo momma about that!" Then he said, "I know a better song," which was "Nothing Compares 2 U" for which he was joined by the band. A medley of "Take Me With U" and "Raspberry Beret" brought the main part of the show to a close.

The encores focused on funk, usually starting with "Come On," which often included chants from "Freaks On This Side" and "Push It Up." The show usually closed with "Baby, I'm A Star" and "1999."

The set list

The repertoire was modified slightly from the latter stages of the Jam Of The Year tour and the Newpower Soul concerts in the US. Prince added or dropped songs depending on his mood and the audience response. His set lasted anywhere from 80 to 160 minutes. Although every show was different, the following songs were normally played: "Push It Up" / "Jam Of The Year" / "Talkin' Loud And Sayin' Nothing" / "Let's Work" / "Delirious" / "Purple Rain" / "Little Red Corvette" / "I Would Die 4 U" / "I Could Never Take The Place Of Your Man" / "The Ride" / "The Christ" / "The One" / "Do Me, Baby" (medley) / "If I Was Your Girlfriend" / piano segment / "Nothing Compares 2 U" / "Take Me With U" / "Raspberry Beret" / "Come On" / "Baby, I'm A Star" / "1999."

The encores sometimes included "(Fye Like) Funky Music" and/or "The Go Go's," an instrumental with a salsaflavoured rhythm that included a synth motif lifted from "Also Sprach Zarathustra" (by classical composer Richard Strauss), featured in Stanley Kubrick's classic film 2001: A Space Odyssey. Three shows also included an encore of Prince classics: "I et's Go Crazy," "She's Always In My Hair," "U Got The Look,"

"Kiss," and "Gett Off" (both the normal version and the faster "Houstyle" version).

As usual, several songs made one-off appearances in the set: "Johnny," "Forever In My Life," "Bambi," "When You Were Mine," the Santana medley, and parts from "Mad" and "Beautiful Strange." "Days Of Wild" was played twice, while "Love... Thy Will Be Done" and The Chambers Brothers' "Funky" (from *New Generation*) were played more frequently.

Chants of "hola, hola, hola" were often added to several songs: "The Go Go's" jam, "Funky," and "Come On." "Freaks On This Side" chants were frequently added to "Come On," "Days Of Wild," and "(Eye Like) Funky Music," while "Push It Up" chants were added, from time to time, to "Come On" and "The Go Go's." Additionally, the "Also Sprach Zarathustra" synth line was sometimes incorporated into "Come On" and "Funky" and the "777-9311" bass line into "(Eye Like) Funky Music."

The dates

8 Aug	Plaza de Toros, Marbella, Spain
11 Aug	Ahoy, Rotterdam, The Netherlands
13 Aug	Vorst Nationaal, Brussels, Belgium
16 Aug	Hovet, Stockholm, Sweden
18 Aug	Valbyhallen, Copenhagen, Denmark
21 Aug	Le Zénith, Paris, France
23 Aug	Hallenstadion, Zurich, Switzerland
26 Aug	Wembley Arena, London, England
28 Aug	Brixton Academy, London, England

1998 Newpower Soul Festival tour

Prince returned to the road for another string of concerts in the US less than a month after finishing the European tour. The new tour was dubbed the *Newpower Soul Festival* and included six regularly scheduled concerts and two aftershows. Ostensibly, the dates were to support the forthcoming release of Chaka Khan's *Come 2 My House* album (released September 29th 1998). Khan, Larry Graham, and Doug E. Fresh took part in all the shows. These series of concerts became Prince's last US shows until the *Hit N Run* tour in 2000 with the exception of a few one-off concerts and countless Paisley Park gigs.

Tour statistics

Number of concerts: 6 Countries: USA (6)

Start date: 23 September 1998 End date: 24 October 1998

The band

The NPG line-up remained the same for the *Newpower Soul Festival* tour: Mike Scott (guitar); Rhonda Smith (bass); Morris Hayes (keyboard); Kirk Johnson (drums); Marva King (backing vocals). Saxophonist Candy Dulfer guested with the band in September to play on several songs in the set.

The show and set list

The stage set-up was modified slightly from the European tour. A large pair of inflatable legs was suspended at the back of the stage to simulate the back of the Newpower Soul cover. A huge "4"," hung at the rear of the stage, was made up of white lights that flashed on cue. A new banner hid the overhead

lighting rig. It was emblazoned with "Newpower Soul Festival" and several pennants with words such as "joy," "peace," "love," "patience," etc.

There were also two huge tapestries with airbrushed photos of Prince (the *Newpower Soul* cover and a full-length photo from the same shoot), suspended from the ceiling and flanking the stage. A large rectangular box with photos of Chaka Khan and the words "2000" was hung from the ceiling in the middle of the arena.

The set list was almost identical to the European shows. "Courtin' Time" was introduced towards the end of the tour and "Adore" was added to the piano medley on some occasions. James Brown's "There Was A Time" (from *I Can't Stand Myself*, 1968) was played once, as was "The War."

The dates

23 Sep	MCI Center, Washington DC
25 Sep	Madison Square Garden, New York, NY
26 Sep	Grand Cayman Ballroom, Trump Marina Hotel
	and Casino, Atlantic City, NJ
17 Oct	Pavilion, Concord, CA
22 Oct	CSU Convocation Center, Cleveland, OH
24 Oct	Joe Louis Arena, Detroit, MI

1998 European tour (II)

Prince's second European tour of 1998 was dubbed *The New Power Soul Music Festival Presents... The Jam Of The Year.* The tour focused on Spain and Germany (three concerts in each country), with additional dates in Portugal, The Netherlands, and Belgium. Nine regularly scheduled concerts and three aftershows were played.

Larry Graham played an opening set, normally lasting 45 to 50 minutes but sometimes up to 60 minutes, with Prince guesting on "Free" as previously (and on other songs on some other occasions). Mayte took part in the four initial shows (in Portugal and Spain), performing a dance routine to the instrumental intro to "The One" and dancing onstage during the encores. Saxophonist Candy Dulfer joined the entourage for the concerts in The Netherlands, Belgium, and Germany, adding solos to several songs.

Tour statistics

Number of concerts: 9

Countries: Germany (3), Spain (3), Belgium (1), The Nether-

lands (1), Portugal (1)

Start date: 15 December 1998 End date: 28 December 1998

The band

The NPG line-up was the same as on the previous 1998 tours: Mike Scott (guitar); Rhonda Smith (bass); Morris Hayes (keyboard); Kirk Johnson (drums); Marva King (backing vocals).

The show and set list

The production was the same as earlier in the year and the contents of the show was very similar except for a few set list alterations. Joan Osborne's "One Of Us" (from *Relish*, 1995) returned to the set, and Elvis Presley's 1957 hit "(Let Me Be Your) Teddy Bear" (usually referred to as simply "Teddy

Bear") and "Courtin' Time" were added. Several songs were played once on the tour: "Computer Blue," an instrumental version of "The Question Of U," a portion of "Girls And Boys," The Chambers Brothers' "Funky" (from *New Generation*, 1970), "Love... Thy Will Be Done," "The Ride," "Do Me, Baby," and the instrumental "Hypnoparadise" (entirely different from the *Emancipation*-era leftover titled "Hypnoparadise").

Additional songs were played from time to time in the encore section, including Larry Graham's "Release Yourself" (usually with some lines from "Alphabet St." thrown in), Sly and The Family Stone's "Stand!" (from *Stand!*, 1969), Bobby Bird's "I Know You Got Soul" (a 1971 song by the James Brown sideman), the Santana medley, and Santana's "Oye Come Va" (from *Abraxas*, 1970).

Some concerts included instrumental jamming incorporating bits and pieces from Larry Graham's "Groove On" (from the forthcoming GCS2000 album), James Brown's "I Feel All Right" (from At The Apollo Vol. 2, 1968), Parliament's "Flash Light" (from Funkentelechy Vs The Placebo Syndrome, 1978), and "Joy And Pain," a song by Maze featuring Frankie Beverly (from Joy And Pain, 1980). The "Freaks On This Side" and "(Eye Like) Funky Music" chants were included during some of the shows.

The dates

15 Dec	Pavilhao Atlantico, Lisbon, Portugal
17 Dec	Sala Multiusos Auditorio, Zaragoza, Spain
18 Dec	Palau Sant Jordi, Barcelona, Spain
20 Dec	Palacio de los Deportes de la Comunidad,
	Madrid, Spain
22 Dec	Festhalle, Frankfurt, Germany
23 Dec	Prins van Oranjehal, Utrecht, The Netherlands
26 Dec	Hanns-Martin-Schleyer-Halle, Stuttgart, Germany
27 Dec	Kölnarena, Cologne, Germany
28 Dec	Flanders Expo, Ghent, Belgium

2000 Hit N Run tour

The Hit N Run tour of the US was the first time since the Act I tour in 1993 that Prince toured using his given name. With a show comprised almost exclusively of Prince's hits, the tour was consciously designed to reconnect his American audience with "Prince" after seven years as "A"." Prince explained the emphasis on golden oldies by saying that he wanted to educate his audience about his past, yet it was obvious that the majority of the audiences on the tour were made up of fans that had been with him since his '80s heyday. Thus, instead of attracting a new, young audience, the tour reached primarily long-time followers who were already highly familiar with the Prince classics.

The month-long *Hit N Run* series of concerts took in 20 shows (and four aftershows) across the US. Instead of revealing a full itinerary, Prince announced most shows merely days in advance much like he has done since 1997. The bulk of the concerts were held in 2,000 to 4,000-seaters and Prince had no trouble selling out everywhere despite fairly steep ticket prices. The *Hit N Run* tour continued in 2001 and the entire tour encompassed 33 shows.

The show met with quite positive response from the critics and fans. A recurrent criticism was that too many songs

were played in abbreviated versions as part of long medleys. Still, the musicianship of Prince and his new band received much praise, although a few reviewers felt Najee's smooth saxophone contributions seemed out of context in Prince's music.

Tour statistics

Number of concerts: 20 Countries: USA (20) Start date: 7 November 2000 End date: 9 December 2000

The band

The line-up of The NPG was revised slightly since Prince's 1998 tours. Rhonda Smith remained on bass and Morris Hayes on keyboard, but Prince brought in Kip Blackshire as a second keyboard player and replaced drummer Kirk Johnson with John Blackwell, who became Prince's fifth drummer (after Bobby Z., Sheila E., Michael Bland, and Johnson). New recruits were also saxophone player Najee and dancer Geneva. The *Hit N Run* tour line-up of The NPG was comprised of: Rhonda Smith (bass); Morris Hayes and Kip Blackshire (keyboard); John Blackwell (drums); Najee (saxophone and flute); Geneva (dancing and backing vocals).

The show

Continuing the trend from Prince's 1997-98 tours, the *Hit N Run* show focused on Prince's music, containing very little in the way of theatrics. The concerts were loose and entertaining affairs, full of energy and excellent musicianship. The stage was bare, except for a raised platform in the middle that was used as a dance area. A black curtain served as a backdrop. There was a white video screen in the rear, flashing various obtuse designs throughout the show.

Hayes was positioned to stage-left with Najee on a platform above and slightly to the right of him. Blackshire was stage-right, with Blackwell playing drums on a raised platform to the left of him. Smith stood to the left of Prince, who was in the middle of the stage. Geneva danced all over the stage. When Prince played keyboard, he went over to Blackshire's setup and played there; he didn't have his own keyboard.

Prince readily gave the spotlight to his band, particularly Najee, who was featured as a soloist on several songs. John also got the chance to prove his credentials with a drum solo. Taking on the mantle of Cat and Mayte, Geneva proved to be a limber dancer, contorting and gyrating to the music with equal parts of lust and grace. She was featured in set-piece interpretations of some of the songs.

The show was preceded by a pre-recorded intro containing snatches from several Prince songs. It includes the question of "what am I gonna do?" from "Poom Poom," the "don't worry, I won't hurt you" intro from "1999," some strains from "My Name Is Prince," and ending with the countdown from "Live 4 Love." Prince sauntered onto the stage and a spotlight picked out Blackwell behind the drums as he kicked off "Uptown" with his drum beat. Geneva played the part of the girl in Uptown who asks Prince if he is gay. "Uptown" jumped into "Controversy," which featured similar choreography to Prince's early '80s shows, starting with Prince, Geneva, and Blackshire with their backs to the audience. After barely a minute of

"Controversy," they proceeded with slightly longer versions of "Mutiny," "Cream," and "Little Red Corvette." The latter saw Geneva playing a stripper to Prince. They proceeded with a brief "I Wanna Be Your Lover" and a mostly instrumental take on "Sexy Dancer."

"Housequake" was a showstopper with a great deal of audience interaction and solos by some of the band members. The furious tempo was slowed down somewhat as Prince took over Blackshire's keyboard for "The Ballad Of Dorothy Parker." Much like it has been performed since the Sign O'The Times days, "The Ballad Of Dorothy Parker" went into "Four" without interruption. "Four" showcased an electric piano solo by Prince and a flute solo by Najee. The band continued with an instrumental bit from James Brown's "Talkin' Loud And Sayin' Nothing" (from There It Is, 1972) while Prince was offstage changing clothes. Following a short instrumental prelude, Prince was back playing guitar for a rousing "I Could Never Take The Place Of Your Man." He left the stage as Najee took over with a jazzy saxophone interlude that included snippets from George Gershwin's "Summertime" (from his folk opera Porgy And Bess).

Prince returned to the stage for a mini-set of ballads and slower numbers: "Do Me, Baby," "Scandalous," "Diamonds And Pearls," "The Beautiful Ones," and "Nothing Compares 2 U." He left the stage again, returning for a closing segment that focused on the *Purple Rain* era, launched by "Let's Go Crazy." "Take Me With U" and "Raspberry Beret" were performed in much the same way they have been since the *Love 4 One Another Charities* tour in 1997. In contrast, "Darling Nikki" was re-arranged, featuring a radically different drum beat, and much longer than the abbreviated version that was played on the 1998 tours. The performance of the song was suitably lascivious, with Geneva gyrating in a school-girl uniform and her hair in ponytails.

"Darling Nikki" closed with the backwards message played from the *Purple Rain* album. Then came a very short (less than a minute) "When Doves Cry," which went into an instrumental rendition of "Computer Blue," starting with the "Father's Song" segment, with Najee playing the melody on saxophone. This was followed by an ethereal and dreamy instrumental that was previously used as an introduction to "The One" (in the 1998 concerts). Now it functioned as an interlude and a musical backdrop for a few sung lines from "I Would Die 4 U" and "Baby, I'm A Star." Najee was again spotlighted on a slow and relaxing "God (Love Theme From Purple Rain)." Prince closed the main set with a lengthy "Purple Rain."

The encores varied in length, comprising three to six songs, chosen from The Staple Singers' "When Will We B Paid?" (from We'll Get Over, 1970, and covered by Prince on a single as well as on the unreleased High album), "She's Always In My Hair," "U Got The Look," "Kiss," "Gett Off," "Come On," and "Pop Life." Audience members were invited to dance onstage during the encores, usually on "Come On" but sometimes also on "Kiss" and "Gett Off." Sometimes as many as 40 people got onstage. Prince was very cordial with the fans and seemed to thoroughly enjoy himself, occasionally handing over the microphone to a fan that wanted to rap or sing along. It was the perfect way to end the informal and relaxed show.

The set list

The focus of the *Hit N Run* show was on Prince's music. Songs from three Prince albums made up roughly half of the set: *Purple Rain, Sign O' The Times*, and *Diamonds And Pearls*. Only one post-*Diamonds And Pearls* song was played, "Come On" from *Newpower Soul*, an NPG album, which means that no "T" songs were played, obviously a conscious decision by Prince. Unlike most of his tours since 1995, the show was almost devoid of cover material.

The concerts normally lasted between 115 and 130 minutes, comprising around 30 songs. The Detroit concert was shortened (95 minutes) due to technical problems and the fact that the venue had an 11 pm curfew. A typical set list in the early part of the tour was the following: instrumental intro / tape intro / "Uptown" / "Controversy" / "Mutiny" / "Cream" / "Little Red Corvette" / "I Wanna Be Your Lover" / "Sexy Dancer" / "Housequake" / "The Ballad Of Dorothy Parker" / "Four" / "Talkin' Loud And Sayin' Nothing" (instrumental version) / "I Could Never Take The Place Of Your Man" / "Summertime" / "Do Me, Baby" / "Scandalous" / "Diamonds And Pearls" / "The Beautiful Ones" / "Nothing Compares 2 U" / "Let's Go Crazy" / "Take Me With U" / "Raspberry Beret" / "Darling Nikki" / "When Doves Cry" / "Computer Blue" (instrumental version) / "The One" intro / "I Would Die 4 U" / "Baby, I'm A Star" / "God (Love Theme From Purple Rain)" / "Purple Rain" / "When Will We B Paid?" / "She's Always In My Hair" / "U Got The Look" / "Kiss" / "Gett Off" / "Come On."

The set list underwent very few revisions on the tour. In fact, the main set, from the pre-recorded intro (followed by "Uptown") until "Purple Rain," remained the same from beginning to the end of the tour. The instrumental intro by Najee was played in the first half of the tour. An instrumental interlude preceding "I Could Never Take The Place Of Your Man" and another interlude following "Nothing Compares 2 U" were added a few concerts into the tour, becoming permanent fixtures from then on.

The only part of the show that varied a great deal was the encore section. The first half of the tour featured a longer encore section, usually comprised of five to seven songs. In the second half of the tour, the encores often consisted of three or four songs. "Come On," "Kiss," and "Gett Off" were played most frequently. "She's Always In My Hair," "U Got The Look," and "Pop Life" were played less regularly. Additionally, the Santana medley and "Come And Dance With Me," with Blackshire singing lead, made rare one-off appearances in the encore section. "When Will We B Paid?" was dropped after the five initial concerts.

Prince sometimes preceded "Let's Go Crazy" and/or "She's Always In My Hair" with guitar snatches from "Zannalee," Jimi Hendrix's "Voodoo Child (Slight Return)" (from *Electric Ladyland*, 1968) and Hendrix's "Villanova Junction" (which is a track simply listed as "Instrumental Solo" on *Woodstock*, 1970). A guitar riff from James Brown's "The Payback" (from *The Payback*, 1973) was occasionally inserted in "Come On" and "Pop Life." Portions of "My Name Is Prince" and "Days Of Wild" were added to "Kiss" once. The "Hola, Hola, Hola" chant was added to some songs a few times. Several further snippets and chants from other songs were added when Doug E. Fresh and George Clinton guested onstage.

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7 Nov	The Palladium, Worcester, MA
8 Nov	Landmark Theatre, Richmond, VA
10 Nov	Patriot Center, Fairfax, VA
11 Nov	Academy of Music, Philadelphia, PA
12 Nov	CSU Convocation Center, Cleveland, OH
14 Nov	State Theatre, Detroit, MI
16 Nov	Riviera Theatre, Chicago, IL
18 Nov	Auditorium, Milwaukee, WI
19 Nov	Van Andel Arena, Grand Rapids, MI
20 Nov	Music Hall, Cincinnati, OH
22 Nov	The Tabernacle, Atlanta, GA
24 Nov	The Pyramid, Memphis, TN
25 Nov	Municipal Auditorium, Nashville, TN
26 Nov	Independence Arena, Charlotte, NC
28 Nov	Savvis Center, St. Louis, MO
30 Nov	UH Hofheinz Pavilion, Houston, TX
1 Dec	Convention Center Arena, Dallas, TX
3 Dec	Ruby Skye, San Francisco, CA
8 Dec	State University Event Center Arena,
	San José, CA
9 Dec	The Aladdin Theatre for the Performing Arts,
	Las Vegas, NV

2001 Hit N Run tour

Prince hit the road again after a four-month break with a second instalment of the *Hit N Run* tour. This series of US shows lasted three weeks, taking in 13 regular concerts and two aftershows, as well as one "beforeshow," when Prince replaced the opening acts Milenia and Fonky Bald Heads with a set of his own before performing the regular show. The concerts were held in venues with seating capacities ranging from 1,500 to 8,000.

Comprised of four sisters, Milenia performed choreographed dance routines. They sang four songs to backing tapes in a short 20-minute set. While clearly excellent singers, the general impression was that they didn't have enough stage presence and first-rate material. Fonky Bald Heads included amongst others rapper DVS, DJ Dudley D., and former NPG members Kirk Johnson and Mike Scott. Prince would usually guest onstage during one number. Their 40-minute set of hard-hitting funk was very well received.

Tour statistics

Number of concerts: 13 Countries: USA (13) Start date: 14 April 2001 End date: 6 May 2001

The band

The NPG line-up was the same as on the *Hit N Run* 2000 tour: Rhonda Smith (bass); Morris Hayes and Kip Blackshire (keyboard); John Blackwell (drums); Najee (saxophone and flute); Geneva (dancing and backing vocals). Mike Scott of Fonky Bald Heads joined to play rhythm guitar during many of the shows.

The show and set list

The show was almost identical to the 2000 configuration of the *Hit N Run* tour although the concerts were shorter,

normally lasting between 90 and 120 minutes. The set list was slightly modified with the introduction of "The Work, Pt. 1," which was played at every show. "U Make My Sun Shine" was another frequent addition. A representative set list contained the following: tape intro (same as on the 2000 tour) / "Uptown" / "Controversy" / "Mutiny" / "The Work, Pt. 1" / "Cream" / "Little Red Corvette" / "I Wanna Be Your Lover" / "Sexy Dancer" / "Housequake" / "The Ballad Of Dorothy Parker" / "Four" / "Talkin' Loud And Sayin' Nothing" (instrumental version) / "U Make My Sun Shine" / "I Could Never Take The Place Of Your Man" / "Summertime" / "Do Me, Baby" / "Scandalous" / "Diamonds And Pearls" / "The Beautiful Ones" / "Nothing Compares 2 U" / "Let's Go Crazy" / "Take Me With U" / "Raspberry Beret" / "Darling Nikki" / "When Doves Cry" / "Computer Blue" (instrumental version) / "The One" intro / "I Would Die 4 U" / "Baby, I'm A Star" / "God (Love Theme From Purple Rain)" / "Purple Rain.'

"The Greatest Romance Ever Sold" and a cover of Donny Hathaway's "Someday We'll All Be Free" (from Extension Of A Man, 1973) were played a few times. "The Ride" and "Johnny" made rare one-off appearances in the set list. Several shows closed with "Purple Rain," but from time to time, Prince also added "U Got The Look," "Kiss," and "Gett Off." "Come On" was also played as an encore a few times.

The dates

14 Apr	Civic Center, Atlanta, GA
15 Apr	Civic Center, Atlanta, GA
17 Apr	The NorVa, Norfolk, VA
18 Apr	Lyric Opera House, Baltimore, MD
19 Apr	First Union Arena at Casey Plaza,
	Wilkes-Barre, PA
21 Apr	Altell Arena, North Little Rock, AR
22 Apr	Auditorium Arena, Kansas City, MO
24 Apr	DU-Ritchie Center Magness Arena,
	Denver, CO
25 Apr	The "E" Center Sprint PCS Theatre,
	Salt Lake City, UT
27 Apr	Cox Arena, San Diego, CA
28 Apr	Arena, Oakland, CA
5 May	Palladium, Hollywood, CA
6 May	Memorial Auditorium,
	Sacramento, CA

2001 A Celebration tour

The Celebration tour was essentially a continuation of the Hits N Run tour. Over 20 dates, including Prince's first shows in Alaska, were scheduled until early August, but the tour was cancelled after only six concerts (and an appearance at the Montreal International Jazz Festival). No official explanation was given at the time although it was widely speculated at the time that Prince considered the tour an endorsement of Warner Bros.' The Very Best Of Prince and he didn't want to give the impression that he was supporting the release. It later became known that an important reason for Prince's cancellation was that his father was seriously ill and Prince wanted to spend time with as he was dying. Fonky Bald Heads opened some of the shows for Prince with a 25 to 30-minute set. Prince occasionally guested onstage with the band.

Tour statistics

Number of concerts: 6 Countries: USA (6) Start date: 15 June 2001 End date: 28 June 2001

The band

The NPG line-up was the same as on the *Hit N Run* tours with the exception of guitarist Mike Scott, who became a permanent band member on the *A Celebration* tour instead of merely guesting occasionally. The band line-up was the following: Mike Scott (guitar); Rhonda Smith (bass); Morris Hayes and Kip Blackshire (keyboard); John Blackwell (drums); Najee (saxophone and flute); Geneva (dancing and backing vocals). Milenia guested on several songs, including "U Make My Sun Shine." Kirk Johnson sometimes guested to play percussion on "Sexy Dancer."

The show and set list

The A Celebration show was very similar to the two editions of the Hit N Run tour, placing the emphasis on Prince's music and musicianship rather than theatrics. The shows were usually around two hours. Retaining the bulk of the 2001 Hit N Run tour set, the repertoire of songs was augmented by two new segments of songs, including some less well-known numbers like "Still Would Stand All Time" and "Free," as well as fan favourites such as "Bambi," "Starfish And Coffee," and "Sometimes It Snows In April." Prince also introduced a "F" song, "Eye Love U, But Eye Don't Trust U Anymore" from Rave Un2 The Joy Fantastic.

One of the new segments combined guitar-driven rockers "Bambi," "When You Were Mine" and "3 Chains O' Gold" (preceded by an instrumental portion of "And God Created Woman") with ballads "Still Would Stand All Time" (preceded by a bit of "Anna Stesia") and "Adore" (with a snippet of "The Question Of U" as an outro). The other new segment was a piano set comprised of full-length versions of "Free," "Starfish And Coffee," "Eye Love U, But Eye Don't Trust U Anymore," and "How Come U Don't Call Me Anymore." Prince also started "Delirious" at the piano before the band joined in. This was followed by "If I Was Your Girlfriend" with full band accompaniment.

Other notable set list changes were the removal of the instrumental version of James Brown's "Talkin' Loud And Sayin' Nothing" (from *There It Is*, 1972), previously played after Madhouse's "Four," and the replacement of "Darling Nikki" by an abbreviated version of "Joy In Repetition" although Prince kept short portions of "Darling Nikki" as an intro and outro to the song. Also new was a bluesy segment following "U Make My Sun Shine," which saw Prince in an "Electric Man"-styled conversation with his microphone about his "angel so divine."

The A Celebration tour set was comprised of six different segments containing fairly fixed sequences of songs. Each show featured a combination of four or five of the sections, with two to four additional songs as encores. Like on the Hit N Run tours, the songs played as encores were nearly always chosen from "Purple Rain," "Come On," "U Got The Look," "Kiss," and "Gett Off." One of the segments was identical to the opening salvo of the 2001 Hit N Run show: "Uptown" / "Controversy" / "Mutiny" / "The Work, Pt. 1" / "Cream." Another

A Celebration segment was the same as the second portion of songs from the Hit N Run shows: "Little Red Corvette" / "I Wanna Be Your Lover" / "Sexy Dancer" / "Housequake" / "The Ballad Of Dorothy Parker" / "Four." A third segment featured the "ballad portion" of the 2001 Hit N Run show: "U Make My Sun Shine" / "I Could Never Take The Place Of Your Man" / "Summertime" / "Do Me, Baby" / "Scandalous" / "Diamonds And Pearls" / "The Beautiful Ones" / "Nothing Compares 2 U." Yet another A Celebration segment contained the "Purple Rain portion" of the Hit N Run show but with "Joy In Repetition" replacing "Darling Nikki": "Let's Go Crazy" / "Take Me With U" / "Raspberry Beret" / "Darling Nikki" (brief intro) / "Joy In Repetition" / "Darling Nikki" (brief outro) / "When Doves Cry" / Father's Song" / "Computer Blue" (instrumental version) / "The One" (intro music) / "I Would Die 4~U" (words only) / "Baby, I'm A Star" (words only) / "God (Love Theme From Purple Rain)." One of the segments was new since the Hit N Run tours: "When You Were Mine" / 'Bambi" / "And God Created Woman" (brief instrumental version) / "3 Chains O' Gold" / "Anna Stesia" (brief instrumental version) / "Still Would Stand All Time" / "Adore" / "The Question Of U" (brief instrumental version). The A Celebration show also introduced a piano segment: "Free" / "Starfish And Coffee" / "Sometimes It Snows In April" / "Eye Love U, But Eye Don't Trust U Anymore" / "How Come U Don't Call Me Anymore" / "Delirious" / "If I Was Your Girlfriend." Two of the songs, "Gett Off" and "Come On," occasionally included chants from "(Eye Like) Funky Music" or a portion of a song by Milenia, possibly "Turn It Over" (from their 2002 album Out Story), with the girls providing vocals.

The dates

15 June Xcel Energy Center, St. Paul, MN
16 June Xcel Energy Center, St. Paul, MN
21 June Nationwide Arena, Columbus, OH
23 June Joe Louis Arena, Detroit, MI
27 June Civic Auditorium, Omaha, NE
28 June Marcus Amphitheatre, Milwaukee, WI [Summer-

2002 One Nite Alone... tour (USA)

Abandoning the hits-oriented concept of the *Hit N Run* and *A Celebration* tours, the *One Nite Alone...* show was the first time Prince undertook a tour with the expressed purpose of focusing on the music and favouring some of his more musically adventurous music instead of the old favourites. The show was promoted as "stripped-down," lacking "bungee cords, pyrotechnics or back-up dancers." A show null and void of "Purple Rain, "Little Red Corvette," and "Kiss," but glued together by new material from *The Rainbow Children*, an album that most people outside of his hardcore following never even heard of, seemed like a somewhat risky undertaking for Prince. Despite the misgivings, the *One Nite Alone...* show generated tremendous response amongst the critics and fans, with many regarding the band as one of his finest ever.

The One Nite Alone... tour may not have attracted many newcomers, but it solidified Prince's relationship with his most ardent fans throughout the world. NPG Music Club members received special treatment as they attended soundchecks and had the best seats in the house for both concerts and after-

shows. During the soundchecks, Prince was open and cordial, joking and answering questions from the fans. The critical response was also very positive, indicating that Prince's critical standing had improved a great deal since the mid-'90s. His decision to focus the show on his musicianship rather theatrics or showmanship, was lauded by most critics. Some complained about the absence of some of his greatest hits and the lack of more sexually-explicit material, but on the whole the critics seemed pleased that Prince has matured and developed as an artist.

The tour opened with a US leg, covering 26 shows focusing primarily on the bigger cities. This was followed by a nine-date Canadian leg in May and June, and a series of shows at the "Xenophobia" celebration (not "officially" part of the One Nite Alone... tour). Prince then took the tour to Europe and Japan in October and November. The tour closed with a one-off performance in Las Vegas in mid-December 2002. The entire tour encompassed 64 concerts, which made it the fifth most extensive of Prince's career, behind the Purple Rain tour (98 shows), the 1999 tour (90 shows), the Lovesexy tour (78 shows), and the Jam Of The Year tour (65 shows).

Tour statistics

Number of concerts: 26 Countries: USA (26) Start date: 1 March 2002 End date: 30 April 2002

The band

The NPG had undergone some revisions since the *Hit* N Run and A Celebration tours of the preceding years. Prince retained bass player Rhonda Smith and drummer John Blackwell and brought in a new keyboard player, Renato Neto, to replace Morris Hayes and Kip Blackshire. Guitarist Mike Scott and dancer Geneva left the band. Saxophone player Najee was replaced by Maceo Parker but he actually stood in for Parker during some of the US shows. The band was comprised of: Renato Neto (keyboard); Rhonda Smith (bass); John Blackwell (drums); Greg Boyer (trombone); Maceo Parker (saxophone). Saxophone player Candy Dulfer joined the tour in Kansas City, April 12th. For the remainder of the US tour, either Parker or Dulfer or both played saxophone. One show (Louisville) was actually played without any of the horn players being present.

The show

The set design was basic but with lighting and fabric that gave a lush feeling. The stage was draped in velvet curtains with spotlights streaming light upwards in purples, red, and blues, while large pillows were on each end of the stage where a large vase held burning incense. Additionally, there were three projection screens, which served as backdrops.

Smith was to the far left of the stage. Neto played keyboard slightly behind Smith. His keyboard was adorned with a Lexus car grill in front. Blackwell's drum kit was at centre stage behind plexi-glass. Next to the drummer were the horn players. To the right of the horn section was Prince's keyboard, with a Mercedes Benz car grill in the front. Prince, of course, was back and forth between guitar and keyboard.

The show opened with Blackwell playing a drum solo behind drawn curtains, while Parker came out into the audi-

ence, working his way onto the stage while playing saxophone. The curtains opened to reveal the stage, with Prince appearing onstage playing guitar. A long version of "Rainbow Children" launched the show. The spoken words from the song were spoken live on the microphone by Prince. The flow of the music was continuous and almost hypnotic. "Muse 2 The Pharaoh" was next, demonstrating how well *The Rainbow Children* album worked when performed live.

"Prepare to be searched," said Prince as he began "Xenophobia." It was accompanied on projector screens, showing images of people getting searched at airport security checkpoints. It was clearly being intended as a commentary on racial profiling, emphasizing that the theme of the first set was *The Rainbow Children*, with its spiritual and political connotations. The combination of sight and sound worked very well, with "Xenophobia" often lasting over 10 minutes.

The set continued with Joni Mitchell's "A Case Of U" (from *Blue*, 1971, and covered by Prince on *One Nite Alone...*) and "Mellow," which concluded with an instrumental interlude, before going into the funky "1+1+1 Is 3." It was segued into The Ohio Players' "Love Rollercoaster" (from *Honey*, 1975), which was instrumental except for the sung chorus chant. Showcasing an excellent vocal delivery by Prince, "The Other Side Of The Pillow" raised cheers from fans of *The Truth*.

Prince sat down at the keyboard for "Strange Relationship," an obvious crowd-pleaser. It evolved into The JB's "Pass The Peas" (from Food For Thought, 1972), with Parker taking the lead. A video was played that listed radio stations in various cities that were now owned by corporations. Prince commented how we don't own, nor do we program the radio stations. He said these companies only play the songs that make them the most money, which is why every radio station sounds the same. Indicating the kind of music Prince wanted to hear on the radio, he proceeded with a trio of covers that he had never performed on tours previously, Sly and The Family Stone's "Sing A Simple Song" (from Stand!, 1969), The Delfonics' "La, La, La Means Eye Love U" (from La La Means I Love You, 1968, covered by Prince on Emancipation) and Erykah Badu's "Didn't Cha Know" (from Mama's Gun, 2000), on which Smith sang lead.

Prince continued with another bona fide classic, "When You Were Mine," which was given a full treatment, including bridge and chorus. While "When You Were Mine" got many in the audience on their feet, the next song, "Avalanche" had the audience back in their seats, scratching their heads. As the projection screens showed quotes by Abraham Lincoln (referenced in Lerone Bennett's Forced Into Glory: Abraham Lincoln's White Dream), Prince walked up to the standing microphone at stage centre and solemnly sang, "He was not or never had been in favour of setting our people free. If it wasn't for the Thirteenth Amendment, we would have been born in slavery. He was not or never had been in favour of letting us vote, so you see, Abraham Lincoln was a racist. Who said you cannot escape from history?" He sounded as if he was sad to have to educate the audience as to the truth about this national hero. The sorrow and pain embodied in the song left most of the audience speechless. As Prince closed the song, "I ike the snow coming down the mountain and landed on Wounded Knee, nobody, nobody, nobody wants to take the weight, the re-sponsi-bi-li-ty," he walked off the stage.

Prince returned to the stage to continue the "education" of his audience by launching into "Family Name." He asked a few people in the front rows what their names were. Upon hearing them, he asked if he "could change their names for the night." He proceeded to change the names to "Outlaw," "Blackburn," "Lynch," and "Rhodes," etc, to illustrate the point of the song, which he led ferociously on guitar. The projection screens featured posters advertising slave auctions and other documents referencing American slavery.

Prince wrapped up the set on a lighter note, with two roof raisers, "Take Me With U" and "Raspberry Beret," both performed in full versions. An instrumental segment from Stevie Wonder's "Another Star" (from Songs In The Key Of Life, 1976) led into the Santana medley, which closed the main set. After a 10-minute break, Prince took to the keyboard for the first encore, which consisted primarily of a solo performance of Prince on vocals and keyboard. Unlike past piano segments, this one lasted approximately 30 minutes long and featured much longer (if not complete) songs.

The contents of the piano segment changed nightly, but some of the more common inclusions were "Adore," "Nothing Compares 2 U," and "Eye Love U, But Eye Don't Trust U Anymore." "Free," "Starfish And Coffee," and "Sometimes It Snows In April" were usually played in sequence. To appease the older fans, Prince did throw in "Purple Rain" on occasion, but it was just a piano solo performance, not the regular guitar version of the past.

After beginning "How Come U Don't Call Me Anymore" by himself at the piano, the whole band joined Prince and Blackwell tore up the drums for the rest of the song. Prince made his way out from behind the keyboard to the centre of the stage to continue the song. He asked the question, "Why can't you call," while incorporating a whole rap into the rest of the number. The show closed with an emotional "Anna Stesia." The crowd was really into it, singing along to the "God is love, love is God" chant. After briefly leaving the stage, Prince came back for a second encore of "Anna Stesia," now featuring a drum loop from "The Greatest Romance Ever Sold." Prince sometimes added lyrics from "Rainbow Children." The audience gave a roaring applause as the show ended, with the house lights coming up.

The set list

The One Nite Alone... set list was an interesting mix of the old and the new, with some well-chosen cover songs sprinkled into the mix. The show basically consisted of five elements: The Rainbow Children material; cover versions of other artists' songs; Prince songs from his back catalogue; a piano segment; new, as-yet unreleased Prince songs. Two new songs were integral parts of the set, "Avalanche" (from One Nite Alone...) and "Xenophobia" (intended for Xenophobia but dropped when it was released on the One Nite Alone... Live! album).

A typical set list in the early stages of the tour contained: intro / "Rainbow Children" / "Muse 2 The Pharaoh" / "Xenophobia" / "Mellow" / "1+1+1 Is 3" / "Love Rollercoaster" / "The Other Side Of The Pillow" / "Strange Relationship" / "Pass The Peas" / "Sing A Simple Song" / "La, La, La Means Eye Love U" / "Didn't Cha Know" / "When You Were Mine" / "Avalanche" / "Family Name" / "Take Me With U" / "Raspberry

Beret" / "Another Star" / Santana medley / piano segment / "Anna Stesia."

The piano segment grew in length as the tour progressed. At the outset of the tour it usually included five to seven songs, but it was soon extended to 10 to 15 songs. Prince chose from his entire back catalogue: "I Wanna Be Your Lover"; "Do Me, Baby"; "Free"; "How Come U Don't Call Me Anymore"; "Purple Rain"; "The Beautiful Ones"; "Condition Of The Heart"; "Nothing Compares 2 U"; "Do U Lie?"; "Girls And Boys"; "Venus De Milo"; "Under The Cherry Moon"; "Sometimes It Snows In April"; "Starfish And Coffee"; "Adore"; "Joy In Repetition"; "Diamonds And Pearls"; "The Most Beautiful Girl In The World"; "Eye Love U, But Eye Don't Trust U Anymore." Additionally, the piano segment occasionally included "One Nite Alone..." from the as-yet unreleased One Nite Alone... album.

In addition to the five regularly performed The Rainbow Children tracks ("Rainbow Children," "Muse 2 The Pharaoh," "Mellow," "1+1+1 Is 3," and "Family Name"), "The Everlasting Now" and "Last December" made some rare appearances. Graham Central Station's "It's Alright" and "The Jam" (both from Ain't No Bout-A-Doubt It, 1975) were added when Larry Graham guested at two shows. "Bustin' Loose" by Chuck Brown and The Soul Searchers (from Bustin' Loose, 1979) made one appearance (a chant from the song was also added a few times). "A Love Bizarre" and a bluesy improvisation were added when Sheila E. guested during one of the Los Angeles shows. A cover of Joni Mitchell's "Twisted" (from Court And Spark, 1974) was played once, replacing "The Other Side Of The Pillow."

The dates

I he dates	
1 Mar	Heritage Theatre, Saginaw, MI
2 Mar	Theatre, Chicago, IL
3 Mar	Theatre, Chicago, IL
5 Mar	Ohio Theatre, Columbus, OH
6 Mar	Opera House, Detroit, MI
7 Mar	Shea's Performance Arts Center, Buffalo, NY
9 Mar	Palace Theatre, Louisville, KY
10 Mar	Playhouse Square Center Palace Theatre, Cleve-
	land, OH
11 Mar	Murat Center, Indianapolis, IN
30 Mar (am)	Warner Theatre, Washington DC
30 Mar	Warner Theatre, Washington DC
31 Mar	Warner Theatre, Washington DC
3 Apr	Symphony Hall, Woodruff Arts Center,
	Atlanta, GA
4 Apr	Symphony Hall, Woodruff Arts Center,
	Atlanta, GA
6 Apr	Youkey Theatre, Lakeland Center, Lakeland, FL
9 Apr	Avery Fisher Hall, Lincoln Center, New York, NY
12 Apr	Midland Theatre, Kansas City, MO
14 Apr	Verizon Wireless Theatre, Houston, TX
15 Apr	Saenger Theatre, New Orleans, LA
16 Apr	Music Hall at Fair Park, Dallas, TX
19 Apr	Kodak Theatre, Los Angeles, CA
20 Apr	Kodak Theatre, Los Angeles, CA
24 Apr	Paramount Theatre, Oakland, CA
26 Apr	Dodge Theatre, Phoenix, AZ
29 Apr	Paramount Theatre, Seattle, WA
30 Apr	Arlene Schnitzer Concert Hall, Portland, OR

2002 One Nite Alone... tour (Canada)

Prince took a month-long break following the US One Nite Alone... tour before resuming the tour in Canada. Having previously played only a few scattered concerts in Canada (eight shows on five tours), it was his first fully-fledged tour there. The tour lasted three weeks and took in nine concerts in nine cities, starting on the west coast of Canada and moving eastwards towards the Great Lakes area and the final shows in Ottawa and Montreal.

Tour statistics

Number of concerts: 9 Countries: Canada (9) Start date: 28 May 2002 End date: 18 June 2002

The band

The backbone of the band remained the same. Maceo Parker played saxophone at six shows. Not having played with Prince since 1995, saxophone player Eric Leeds replaced Parker at three shows on the Canadian leg of the tour. Greg Boyer was absent for the first show, but played the remaining. The line-up was the following: Renato Neto (keyboard); Rhonda Smith (bass); John Blackwell (drums); Greg Boyer (trombone); Maceo Parker or Eric Leeds (saxophone).

The show and set list

The show was the same as in the US although far more video was added compared to the early stages of the tour. Prince commissioned some video effects (similar to the Glam Slam nightclub effects) to coincide with the songs in the set. Although this could have been a distraction from the stage, it was tastefully accomplished and added to the concert rather than detracting from it.

The repertoire underwent minimal changes for the Canadian leg. However, two songs were added, a funky instrumental with spoken words entitled "Prince And The Band" and a revamped version of "Days Of Wild" featuring mostly new lyrics.

The dates

18 June

28 May	Orpheum Theatre, Vancouver
31 May	Northern Alberta Jubilee Auditorium, Edmonton
2 June	Southern Alberta Jubilee Auditorium, Calgary
3 June	Saskatchewan Centre of the Arts, Regina
6 June	Walker Theatre, Winnipeg
13 June	Hamilton Place Theatre, Hamilton
15 June	Massey Hall, Toronto
16 June	National Arts Center, Ottawa

Centre Molson Theatre, Montreal

2002 One Nite Alone... tour (Europe)

Following a three-month tour break, Prince embarked on a European leg of the *One Nite Alone...* tour, his first European trek since two 1998 tours in support of The NPG's *Newpower Soul.* The tour covered 20 shows in 11 countries, including Italy, where Prince had not played since 1990 due to legal complications. The tour also saw Prince's first shows in Norway since 1993 and the first in Ireland since 1995. As in the US and Canada, the tour focused on smaller-sized venues, mostly

theatres, with excellent acoustics. Tickets sold out very quickly.

The focus of the show shifted somewhat in Europe as Prince backed off a bit from *The Rainbow Children* and the more recent material in favour of a slightly broader presentation of his vast body of work. He introduced several Prince classics such as "Pop Life" and "Housequake," but also less predictable material like "All The Critics Love U In New York" ("New York" of the title was normally replaced by the name of the city or country hosting that night's show), "Gotta Broken Heart Again," "Strollin'," "Power Fantastic", and, perhaps most notably, the unreleased hardcore fan favourite "Empty Room." The reception was overwhelming, as the show pleased both critics and fans.

Tour statistics

Number of concerts: 20

Countries: England (5), Germany (4), Denmark (2), The Netherlands (2), Belgium (1), France (1), Ireland (1), Italy (1),

Norway (1), Sweden (1), Switzerland (1)

Start date: 3 October 2002 End date: 2 November 2002

The band

The band remained intact from the previous legs of the One Nite Alone... tour. Saxophone player Candy Dulfer participated in the entire tour, while Maceo Parker and Eric Leeds alternated, alternated, each playing roughly half the European tour. The line-up was the following: Renato Neto (keyboard); Rhonda Smith (bass); John Blackwell (drums); Greg Boyer (trombone). Candy Dulfer (saxophone), Maceo Parker or Eric Leeds (saxophone). DJ Dudley D. did some scratching during the bulk of the shows. In addition, Kirk Johnson played percussion during four shows and Sheila E. played percussion during two shows.

The show and set list

The overall show remained the same as previously but the structure of the set list loosened up a great deal, allowing for more spontaneity, with the result that each show was different. Thus, it is very difficult to describe a typical set because it changed nightly. The repertoire was substantially overhauled. Some of the songs that had been an integral part of the show were removed or played with much less regularity than previously. *The Rainbow Children* tracks "Muse 2 The Pharaoh," "Mellow," and "Family Name" were played during roughly half of the shows. This was also the case with "Xenophobia," while "Avalanche" only made one appearance. On the other hand, Prince made "The Work, Pt. 1" and "The Everlasting Now" permanent inclusions; the former was not played at all on the US/Canadian legs, while the latter was included on a few rare occasions in the US and Canada.

As in the US and Canada, "Rainbow Children" opened the show, but three European concerts saw a completely different beginning. One show was launched with Prince at the piano for "Delirious," a second concert with a mini-set with Prince accompanying himself on acoustic guitar, and a third with a piano segment. Following these unusual openings, the set returned to "Rainbow Children" and the normal sequence of songs.

"Muse 2 The Pharaoh" followed on from "Rainbow

Children" like in the US and Canada, but Prince sometimes dropped the song in favour of "Pop Life," occasionally playing both "Muse 2 The Pharaoh" and "Pop Life." The early segment of the show, from "Muse 2 The Pharaoh" or "Pop Life" until the trio of songs "Mellow," "1+1+1 Is 3," and The Ohio Players' "Love Rollercoaster" (Honey, 1975) was quite loose, featuring between two and five songs chosen from "The Work, Pt. 1," "Extraordinary," "Xenophobia," "Money Don't Matter 2 Night," Joni Mitchell's "A Case Of U" (from Blue, 1971), and "Purple Rain."

The subsequent segment included several numbers not played in the US and Canada: "Housequake," "D.M.S.R.," James Brown's "Get Up (I Feel Like Being A) Sex Machine" (from *Sex Machine*, 1970), "The Ride," "Strollin'," which merged with the new song "U Want Me," "Gotta Broken Heart Again," and "The Other Side Of The Pillow." The show then returned to the format of the US/Canadian legs with "Strange Relationship," The JB's "Pass The Peas" (from *Food For Thought*, 1972), and "When You Were Mine."

The next segment was new since the US and Canadian legs. Prince chose from five of his own songs, "Bambi," "Something In The Water (Does Not Compute)," "Sign O' The Times," "The Question Of U," "The One," and three covers, Alicia Keys' "Fallin'" (from Songs In A Minor, 2001), Led Zeppelin's "Whole Lotta Love" (from Led Zeppelin II, 1969), and Paul Desmond's '60s jazz standard "Take Five" (made famous by the Dave Brubeck Quartet of which sax player Desmond was a member). This portion of the show featured between one and seven of the eight songs, with "Sign O' The Times" being the most frequent selection. The ending of the main set was the same as previously: "Family Name," "Take Me With U," "Raspberry Beret," and "The Everlasting Now."

The piano segment usually included between five and 10 songs. Most commonly played were "Adore," "Diamonds And Pearls," "The Beautiful Ones," "Nothing Compares 2 U," "The Ladder," and "How Come U Don't Call Me Anymore." Prince left out the piano medley once in Europe.

The piano repertoire was expanded with 10 tracks since the US and Canadian shows: "Delirious" and "Automatic," "The Ladder," "The Ballad Of Dorothy Parker," "Shake!", "Power Fantastic," "U're Gonna C Me," "Empty Room," the new "Eye Love U Baby, Like U Have Never Known" (tentative title), and a cover of Jerry Lee Lewis' 1957 classic "Whole Lotta Shakin'." At the same time, eight songs performed in the US and Canada were dropped altogether from the piano medley.

The European tour introduced an acoustic guitar set, which opened one concert and replaced the piano segment during another show. The guitar set included "Alphabet St.", "Elephants And Flowers," "7," "Pink Cashmere," "One Kiss At A Time," "Don't Play Me," "The Truth," "A Case Of U," and the unreleased "Telemarketers Blues," which Prince introduced during the "Xenophobia" celebration concerts.

The encore segment was also changed a great deal from the previous shows. In Europe, it featured one to five songs, with "Days Of Wild," "Anna Stesia," "All The Critics Love U In New York," "A Love Bizarre," and "Alphabet St." being the most frequent inclusions. The latter song occasionally evolved into a jam with the theme song from the US '60s television series *The Beverly Hillbillies* (the song is actually called "The Ballad Of Jed Clampett" and was composed by country

musicians Lester Flatt and Earl Scruggs). Less common were "Peach," "Joy In Repetition," "America," "Prince And The Band," and Parliament's "Flash Light" (from Funkentelechy Vs The Placebo Syndrome, 1978).

The dates	
3 Oct	Carling Hammersmith Apollo, London, England
4 Oct	Carling Hammersmith Apollo, London, England
5 Oct	Carling Hammersmith Apollo, London, England
7 Oct	Carling Apollo, Manchester, England
8 Oct	Carling Apollo, Manchester, England
10 Oct	Point Depot, Dublin, Ireland
13 Oct	Festhalle, Frankfurt, Germany
15 Oct	Ahoy, Rotterdam, The Netherlands
16 Oct	CCH Hall 1, Hamburg, Germany
18 Oct	Sportpaleis, Antwerp, Belgium
19 Oct	ICC, Berlin, Germany
21 Oct	Konserthuset, Oslo, Norway
22 Oct	Annexet, Stockholm, Sweden
24 Oct	Kongres & Kultur Center, Aalborg Hall,
	Aalborg, Denmark
25 Oct	Falkoner Salen, Copenhagen, Denmark
27 Oct	König-Pilsener Arena, Oberhausen, Germany
28 Oct	Le Zénith, Paris, France
30 Oct	Hallenstadion, Zurich, Switzerland
31 Oct	Palatucker, Milan, Italy
2 Nov	Ahoy, Rotterdam, The Netherlands

2002 One Nite Alone... tour (Japan)

Prince closed the *One Nite Alone*... tour with nine concerts in Japan, his first shows there since 1996. The tour was actually the most extensive tour of Japan that he had undertaken, having previously played four shows in 1986, eight in 1989, five in 1990, four in 1992, seven in 1996.

Tour statistics

Number of concerts: 9 Countries: Japan (9)

Start date: 15 November 2002 End date: 29 November 2002

The band, show, and set list

The show and band remained the same as in Europe, although Candy Dulfer didn't participate and Eric Leeds was only present for the last five shows. There were only a few set list modifications made for the Japanese tour. As in Europe, the piano segment usually included between five and 10 songs, but one concert in Japan featured only one song and another Japanese show two songs in the piano medley. Most commonly played were "Adore," "Diamonds And Pearls," "The Beautiful Ones," "Nothing Compares 2 U," "The Ladder," and "How Come U Don't Call Me Anymore." Prince left out the piano segment four times in Japan.

Two Japanese shows included Prince's take on Nikki Costa's "Push And Pull" (from the *Blow* soundtrack and Costa's *Everybody Got Their Something*, both from 2001). One show in Japan included the Santana medley after "When You Were Mine," while another Japanese concert skipped "When You Were Mine" in favour of a unique segment: Graham Central Station's "Hair" / "777-9311" / "The Stick" / Graham Central

Station's "Water" (from *Ain't No 'bout-A-Doubt It*, 1975) / The Commodores' "Brick House" (from *Zoom*, 1977). The encores in Japan were similar to Europe, with the exception of the addition of "Last December," which closed three shows and opened the encore portion once. "A Love Bizarre," "All The Critics Love U In New York," "Alphabet St.," and "Last December" were the most frequent encore selections.

The dates

15 Nov	Kokusai Forum Hall A, Tokyo
17 Nov	Act City Hall, Hamamatsu
18 Nov	Budokan, Tokyo

19 Nov Budokan, Tokyo

21 Nov Koseinenkin Hall, Sapporo

22 Nov ZEPP, Sendai
26 Nov Sun Palace, Fukuoka
28 Nov Castle Hall, Osaka
29 Nov Century Hall, Nagoya

2003 tour

Quite unexpectedly, Prince embarked on a new greatest hits-oriented tour in October of 2003. The tour, dubbed the "World Tour 2003 / 2004," was described by Prince as a practice run designed to prepare his band "for larger American and international tours planned for the near future." The eight concerts were held in Hong Kong, Australia, and Hawaii to keep them "far away from the press and the cameras," Prince told a Hawaiian newspaper.

With no new album to promote, many speculated that the tour was primarily about money. However, Prince said, "I'm not doing it because I need the cash," adding that he already had more money in his bank account than he needed. Unlike the 2002 *One Nite Alone...* tour, the new show focused very much on Prince's greatest hits and his most well-known music. Like several times since 1995, it was even announced that this was going to be the last time the hits would be performed live and that Prince would retire them after this tour.

Tour statistics

Number of concerts: 8

Countries: Australia (5) Hong Kong (1), USA (2)

Start date: 17 October 2003 End date: 19 December 2003

The band

The backbone of the band remained the same as on the One Nite Alone... tour, although two new keyboard players were added, Rose-Ann Dimalanta, known as RAD, and Stanley "Chance" Howard. The line-up was the following: Renato Neto (keyboard); RAD (keyboard); Chance Howard (keyboard); Rhonda Smith (bass); John Blackwell (drums); Greg Boyer (trombone); Maceo Parker (saxophone). Candy Dulfer (saxophone) guested at the two Hawaiian shows. Eric Leeds and DJ Dudley D didn't participate in any of the shows.

The show

As with most of Prince's tours since 1997, the stage set was very basic and unadorned. The lighting was fairly elaborate and worked well with the show. Prince, in the centre, was flanked by Rhonda Smith on the far left side and RAD, who

was on slightly elevated platform, on the right side of the stage. The horns were also on stage level, on the left, although they also performed more to the back of a platform to the left of the drum kit. Renato Neto was on higher level, on the left side of the stage, while Chance Howard was behind RAD, to the right on a high platform. The letters NPG adorned the front of three keyboard set-ups. The drum kit was placed slightly off-centre to the right. There were two raised platforms on the far left and right of the stage that Prince would frequently move to.

A slow, jazzy piano solo by RAD kicked off the show as the other band members, except for the horn section, found their places onstage. Prince's "dearly beloved..." interrupted RAD's piano-playing to launch "Let's Go Crazy," which was done in a fairly complete rendition, similar to the version played often in the late eighties. The celebratory mood of "Let's Go Crazy" continued with three more songs from *Purple Rain*: "I Would Die 4 U," played complete with only the last verse missing, "When Doves Cry" in an abbreviated version, but with a completely new arrangement, and "Baby, I'm A Star," for which the middle verse was dropped (the intro to it contained a bit of "1999"). The horn section joined the proceedings during "Baby, I'm A Star."

The frenzied opening tempo slowed down for the ballad "Shhh." It was followed by a full-length rendition of "D.M.S.R." Snippets of "The Glamorous Life" and "A Love Bizarre" served as an interlude to a full-blown take on "I Feel For You." The emphasis on funk continued with "Controversy," which was usually stretched quite a bit, sometimes including chants from "(Eye Like) Funky Music."

Introduced by a piano interlude by Renato Neto, the next segment focused on slower songs: "The Beautiful Ones," "Nothing Compares 2 U," and "Insatiable." "The Beautiful Ones" featured a solo by Maceo Parker, which gave Prince time to run offstage to change his outfit. The second verse of "Nothing Compares 2 U" was dropped. During "Insatiable" Prince stood under a surrounding curtain of pearls, the same propused on the 1992 *Diamonds And Pearls* tour.

In contrast with how it was performed on the European and Japanese dates of the *One Nite Alone...* tour, "Sign O' The Times" was done without the guitar, but still remaining quite close the album version. "The Question Of U," segued into "The One," which in turn included a chorus of Alicia Keys' "Fallin'," much as it was played on the *One Nite Alone...* tour, albeit "Fallin'" was now sung by RAD.

The pace intensified for a lengthy take on "Let's Work," followed by "U Got The Look," which was shortened to only a verse and a chorus. Then came the new *Musicology* track "Life O' The Party" (which is more or less a remake of James Brown's "Hot Pants"), for which RAD joined in on vocals, and a cover of "Soul Man," which spotlighted Chance Howard on lead vocal. The funk continued with the crowd-pleaser "Kiss," which omitted the second verse but featured a stunning new arrangement with Prince on guitar. "Take Me With U" and "Everlasting Now," played quite similar to the way they were performed in 2002, closed the main set, which lasted a little under two hours.

During all but the first two shows of the tour, a pianobased encore was played. It usually started off with "Adore," followed by songs like "I Wanna Be Your Lover," "Diamonds And Pearls," "One Kiss at A Time," and "Forever In My Life." A second part of the encore featured a jam-like "Alphabet St." and "All The Critics Love U In New York," where New York from the title was replaced by the name of the city where the show was held. "Days Of Wild" was played at three shows.

All but one shows had a final encore of "Purple Rain," which was played in a full-length rendition, even with the (sampled) string part of the coda played completely till the end, much like on the *Purple Rain* tour.

The set list

With no new or recent album to promote, the selection of songs leaned heavily on hits. However, in contrast with earlier hits-oriented tours where hits were typically played in medley form, most songs were played in full-length renditions. Many of the songs were revamped and played in completely new arrangements compared to previous live performances.

No less than seven songs from Prince' breakthrough album *Purple Rain* were featured: "Let's Go Crazy," "I Would Die 4 U," "When Doves Cry," "Baby I'm A Star," "The Beautiful Ones", "Take Me With U" and "Purple Rain." Some choices were rather surprising, including "Shhh." Others were favourites from previous tours, such as "The Question Of U" and "Let's Work." The set also included two Prince songs more famous in the renditions by other artists: "I Feel For You" and "Nothing Compares 2 U."

A couple of covers were also performed in the regular set, most prominently "Soul Man," a song written by David Porter and Isaac Hayes, but turned into a hit by Sam & Dave, released on their album *Soul Men* from 1967. The lead vocal on this was handled by Chance Howard. Sung by RAD, "Fallin" by Alicia Keys on her 2001 album *Songs In A Minor* was played as part of "The One." "Life O' The Party" was a new song from the forthcoming *Musicology*. The ending of "Life O' The Party" included a bit of Maceo Parker's "Uptown Up" (from his *Funk Overload*, 1998).

An encore in all but the first two shows featured a piano medley that was partly overhauled from the *One Nite Alone...* tour. It included such songs as "Adore," "Diamonds And Pearls," "Forever In My Life," and a new track from *Musicology*, "On The Couch," which was performed three times.

A cover of Joni Mitchell's "A Case Of You" (from her *Blue*, 1971, also on Prince's *One Nite Alone...* album, as "A Case Of U") was played once. A small snippet of "Outa Space" originally performed by Billy Preston (from *I Wrote A Simple Song*, 1971) was part of "All The Critics Love U In New York." A chant of "bow-wow-wow-yippie-yo-yippie-yeah" from George Clinton's "Atomic Dog" (single, 1983) was included in the "Go-Go's" instrumental (played only once).

The Sly and The Family Stone 1970 single "Thank You (Falettinme Be Mice Elf Agin)" and "Thank You For Talkin' To Me, Africa" (from *There's a Riot Goin' On*, 1971), as well as "The Jam" (Graham Central Station: *Ain't No 'Bout-A-Doubt It*, 1975), were played with Larry Graham guesting in Sydney at two shows.

A typical set list was comprised of: "Let's Go Crazy" / "I Would Die 4 U" / "When Doves Cry" / "Baby, I'm A Star" / "Shhh" / "D.M.S.R." / "I Feel For You" / "Controversy" / "The Beautiful Ones" / "Nothing Compares 2 U" / "Insatiable" / "Sign O' The Times" / "The Question Of U" / "The One" / "Let's Work" / "U Got The Look" / "Life O' The Party" / "Soul

Man" / "Kiss" / "Take Me With U" / "Everlasting Now."

Songs featured in the encores included "Sometimes It Snows In April," "Adore," "I Wanna Be Your Lover," "Do Me, Baby," "Strange Relationship," "On The Couch," "Diamonds And Pearls," "One Kiss At A Time," "Forever In My Life," "Anna Stesia," "Little Red Corvette," "Raspberry Beret," "How Come U Don't Call Me Anymore," "The Most Beautiful Girl In The World," "A Case Of U," "Alphabet St.", "All The Critics Love U In New York," "The Jam," "Thank You (Falettinme Be Mice Elf Agin)," "Days Of Wild," and "Purple Rain"

The dates

I ne dates	
17 Oct	Tamar Site (Victoria Harbor), Hong Kong
21 Oct	Rod Laver Arena, Melbourne, Australia
22 Oct	Rod Laver Arena, Melbourne, Australia
24 Oct	Sydney Entertainment Centre, Sydney, Australia
25 Oct	Sydney Entertainment Centre, Sydney, Australia
27 Oct	Brisbane Entertainment Centre, Brisbane,
	Australia
16 Dec	Blaisdell Arena, Honolulu, HI
19 Dec	Maui Arts & Cultural Center A&B Amphitheater,
	Kahului, HI

One-Off concerts

This section covers concerts that were not considered to be part of a particular tour, including aftershows, special benefit shows, and unannounced gigs. Private jam sessions (behind closed doors) with guests at Paisley Park are ignored. Where applicable, brief descriptions or clarifications are given. The concerts are listed chronologically, year-by-year. The number of concerts performed each year is listed in brackets beside the year.

1979 (4)		1986 (6)	
5 Jan	Capri Theatre, Minneapolis, MN	early 1986	7th Steet Entry, Minneapolis, MN
7 Jan	Capri Theatre, Minneapolis, MN		[Prince and Sheila E. jam]
	[showcase for Warner Bros.]	20 May	Carlton Celebrity Room, Bloomington, MN
Aug	Leeds Instrument Rentals, Los Angeles, CA		[Minnesota Music Awards]
	[showcase for Warner Bros.]	1 July	Holiday Inn, Sheridan, WY
Aug	Leeds Instrument Rentals, Los Angeles, CA		[Under The Cherry Moon premiere party]
	[showcase for Warner Bros.]	13 Aug (am)	Busby's, London, England
			Kensington Roof Garden, London, England
1980 (1)		24 Aug	Le New Morning, Paris, France
Mid-Jan	Rainbow Music Hall, Denver, CO [warm-up	C	8,
	concert for 1980 tour]	1987 (12)	
		21 Mar	First Avenue, Minneapolis, MN
1981 (4)		28 Apr	Daily News, Stockholm, Sweden
6 June	St. Paul [jam at Dez Dickerson's wedding party]	2 May	Melody, Stockholm, Sweden
5 Oct	Sam's, Minneapolis, MN [billed as Controversy]		Lorensberg, Gothenburg, Sweden
9 Oct	Memorial Coliseum, Los Angeles, CA [opening		Quasimodo, West Berlin, West Germany
	act for The Rolling Stones]	28 May	U4, Vienna, Austria
11 Oct	Memorial Coliseum, Los Angeles, CA		Le New Morning, Paris, France
	[opening act for The Rolling Stones]	16 June	Palais Omnisports de Paris-Bercy, Paris, France
	[opening act for The Rolling Stolles]	10 June	
1982 (1)		5 C	[jam after shooting "U Got The Look"]
8 Mar	First Avenue, Minneapolis, MN	5 Sep	Rupert's, Minneapolis, MN
O IVIAI	That Avenue, Minneapons, Min	12 Sep	Country Club, Reseda, CA
1983 (5)		5 Dec	Fine Line, Minneapolis, MN
16 Mar (am)	Registry Hotel, Bloomington, MN	31 Dec	Paisley Park, Chanhassen, MN
		00 ()	
16 May	Carlton Celebrity Room, Bloomington, MN	1988 (10)	D. I. D. I. G. I
1614	[Minnesota Music Awards]	7 May	Paisley Park, Chanhassen, MN [jam after shoot-
16 May	First Avenue, Minneapolis, MN		ing "Glam Slam"]
29 June	Prom Center, St. Paul, MN [Black Music Awards]	•	Les Bains Douches, Paris, France
3 Aug	First Avenue, Minneapolis, MN		Camden Palace, London, England
	[benefit for the Minnesota Dance Theatre]	19 Aug (am)	Het Paard van Troje, The Hague,
			The Netherlands
1984 (7)		31 Aug (am)	Grosse Freiheit 36, Hamburg, West Germany
21 May	Carlton Celebrity Room, Bloomington, MN	15 Sep (am)	Paisley Park, Chanhassen, MN
	[Minnesota Music Awards]	3 Oct (am)	Roseland Ballroom, New York, NY
7 June	First Avenue, Minneapolis, MN	21 Oct (am)	Citi, Boston, MA
26 July	The Palace, Los Angeles, CA	7 Nov (am)	The Palace, Los Angeles, CA
	[Purple Rain premiere party]	11 Nov (am)	Warfield Theatre, San Francisco, CA
14 Aug	First Avenue, Minneapolis, MN		
23 Sep	Bogart's, Cincinnati, OH	1990 (2)	
	[billed as Red Hot & Blue]	30 Apr	Rupert's, Minneapolis, MN
25 Oct	7th Street Entry, Minneapolis, MN		[benefit for Chick Huntsberry's family]
29 Nov	Gallaudet College, Washington DC	6 May	Civic Center, St. Paul, MN
	[invitation-only concert]		
	(1991 (9)	
1985 (6)		6 Jan (am)	Glam Slam, Minneapolis, MN
16 Jan	Texas Southern University, Houston, TX	6 Jan	Glam Slam, Minneapolis, MN
I U Jaii	[invitation-only concert]		Warner Bros. Headquarters, Burbank, CA
25 E-L		3 June	
25 Feb	Civic Auditorium, Santa Monica, CA	3 June	China Club, Los Angeles, CA
	[invitation-only concert]	19 July	Metrodome, Minneapolis, MN
20 Mar	Lehman College Center for the Performing Arts,		[Special Olympics]
	New York, NY [invitation-only concert]	16 Aug	Hyatt Regency, Chicago, IL [WEA convention]
28 Mar (am)	Marriott Inn, Worcester, MA [hotel jam]	19 Aug	The Ritz, New York, NY [MTV party]
7 June	Prom Center, St. Paul, MN	23 Aug	Hilton & Towers Ballroom, Atlanta, GA
	TI / I W I NI F		[Jack The Rapper Family Affair]
27 Oct	Théatre de Verdure, Nice, France		Dack The Rapper Family Atlant

1992 (9)	10 May (am) Glam Slam, Minneapolis, MN
11 Jan Glam Slam, Minneapolis, MN	14 May (am) Glam Slam, Minneapolis, MN
12 Jan (am) Glam Slam, Minneapolis, MN	24 May Glam Slam, Minneapolis, MN
27 Jan (am) Glam Slam, Minneapolis, MN	26 May (am) Paisley Park, Chanhassen, MN
6 Apr Glam Slam, Yokohama, Japan	28 May (am) Glam Slam, Minneapolis, MN
14 Apr (am) Transformers, Brisbane, Australia	29 May (am) Glam Slam, Minneapolis, MN
22 Apr (am) The Palace, Melbourne, Australia	8 June (am) Glam Slam, Miami, FL
7 June (am) Park-Café, Munich, Germany	[broadcast live via satellite to Glam Slam in
12 July (am) Les Bains Douches, Paris, France	Los Angeles and Minneapolis]
Nov/Dec Paisley Park, Chanhassen, MN	9 June (am) Glam Slam, Miami, FL
[filmed for The Ryde Dyvine]	10 June (am) Glam Slam, Miami, FL
	20 June (am) Glam Slam, Los Angeles, CA
1993 (29)	21 June (am) House of Blues, Los Angeles, CA
18 Feb Glam Slam, Minneapolis, MN	26 June Glam Slam, Los Angeles, CA
26 Feb Glam Slam, Los Angeles, CA	27 June Glam Slam, Los Angeles, CA [benefit for the
12 Mar Turtle's Rhythm & Views, Atlanta, GA	Sabriya Castle of Fun Foundation, matinee]
27 Mar (am) Club USA, New York, NY	27 June Glam Slam, Los Angeles, CA [benefit for the
27 Mar Apollo Theatre, New York, NY [benefit for	Sabriya Castle of Fun Foundation]
underprivileged Afro-American youths]	14 July (am) Palladium, New York, NY
6 Apr (am) Cabaret Metro, Chicago, IL	14 July Palladium, New York, NY [benefit for
12 Apr (am) DNA Lounge, San Francisco, CA	the Arthur Mitchell Harlem Dance Theatre]
17 Apr (am) Glam Slam, Los Angeles, CA	14 July Palladium, New York, NY
14 June Paisley Park, Chanhassen, MN	25 July Glam Slam, Minneapolis, MN
[filmed for The Undertaker]	[benefit for the National Kidney Foundation]
18 June (am) Paisley Park, Chanhassen, MN	26 July Glam Slam, Minneapolis, MN
1 July (am) Paisley Park, Chanhassen, MN	[benefit for the National Kidney Foundation]
9 July (am) Paisley Park, Chanhassen, MN	11 Nov Paisley Park, Chanhassen, MN
11 July (am) Paisley Park, Chanhassen, MN	12 Nov Paisley Park, Chanhassen, MN
12 July Paisley Park, Chanhassen, MN	25 Nov (am) Tranenpalast, Berlin, Germany
[benefit for KMO] radio station]	12 Dec Roseland Ballroom, New York, NY [benefit for
1 Aug (am) The Forum, London, England	the Rivington House Village Center for Care
1 Aug (am) The Forum, London, England 7 Aug (am) Park Lane, Gothenburg, Sweden	the Rivington House Village Center for Care]
7 Aug (am) Park Lane, Gothenburg, Sweden	
7 Aug (am) Park Lane, Gothenburg, Sweden 23 Aug (am) Estàndard, Barcelona, Spain	1995 (37)
7 Aug (am) Park Lane, Gothenburg, Sweden 23 Aug (am) Estàndard, Barcelona, Spain 26 Aug (am) Technisches Museum, Vienna, Austria	1995 (37) 14 Jan Paisley Park, Chanhassen, MN
7 Aug (am) Park Lane, Gothenburg, Sweden 23 Aug (am) Estàndard, Barcelona, Spain 26 Aug (am) Technisches Museum, Vienna, Austria 28 Aug (am) Terminal 2, Munich, Germany	1995 (37) 14 Jan Paisley Park, Chanhassen, MN 15 Jan (am) Paisley Park, Chanhassen, MN
7 Aug (am) Park Lane, Gothenburg, Sweden 23 Aug (am) Estàndard, Barcelona, Spain 26 Aug (am) Technisches Museum, Vienna, Austria 28 Aug (am) Terminal 2, Munich, Germany 30 Aug (am) Kaufleuten, Zurich, Switzerland	1995 (37) 14 Jan Paisley Park, Chanhassen, MN
7 Aug (am) Park Lane, Gothenburg, Sweden 23 Aug (am) Estàndard, Barcelona, Spain 26 Aug (am) Technisches Museum, Vienna, Austria 28 Aug (am) Terminal 2, Munich, Germany 30 Aug (am) Kaufleuten, Zurich, Switzerland 1 Sep (am) Rex Club, Paris, France	1995 (37) 14 Jan Paisley Park, Chanhassen, MN 15 Jan (am) Paisley Park, Chanhassen, MN [benefit for Mayor Sharon Sayles Belton] 22 Jan (am) Paisley Park, Chanhassen, MN
7 Aug (am) Park Lane, Gothenburg, Sweden 23 Aug (am) Estàndard, Barcelona, Spain 26 Aug (am) Technisches Museum, Vienna, Austria 28 Aug (am) Terminal 2, Munich, Germany 30 Aug (am) Kaufleuten, Zurich, Switzerland 1 Sep (am) Rex Club, Paris, France 5 Sep (am) The Mirano, Brussels, Belgium	1995 (37) 14 Jan Paisley Park, Chanhassen, MN 15 Jan (am) Paisley Park, Chanhassen, MN [benefit for Mayor Sharon Sayles Belton] 22 Jan (am) Paisley Park, Chanhassen, MN 31 Jan (am) Glam Slam, Los Angeles, CA
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2 Sep 9 Sep (am)	Paisley Park, Chanhassen, MN		Paisley Park, Chanhassen, MN
9 Sep (am)	Paisley Park, Chanhassen, MN	18 Dec (am)	Kickers, Milwaukee, WI
16 Sep	Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN	7008 (na)	
18 Sep		1998 (32)	TL. D. II TV
	Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN	1 Jan (am)	The Roxy, Houston, TX
20 Sep (am)			Millennium 2000, Tampa, FL
	Paisley Park, Chanhassen, MN		Townsend Club, San Francisco, CA
22 Oct (am) 23 Oct	Paisley Park, Chanhassen, MN		Paisley Park, Chanhassen, MN
28 Oct	Paisley Park, Chanhassen, MN		Paisley Park, Chanhassen, MN
28 Oct	Paisley Park, Chanhassen, MN [filmed for Love 4 One Another]		Paisley Park, Chanhassen, MN
11 Nov			Paisley Park, Chanhassen, MN
9 Dec	Paisley Park, Chanhassen, MN		Paisley Park, Chanhassen, MN
Dec	Paisley Park, Chanhassen, MN		Paisley Park, Chanhassen, MN
1006 (12)			Paisley Park, Chanhassen, MN
1996 (13) 16 Feb	Eurasia, Honolulu HI		Paisley Park, Chanhassen, MN
17 Feb	Neil S. Blaisdell Center, Honolulu, HI		Paisley Park, Chanhassen, MN
18 Feb		•	Paisley Park, Chanhassen, MN
19 Feb	Neil S. Blaisdell Center, Honolulu, HI		Irving Plaza, New York, NY
	Neil S. Blaisdell Center, Honolulu, HI		Paisley Park, Chanhassen, MN
	Paisley Park, Chanhassen, MN		Paisley Park, Chanhassen, MN
26 Oct	Paisley Park, Chanhassen, MN		Paisley Park, Chanhassen, MN
	Paisley Park, Chanhassen, MN		Paisley Park, Chanhassen, MN
12 Nov	Paisley Park, Chanhassen, MN		Paisley Park, Chanhassen, MN
12.11 ()	["Emancipation Special" show, broadcast live]	25 July	Key Club, Los Angeles, CA
	Paisley Park, Chanhassen, MN		Nighttown, Rotterdam, The Netherlands
	Paisley Park, Chanhassen, MN		Vega, Copenhagen, Denmark
	Park West, Chicago, IL		Kaufleuten, Zurich, Switzerland
	Paisley Park, Chanhassen, MN		Hippodrome, London, England
28 Dec	Paisley Park, Chanhassen, MN	28 Aug (am)	Café de Paris, London, England
()		266 ()	[filmed for Beautiful Strange]
1997 (29)	6 Daines Marie II II Director La AI		Tramps, New York, NY
	5 Points Music Hall, Birmingham, AL		Slim's, San Francisco, CA
	DNA Lounge, San Francisco, CA		Paisley Park, Chanhassen, MN
•	Electric Ballroom, Tempe, AZ		Paisley Park, Chanhassen, MN
•	Cane's Bar and Grill, San Diego, CA		Lux, Lisbon, Portugal
	Excalibur, Chicago, IL		Tivoli, Utrecht, The Netherlands
	Tramps, New York, NY	28 Dec (am)	Live Music Halle, Cologne, Germany
	The Roxy, Boston, MA	()	
	Egypt On The Waterfront,	1999 (25)	C. J. 54 MCM C. J. C. J. J. J. V. NIV
	Philadelphia, PA	2 Jan	Studio 54, MGM Grand Studios, Las Vegas, NV
_	9:30 Club, Washington DC	•	Paisley Park, Chanhassen, MN
-	Club Esso, Atlanta, GA		Paisley Park, Chanhassen, MN
•	In Cahoots, Oklahoma City, OK		Paisley Park, Chanhassen, MN
	Café Hollywood, San Antonio, TX		Paisley Park, Chanhassen, MN
	Mirage, Dallas, TX		Paisley Park, Chanhassen, MN
	The Roxy, Houston, TX	29 May	MGM Grand Garden Arena, Las Vegas, NV
	Old Plaza Theatre, Lafayette, LA	31 May (am) Studio 54, MGM Grand Studios, Las Vegas, NV
16 Aug (am)			
	Glam Slam, Miami, FL		Paisley Park, Chanhassen, MN
	Plum Crazy, Raleigh, NC	26 June (am)	Paisley Park, Chanhassen, MN
21 Aug (am)	Plum Crazy, Raleigh, NC The Dock, Jackson, MS	26 June (am) 1 July) Paisley Park, Chanhassen, MN Bunker's, Minneapolis, MN
21 Aug (am) 23 Aug (am)	Plum Crazy, Raleigh, NC The Dock, Jackson, MS Music City Mix Factory, Nashville, TN	26 June (am) 1 July 3 July (am)) Paisley Park, Chanhassen, MN Bunker's, Minneapolis, MN Paisley Park, Chanhassen, MN
21 Aug (am) 23 Aug (am) 24 Aug (am)	Plum Crazy, Raleigh, NC The Dock, Jackson, MS Music City Mix Factory, Nashville, TN New Daisy Theatre, Memphis, TN	26 June (am 1 July 3 July (am) 10 July (am)) Paisley Park, Chanhassen, MN Bunker's, Minneapolis, MN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN
21 Aug (am) 23 Aug (am) 24 Aug (am)	Plum Crazy, Raleigh, NC The Dock, Jackson, MS Music City Mix Factory, Nashville, TN New Daisy Theatre, Memphis, TN Paisley Park, Chanhassen, MN	26 June (am) 1 July 3 July (am) 10 July (am) 20 July (am)	Paisley Park, Chanhassen, MN Bunker's, Minneapolis, MN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN Life Club, New York, NY
21 Aug (am) 23 Aug (am) 24 Aug (am)	Plum Crazy, Raleigh, NC The Dock, Jackson, MS Music City Mix Factory, Nashville, TN New Daisy Theatre, Memphis, TN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN	26 June (am) 1 July 3 July (am) 10 July (am) 20 July (am) 4 Sep (am)	Paisley Park, Chanhassen, MN Bunker's, Minneapolis, MN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN Life Club, New York, NY Paisley Park, Chanhassen, MN
21 Aug (am) 23 Aug (am) 24 Aug (am) 7 Sep (am) 10 Sep	Plum Crazy, Raleigh, NC The Dock, Jackson, MS Music City Mix Factory, Nashville, TN New Daisy Theatre, Memphis, TN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN [benefit for Mayor Sharon Sayles Belton]	26 June (am) 1 July 3 July (am) 10 July (am) 20 July (am)	Paisley Park, Chanhassen, MN Bunker's, Minneapolis, MN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN Life Club, New York, NY Paisley Park, Chanhassen, MN Warehouse district, Minneapolis, MN [1999
21 Aug (am) 23 Aug (am) 24 Aug (am) 7 Sep (am) 10 Sep	Plum Crazy, Raleigh, NC The Dock, Jackson, MS Music City Mix Factory, Nashville, TN New Daisy Theatre, Memphis, TN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN	26 June (am) 1 July 3 July (am) 10 July (am) 20 July (am) 4 Sep (am)	Paisley Park, Chanhassen, MN Bunker's, Minneapolis, MN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN Life Club, New York, NY Paisley Park, Chanhassen, MN Warehouse district, Minneapolis, MN [1999 Music Mill City Festival]
21 Aug (am) 23 Aug (am) 24 Aug (am) 7 Sep (am) 10 Sep	Plum Crazy, Raleigh, NC The Dock, Jackson, MS Music City Mix Factory, Nashville, TN New Daisy Theatre, Memphis, TN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN [benefit for Mayor Sharon Sayles Belton]	26 June (am) 1 July 3 July (am) 10 July (am) 20 July (am) 4 Sep (am) 6 Sep 26 Sep (am)	Paisley Park, Chanhassen, MN Bunker's, Minneapolis, MN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN Life Club, New York, NY Paisley Park, Chanhassen, MN Warehouse district, Minneapolis, MN [1999 Music Mill City Festival] Paisley Park, Chanhassen, MN
21 Aug (am) 23 Aug (am) 24 Aug (am) 7 Sep (am) 10 Sep 6 Oct (am) 17 Oct	Plum Crazy, Raleigh, NC The Dock, Jackson, MS Music City Mix Factory, Nashville, TN New Daisy Theatre, Memphis, TN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN [benefit for Mayor Sharon Sayles Belton] The Church, Denver, CO	26 June (am) 1 July 3 July (am) 10 July (am) 20 July (am) 4 Sep (am) 6 Sep	Paisley Park, Chanhassen, MN Bunker's, Minneapolis, MN Paisley Park, Chanhassen, MN Paisley Park, Chanhassen, MN Life Club, New York, NY Paisley Park, Chanhassen, MN Warehouse district, Minneapolis, MN [1999 Music Mill City Festival]

18 Oct (am)	Paisley Park, Chanhassen, MN
23 Oct (am)	Paisley Park, Chanhassen, MN
6 Nov (am)	Paisley Park, Chanhassen, MN
15 Nov	Mermaid Theatre, London, England
	[Rave Un2 The Joy Fantastic listening party]
17 Nov (am)	Le Bataclan, Paris, France
24 Nov (am)	Sala Aqualung, Madrid, Spain
18 Dec	Paisley Park, Chanhassen, MN
	[filmed for Rave Un2 The Year 2000]
2000 (17)	
29 April (am)Paisley
	Park, Chanhassen, MN
20 May (am)	Paisley Park, Chanhassen, MN
	[first show as "Prince" since 1993]
27 May (am)	Paisley Park, Chanhassen, MN
	Northron Auditorium Minnoanalia MNI

	Park, Chanhassen, MN
20 May (am)	Paisley Park, Chanhassen, MN
	[first show as "Prince" since 1993]
27 May (am)	Paisley Park, Chanhassen, MN
13 June	Northrop Auditorium, Minneapolis, MN
	["Prince: A Celebration" finale]
1 July (am)	Paisley Park, Chanhassen, MN
8 July (am)	Paisley Park, Chanhassen, MN
15 July (am)	Paisley Park, Chanhassen, MN
22 July (am)	Paisley Park, Chanhassen, MN
29 July (am)	Paisley Park, Chanhassen, MN
9 Sep (am)	Paisley Park, Chanhassen, MN
30 Sep (am)	Paisley Park, Chanhassen, MN
21 Oct (am)	Paisley Park, Chanhassen, MN
4 Nov (am)	Paisley Park, Chanhassen, MN
17 Nov (am)	The Metro, Chicago, IL
20 Nov (am)	The Orbit, Grand Rapids, MI
23 Nov (am)	Eleven50, Atlanta, GA

2001 (6)	
- ',	Paisley Park, Chanhassen, MN
10 11111 (4111)	[NPG Music Club launch]
30 Mar	Park West, Chicago, IL [NPG Music Club
	launch]
26 Apr (am)	Brick's, Salt Lake City, UT
29 Apr (am)	The Fillmore, San Francisco, CA
12 June (am)	Paisley Park, Chanhassen, MN
	["The Rainbow Children" celebration]
6 July	Salle Wilfrid-Pelletier, Palais des Arts, Montreal,
	Canada [Montreal International Jazz Festival]

10 Dec (am) Studio 54, MGM Grand Studios, Las Vegas, NV

5 Jan (am)	Paisley Park, Chanhassen, MN
8 Mar (am)	The Tralf, Buffalo, NY
12 Mar (am)	Birdy's Bar and Grill, Indianapolis, IN
5 Apr (am)	Eleven50, Atlanta, GA
10 Apr (am)	The World, New York, NY
17 Apr (am)	The Red Jacket, Dallas, TX
20 Apr (am)	The Highlands, Los Angeles, CA
21 Apr (am)	House of Blues, Los Angeles, CA
1 May (am)	Roseland, Portland, OR
7 June (am)	Le Rendezvous, Winnipeg, Canada
17 June (am)	Ottawa, Canada [venue unknown]
21 June	Paisley Park, Chanhassen, MN
	["Xenophobia" celebration]

23 June (am) Paisley Park, Chanhassen, MN

["Xenophobia" celebration]

	["Xenophobia" celebration]
24 June	Paisley Park, Chanhassen, MN
	["Xenophobia" celebration]
25 June	Paisley Park, Chanhassen, MN
	["Xenophobia" celebration]
26 June	Paisley Park, Chanhassen, MN
	["Xenophobia" celebration]
28 June (am)	Paisley Park, Chanhassen, MN
	["Xenophobia" celebration]
6 Oct (am)	The New Marquee, London, England
11 Oct (am)	Spirit, Dublin, Ireland
26 Oct (am)	Vega, Copenhagen, Denmark
29 Oct (am)	Le Bataclan, Paris, France
3 Nov (am)	Nighttown, Rotterdam, The Netherlands
15 Dec	Aladdin Theatre for the Performing Arts,
	Las Vegas, NV
	[filmed for Live At The Aladdin Las Vegas]
16 Dec (am)	Studio 54, MGM Grand Studios, Las Vegas, N

Paisley Park, Chanhassen, MN

23 June

18 Aug	B.B. King's, Los Angeles, CA
18 Oct (am)	The Edge, Hong Kong
21 Oct (am)	Bennett's Lane, Melbourne, Australia
23 Oct (am)	The Metro, Melbourne, Australia
26 Oct (am)	The Basement, Sydney, Australia
28 Oct (am)	The Indie Temple, Brisbane, Australia
17 Dec (am)	Volcanoes Night Club, Honolulu, HI
20 Dec (am)	Hapa's Night Club, Kahului (Maui), HI

Concert Guest Appearances

Prince's onstage guest appearances with other artists are listed in this section. Prince's occasional guest sports with his opening acts are not included. Brief descriptions or clarifications are given where applicable.

1 982 12 Feb	The Time: Roxy Theatre, Los Angeles, CA	1 996 8 Aug	Dr. Mambo's Combo: Fine Line,
12 170	The Time, Novy Theatre, Los Angeles, CA	o Aug	Minneapolis, MN
1983		11 Dec	Gloria Estefan: Lunt-Fontanne Theatre,
Sep	James Brown: Beverly Theatre, Los Angeles, CA		New York, NY
1984		1998	
8 June	The Time: Prom Center, St. Paul, MN [Black Music Awards]	13 July	Dr. Mambo's Combo: Bunker's, Minneapolis, MN
5 Sep	Sheila E.: Agora, Cleveland, OH	1999	
13 Sep	Sheila E.: The Ritz, New York, NY	1 Jan	The Time: Studio 54, MGM Grand Studios,
25 Oct	Sheila E.: First Avenue, Minneapolis, MN		Las Vegas, NV
		20 June	Santana: Northrop Auditorium, Minneapolis, MN
1986		3 July	Sheryl Crow: Bunker's, Minneapolis, MN
1 Feb	Mazarati: St. Paul, MN [Winter Carnival's Fun Fair]	8 July	Chaka Khan: Orpheum Theatre, Minneapolis, MN
6 Mar	Sheila E.: Universal Amphitheatre,	22 Aug	Chaka Khan: Madison Square Garden,
	Los Angeles, CA		New York, NY
8 Mar	Sheila E.: Warfield Theatre, San Francisco, CA	23 Aug	Sheryl Crow: Centre Molson Theatre, Toronto,
14 May	The Bangles: Warfield Theatre, San Francisco, CA		Canada [Lilith Fair]
3 Oct	Sheila E.: Civic Center, St. Paul, MN	25 Aug	Lenny Kravitz: Target Center, Minneapolis, MN
20 Oct	The Bangles: The Palace, Los Angeles, CA	24 Sep	Lenny Kravitz: Coral Sky Amphitheatre, West Palm Beach, FL
1988		17 Dec	The Time: Paisley Park, Chanhassen, MN
28 Sep	Dr. Mambo's Combo: Fine Line, Minneapolis, MN		[filmed for Rave Un2 The Year 2000]
		2000	
1989		21 Jan	TLC: Madison Square Garden, New York, NY
3 Jan	Dr. Mambo's Combo: Bunker's, Minneapolis, MN	7 Feb	Macy Gray: Orbit Room, Toronto, Canada
3 Apr	Dr. Mambo's Combo: Bunker's, Minneapolis, MN		[Macy Gray afterparty]
15 Nov	Patti LaBelle: Orpheum Theatre,	5 June	The Legendary Combo: Bunker's,
	Minneapolis, MN	, ,	Minneapolis, MN
	7.00 mg	8 June (am)	Macy Gray: Paisley Park, Chanhassen, MN
1990		23 June	Maceo Parker: Beacon Theatre, New York, NY
7 Feb	Dr. Mambo's Combo: Fine Line, Minneapolis,	28 June	Fonky Baldheads: Paisley Park, Chanhassen, MN
	MN		Maceo Parker: Paisley Park, Chanhassen, MN Milenia: Paisley Park, Chanhassen, MN
1992			
10 Jan	The Steeles: Glam Slam, Minneapolis, MN	2001	
25 Nov	Unknown blues band: Le Loft, Miami, FL	12 June	The Time: Paisley Park, Chanhassen, MN ["The Rainbow Children" celebration]
1993		13 June (am)	Maceo Parker: Paisley Park, Chanhassen, MN
7 Mar	The 'house band': Le Loft, Miami, FL		["The Rainbow Children" celebration]
		13 June	Erykah Badu: Paisley Park, Chanhassen, MN
1994			["The Rainbow Children" celebration]
24 Apr	Stanley Jordan: Minneapolis, MN	14 June	Common: Paisley Park, Chanhassen, MN
8 Aug	TKO Orchestra: Glam Slam, Minneapolis, MN		["The Rainbow Children" celebration]
Sep	TKO Orchestra: Glam Slam, Minneapolis, MN	Late Dec	Natural Vibrations: Kihei's Bada Bing!, Maui, HI
1995		2002	
6 June	Santana: Sunrise Musical Theatre,	23 Jan	Conversation Piece: Jazzmine's, Minneapolis, MN
	Fort Lauderdale, FL	20 Mar	Conversation Piece: Jazzmine's, Minneapolis, MN
12 June	Dr. Mambo's Combo: Bunker's, Minneapolis, MN	6 July	Jerome Godboo Project (featuring Prakash John):
18 Aug	T.C. Jammers: Paisley Park, Chanhassen, MN		Blues On Bellair, Toronto, Canada
	m)The house band: Chaz & Wilson Grill,		
	New York, NY	2003	
		5 May	Sheila E. and the Escovedo family: Platinum Live
			Club, Studio City, CA

Television Appearances

This section includes all known television appearances by Prince, including performances, interviews, and award receptions/presentations. It also includes one-off television specials devoted to Prince that feature unique Prince footage as well as films (documentaries, performances, dramatic films) produced by Prince or with his active input. All performances of songs are live unless otherwise is noted. The dates are the broadcast dates. Recording dates, where known and applicable, are given in brackets.

Brief concert and film reports are ignored. Award shows are only included if Prince received or presented awards (or performed). Live performances are included only if they were staged specifically for television broadcast, i.e. broadcasts of and television programmes featuring only "normal" concert footage are not included. This is the reason why the broadcasts of regular shows like Syracuse 1985 and Dortmund 1988, for example, are excluded, whereas concerts staged for television broadcast like *The Ryde Dyvine* and *Rave Un2 The Year 2000* concerts are included. The television station VH-1 renamed itself VH1 some time in the mid-'90s, but all references to the channel are as VH1.

11 January 1980 (6 January 1980): *The Midnight Special* (USA)

Prince lip-synchs "I Wanna Be Your Lover" and "Why You Wanna Treat Me So Bad?". *The Midnight Special* was normally broadcast after midnight (Saturday mornings), so technically this broadcast was on January 12th 1980 (am). (8 mins)

26 January 1980: American Bandstand (USA)

Prince lip-synchs "I Wanna Be Your Lover" and "Why You Wanna Treat Me So Bad?". Also includes his infamous interview with Dick Clark. (9 mins)

21 February 1981: Saturday Night Live (USA)

Prince plays "Partyup" live. (4 mins)

29 January 1983 (14 December 1983): Solid Gold (USA)

Prince lip-synchs "1999." (4 mins)

13 May 1983 (4 April 1983): Solid Gold (USA)

Prince lip-synchs "Little Red Corvette." (3 mins)

26 July 1984: MTV Live! Purple Rain Party (USA)

Features interviews with many stars and some clips from the movie, but no comments from Prince. (30 mins)

28 January 1985: American Music Awards (USA)

Prince and The Revolution perform "Purple Rain" and accept three awards. Also includes Sheila E.'s performance of "The Glamorous Life." (19 mins)

11 February 1985: The BPI Awards (England)

Prince accepts Best International Artist award. (1 min)

26 February 1985: The Grammy Awards (USA)

Prince accepts awards and caps the night with "Baby, I'm A Star." (6 mins)

25 March 1985: The Academy Awards (USA)

Prince accepts an Academy Award for Best Original Song Score. (2 mins)

15 November 1985 (27 October 1985):

MTV Presents Prince (USA)

Prince is interviewed in Nice, France, during the filming of *Under The Cherry Moon*. (30 mins)

27 January 1986: American Music Awards (USA)

Prince presents award to Huey Lewis and The News. (2 mins)

20 May 1986: Minnesota Music Awards (USA)

Prince accepts Charter Membership in the Minnesota Music Academy and makes a speech. (4 mins)

1 July 1986: MTV Premiere Party Prince's Under The Cherry Moon (USA)

Includes interviews with the stars of the film and a few comments from Prince himself. Mazarati performs "100 MPH" and Prince performs "Raspberry Beret," "Delirious," "Controversy," and "Mutiny." (60 mins)

23 April 1987: Minnesota Music Awards (USA)

Prince accepts Single Of The Year award with a pre-recorded speech. (1 min)

11 September 1987: MTV Video Music Awards (USA)

Prince plays "Sign O' The Times" and "Play In The Sunshine." (10 mins)

24 September 1989:

Saturday Night Live 15th Anniversary Special (USA)

Prince performs "Electric Chair" on the 15th anniversary special of Saturday Night Live. (5 mins)

27 September 1989: Prince: Musical Portrait (USA)

A documentary made by Albert Magnoli. It has footage of Prince during soundchecks, rehearsals, and in the studio. Includes interviews with Eric Clapton, Miles Davis, and Little Richard. (9 mins)

22 January 1990 : American Music Awards (USA)

Prince accepts Special Achievement Award. (7 mins)

14 August 1991 (19 July 1991): Victory & Valor (USA)

Prince performs "Diamonds And Pearls" at the Special Olympics in Minneapolis. (6 mins)

5 September 1991: MTV Video Music Awards (USA)

Prince performs "Gett Off." (7 mins)

9 September 1991 (4 September 1991): The Arsenio Hall Show (USA)

Prince performs "Let's Go Crazy," "Kiss," "Cream," "Purple Rain," "Daddy Pop," and "Call The Law." Hall chats with Patti LaBelle about Prince. (45 mins)

13 December 1991: Prince Rogers Nelson (England)

This hour-long documentary was first aired in England in BBC's *Omnibus* series. It includes footage of Prince from early concerts, after-concert gigs with Miles Davis and Ron Wood, in the studio, directing the band in rehearsal, and backstage. There are also interviews with Levi Seacer Jr., Sheila E., and various music critics. (60 mins)

26 January 1992: Super Bowl Today (USA)

Includes a special video of "Willing And Able." (5 mins)

29 February 1992: Friday Night Videos (USA)

A Prince special hosted by Diamond, Pearl, and The Game Boyz. Includes footage from Tokyo, August 31st 1990 and the Special Olympics performance, July 19th 1991. (45 mins)

10 March 1992: Soul Train Music Awards (USA)

Prince accepts Heritage Award. Includes a musical tribute by Stephanie Mills, Rosie Gaines, and Patti LaBelle. (15 mins)

13 September 1992: The Prince Of Paisley Park (USA)

This US television special was aired on the A&F series *Rave*. It is essentially the *Prince Rogers Nelson* documentary listed above with some slightly different footage, including new interviews with Alan Leeds and Benny Medina. (50 mins)

22 October 1992: Hot Rocks Salute To Prince (USA)

This hour-long special aired on the Playboy Channel and includes promos by Prince, Vanity 6, Apollonia 6, and Carmen Electra. It features a previously unseen "porno mix" of "My Name Is Prince" with added footage. (60 mins)

18 December 1992: Act I (USA)

This 40-minute film by Prince was broadcast in ABC's In Concert series. The film mixes fictional elements with interview footage and video clips of songs from the documentary cleared up some of the mystery surrounding the story behind the documentary cleared up some of the footage was later used in the 3 Chains O' Gold home video. (40 mins)

19 December 1992: The Ryde Dyvine (USA)

This is the second part of ABC's two-part special, entitled *The Ryde Dyvine*. It is hosted by Troy Beyer and features live performances by The Crayons, Carmen Electra, George Clinton, Rosie Gaines, and Mavis Staples. Prince performs "Sexy MF," "Love 2 The 9's," "Damn U," "Eye Wanna Melt With U," and "The Sacrifice Of Victor." (50 mins)

23 February 1993: The Arsenio Hall Show (USA)

Prince performs "My Name Is Prince," "The Morning Papers," "Blue Light," and "The Max." Also includes Hall's interviews with Sinbad and Brad Daugherty. (45 mins)

6 March 1993: Friday Night Videos (USA)

A preview of the *Act I* tour with footage of "My Name Is Prince" from Glam Slam, Los Angeles, February 26th 1993. The *Act I* tour dates are shown at the end. (4 mins)

27 April 1993: Video LP (USA)

This BET show features the debut of the theme song Prince wrote for the show, an instrumental version of "Pheromone." Also includes interviews with The NPG band members and a live performance of "Daddy Pop" from Earl's Court, London, June 24th 1992.

22 January 1994: The Sacrifice Of Victor (Europe)

MTV Europe broadcast the film made of the concert on September 8th 1993 (am) at Bagley's Warehouse, London. *The Sacrifice Of Victor* is essentially a straightforward concert film, but it also includes interviews with some fans. A version broadcast in Japan has some slightly different footage and is missing the interviews. The film was later turned into a home video. (45 mins)

3 April 1994: The Beautiful Experience (England)

Prince's 70-minute film *The Beautiful Experience* premiered on the British Sky One television channel (followed by broadcasts in many other countries). The film mixes live footage from the February 13th 1994 Paisley Park concert with video clips of several new songs such as "Papa," "Come," "Race," "Pheromone," "Loose!", and "Beautiful." (70 mins)

5 May 1994: Nulle Part Ailleurs (France)

Prince plays "Endorphinmachine" live on Canal+, French television. (5 mins)

7 May 1994:

Celebrate The Soul Of American Music Awards (USA)

Prince accepts Living Legend Award with a speech. Includes a tribute and clips of him in the audience. (11 mins)

7 May 1994 (9 April 1994): Soul Train (USA)

Prince performs (lip-synching) the "Mustang Mix" of "The Most Beautiful Girl In The World," "Now," "Acknowledge Me," and "Love Sign." (45 mins)

31 May 1994 (4 May 1994): World Music Awards (USA)

Prince and Mayte perform (lip-synching) "The Most Beautiful Girl In The World" and Prince accepts Gold Key Award. Includes many shots of him sitting in the audience. (10 mins)

26 June 1994: VH1 Honors (USA)

Prince performs "Interactive" and "Endorphinmachine" and accepts an award. (10 mins)

12 July 1994: The Today Show (USA)

Prince and Nona Gaye perform "Love Sign" and Bryant Gumbel briefly interviews Nona. (7 mins)

24 November 1994:

MTV European Music Awards (Europe)

Prince plays "Peach." (6 mins)

13 December 1994:

Late Show With David Letterman (USA)

Prince performs "Dolphin." (5 mins)

30 January 1995 (live broadcast):

American Music Awards (USA)

Prince performs (lip-synching) a medley of "Billy Jack Bitch," "Eye Hate U," and "319," and accepts Award of Merit. He also appears in the all-star "We Are The World" performance. (14 mins)

20 February 1995: The Brit Awards (England)

Prince accepts Best International Male Artist Award. (2 mins)

12 March 1995 (5 March 1995): The Sunday Show (England)

British television programme featuring a summary of Prince's career and a brief interview by Veronica Webb with Prince "disguised" as Tora Tora. (8 mins)

16 March 1995 (15 March 1995): Top Of The Pops (England)

The NPG with Prince perform "Get Wild." (3 mins)

1 April 1995: The Sunday Show:

Formerly Known As Prince (England)

This is a Sunday Show special entitled 'A Formerly Known As Prince. Includes "Get Wild" (both the video and parts from the March 5th 1995 Wembley soundcheck), the "Dolphin" video, "Days Of Wild," and "The Jam" from one of the Wembley shows, as well as a soundcheck version of "Billy Jack Bitch." The show also included some unused footage from The Sunday Show interview, first broadcast 12 March 1995. (20 mins)

8 April 1995 (5 April 1995): The White Room (England)

The NPG with Prince play "Count The Days" and "Get Wild." (10 mins)

3 December 1995: VH1 Fashion And Music Awards (USA)

Prince performs (lip-synching) "P. Control (House Mix)." (8 mins)

27 January 1996: Video Break (USA)

Prince takes over VH1 and airs the following promo videos: "Dolphin," "The Good Life" (The NPG), "Count The Days" (The NPG), and "If Eye Love U 2night" (Mayte). (25 mins)

27 January 1996: Love 4 One Another (USA)

Broadcast by VH1, *Love 4 One Another* is a film by Prince about a girl coming to Paisley Park to find her soul mate, Prince. The film caused quite a stir amongst Prince's fans, which were disappointed in the implicit criticism of his fans as obsessive "fanatics." (45 mins)

8 July 1996 (2 July 1996):

Late Show With David Letterman (USA)

Prince plays "Dinner With Delores." (4 mins)

9 July 1996: The Today Show (USA)

Prince performs "Dinner With Delores" and "Zannalee." (7 mins)

19 November 1996 (1 or 2 November 1996): Fuji-TV (Japan)

Interview in Japan. Also includes footage of Prince arriving at the airport and at a press conference. (12 mins)

21 November 1996 (4 and 20 November 1996): *Oprah* (USA)

Oprah Winfrey's interview with Prince was filmed at Paisley Park on November 4th 1996. Also includes live performances in a Chicago television studio of "Do Me Baby," "If I Was Your Girlfriend," and "Sleep Around" from November 20th 1996. (45 mins)

19 December 1996: The Today Show (USA)

Bryant Gumbel interviews Prince. (12 mins)

3 January 1997: The Today Show (USA)

Prince makes a surprise appearance on Bryant Gumbel's last day on the show and performs "Take Me With U," "Raspberry Beret," and a short tune he wrote for the event. (3 mins)

7 January 1997: The Rosie O'Donnell Show (USA)

Prince performs "Somebody's Somebody" and "The Holy River." He also chats with O'Donnell for a few minutes. (11 mins)

1 February 1997 (12 January 1997): VH1 To One (USA)

Chris Rock interviews Prince at the Roseland in New York. (25 mins)

7 February 1997: The Chris Rock Show (USA)

Prince performs "Face Down" on Chris Rock's new HBO show. (5 mins)

24 February 1997: The Brit Awards (England)

Prince lip-synchs "Emancipation." (4 mins)

27 February 1997 (8 February 1997): The 28th NAACP Image Awards (USA)

Prince performs (lip-synching) "Emancipation" and accepts Key Of Life Award from Stevie Wonder. (13 mins)

28 February 1997 (26 February 1997): *Top Of The Pops* (England)

Prince performs "The Holy River." (4 mins)

11 April 1997 (10 April 1997): VH1 Honors (USA)

Prince performs "The Holy River," "Take Me With U," and "Raspberry Beret." (9 mins)

25 April 1997 (19 April 1997):

Entertainment Tonight (USA)

Interview, part one of two. (4 mins)

3 May 1997 (19 April 1997): Entertainment Tonight (USA)

Part two of the interview. (2 mins)

4 May 1997 (February 1997): Muppets Tonight! (Spain)

The first broadcast of Prince's appearance on the *Muppets Tonight!* show was on Canal+, Spain (broadcasts in other countries followed later). He performs in skits with the Muppets and lip-synchs "Starfish And Coffee," "She Gave Her Angels," and "Let's Go Crazy," along with snippets of other songs. (25 mins)

9 May 1997 (6 May 1997): Rock And Roll Hall Of Fame Induction Ceremony (USA)

Prince inducts Parliament-Funkadelic into the Rock And Roll Hall Of Fame. (4 mins)

22 May 1997 (4 April 1997):

The 10th Annual Essence Awards (USA)

Prince presents an award. (8 mins)

29 July 1997: Showbiz Today (USA)

Interview on CNN, part one of two. (3 mins)

30 July 1997: Showbiz Today (USA)

Part two of CNN's interview. (3 mins)

9 December 1997 (8 December 1997): Minnesota Nine News (USA)

Robyne Robinson interviews Prince in Fargo (December 8th) on KMSP-TV in Minneapolis (the programme was later retitled *Nine News At 9*). (15 mins)

21 May 1998: (10 April 1998) A The Essence Awards (USA)

Prince accepts an award and performs "The Christ," a revised version of "The Cross" with Larry Graham and Chaka Khan helping out on vocals. (15 mins)

29 May 1998: The Today Show (USA)

Prince performs "Free," "Sweet Thing," and "Release Yourself" with Larry Graham and Chaka Khan. Between songs, the host interviewed the trio. After the broadcast, the trio treated the assembled audience to another 50-minute set. (11 mins)

8 June 1998: Vibe (USA)

Prince, Larry Graham, and Chaka Khan are interviewed and perform "Let's Work," "Delirious," "Free," "Sweet Thing," "Just B My Lady," "Spoon," and "The One." (45 mins)

1 July 1998: Good Morning America (USA)

Prince is interviewed. (11 mins)

24 July 1998: The Tonight Show (USA)

Prince performs "Come On." (9 mins)

28 July 1998 (24 July 1998): Showbiz Today (USA)

Brief interview broadcast by CNN. (3 mins)

20 October 1998 (28 August 1998): O-Zone (England)

British BBC2 television special that mixes an interview with Prince with documentary footage and some clips from the "Come On" video. (20 mins)

24 October 1998: Beautiful Strange (England)

As part of a six-hour Channel 4 (England) television special devoted to Prince, titled An Evening of Music, Chat, and Live Performance with the Artist Formerly Known as Prince, Prince is interviewed by Mel B. of The Spice Girls (conducted at Paisley Park). The television special also includes 30 minutes from Café de Paris, London, August 28th 1998 (am). This television special was later released as a home video, available through 1-800 NEW FUNK. (70 mins)

27 October 1998:

BET Tonight - Talk Back With Tavis Smiley (USA)

Prince, Larry Graham, and Chaka Khan are interviewed by Tavis Smiley. (65 mins)

31 October 1998 (21 October 1998): GQ Man Of The Year Awards (USA)

Prince presents Chris Rock with an award. (5 mins)

14 December 1998: Portuguese news programme (Portugal)

Prince was interviewed on a Portuguese news programme. The brief conversation took place at his hotel in Lisbon, Portugal. The programme title is not known. (duration unknown)

21 December 1998 (11 December 1998):

Blitzlicht (Germany)

German channel Sat. 1 showed a short interview with Prince, filmed in Madrid, as part of their daily programme *Blitzlicht*. (3 mins)

30 July 1999 (19 July 1999):

Yahoo! Internet Life Awards (USA)

Prince accepts an award and introduces Public Enemy. (5 mins)

9 September 1999: The MTV Video Music Awards (USA)

Prince presents an award to TLC. Also has clips of Prince sitting in the audience. (2 mins)

5 November 1999 (17 October 1999):

MTV News 1515 (USA)

Prince is interviewed by Kurt Loder at Paisley Park. (9 mins)

17 November 1999: Nulle Part Ailleurs (France)

Prince performs "Baby Knows" and "Alphabet St." on Canal+. (13 mins)

19 November 1999 (18 November 1999):

Top Of The Pops (England)

Prince performs "Baby Knows." (4 mins)

19 November 1999: TFI Friday (England)

Performance of "Baby Knows." (5 mins)

20 November 1999 (18 November 1999):

Top Of The Pops+ (England)

The performance of "Baby Knows" from *Top Of The Pops* plus a brief interview with Prince. (5 mins)

20 November 1999: Apocalypse Tube (England)

Brief interview with Prince and performance of "Baby Knows" and "The Greatest Romance Ever Sold." (8 mins)

25 November 1999: Harald Schmidt Show (Germany)

Performance of "Baby Knows." (6 mins)

26 November 1999 (16 November 1999):

Tout Lara Fabien (France)

Performance of "The Greatest Romance Ever Sold" and a brief interview with Prince. (8 mins)

4 December 1999 (17 November 1999):

The Hit Machine (France)

Performance of "The Greatest Romance Ever Sold." (5 mins)

5 December 1999 (27 November 1999):

Glucksspirale (Germany)

Performance of "The Greatest Romance Ever Sold." (6 mins)

5 December 1999 (27 November 1999):

Musik Szene (Germany)

Interview with Prince and a reprise of the *Glucksspirale* performance of "The Greatest Romance Ever Sold." (5 mins)

8 December 1999: The Today Show (USA)

Prince is interviewed live. (8 mins)

9 December 1999: Total Request Live (USA)

Prince answers questions from the host and fans on this MTV show. He also premieres the video for "The Greatest Romance Ever Sold." (21 mins)

9 December 1999: Access Hollywood (USA)

Brief interview with Prince. (2 mins)

10 December 1999: Larry King Live (USA)

Prince is interviewed live by Larry King for his high-profile CNN show. (45 mins)

11 December 1999 (25 November 1999):

Viva Spezial - The Artist (Germany)

A documentary that includes interview clips with Prince. (57 mins)

14 December 1999: Rankin File (USA)

Prince is interviewed briefly on this VH1 programme. (2 mins)

17 December 1999: The View (USA)

Interview with Prince. (7 mins)

17 December 1999 (25 November 1999):

Fast Forward: The Artist - Das Interview (Germany)

Interview with Prince. (12 mins)

18 December 1999: WorldBeat (USA)

Interview with Prince on a CNN programme. (6 mins)

21 December 1999 (28 November 1999):

TV-Show Op Reis (The Netherlands)

Prince performs "The Greatest Romance Ever Sold" and is interviewed along with Larry Graham. (24 mins)

22 December 1999: E! Daily News (USA)

Brief interview with Prince on the E! channel. (duration unknown)

29 December 1999 (21 December 1999):

The Early Show (USA)

Prince performs "Baby Knows" at Paisley Park and chats with the host, Bryant Gumbel. (19 mins)

31 December 1999: Rave Un2 The Year 2000 (USA)

Prince's Paisley Park concert on December 18th 1999 and The Time's concert the day before were edited to become a two-hour television special broadcast by iN Demand, a pay-perview station. It was later released as a home video and DVD with three extra tracks. (television broadcast: 120 mins)

15 January 2000 (18 November 1999):

Top Of The Pops (Germany)

Prince performs "The Greatest Romance Ever Sold" on a syndicated version of the British television show *Top Of The Pops*. The same performance has also been aired in The Netherlands. (4 mins)

15 January 2000 (28 November 1999): *Post Op Zaterdag* (The Netherlands)

Interview with Prince conducted by members of the Belgian band Soulwax. The interview was broadcast by TMF (The Netherlands) as part of a "Prince Weekend." Portions of the interview have also been shown as part of other TMF programmes, including $D\acute{e}j\grave{a}$ Vu. (30 mins)

22 January 2000: ARTE Music Planet Special (Germany)

German documentary, much of which is taken from the 1991 BBC *Omnibus* special, but updated with new footage. (57 mins)

4 February 2000 (19 November 1999):

TFI Friday (England)

Performance of "Prettyman." (5 mins)

4 March 2000: Soul Train Music Awards (USA)

Chuck D. of Public Enemy introduces Prince and he accepts the award for Male Artist of the Decade. (5 mins)

24 May 2000: Nine News At 10 (USA)

A telephone call from Prince is aired on KMSP-TV, Minneapolis. (duration unknown)

1 June 2000: Nine News At 9 (USA)

Prince is interviewed on KMSP-TV, Minneapolis. The segment was reprised on *Nine News At 10*. (15 mins)

10 June 2000 (18 March 2000): Genesis Awards (USA)

Prince accepts an award. Broadcast on the Animal Planet. (3 mins)

25 July 2000 (24 July 2000):

Yahoo! Internet Life Awards (USA)

Prince didn't attend but accepted an award with a one-minute videotaped "thank you" message, which was sung to the backing track of "My Medallion." (2 mins)

9 August 2000 (22 November 1999): Séptimo (Spain)

Live performance taped in a Madrid television studio. The 40-minute concert was part of a longer show that included comments about Prince from several Spanish artists. (75 mins)

3 May 2001: The Tonight Show With Jay Leno (USA)

Prince plays "The Work, Pt. 1." He is also interviewed briefly. (11 mins)

4 May 2001: The Tonight Show With Jay Leno (USA)

Prince plays "The Ballad Of Dorothy Parker" and is interviewed. (11 mins)

13 December 2002: The Tonight Show With Jay Leno (USA)

Prince wraps up the *One Nite Alone...* tour (he played two more shows in Las Vegas) with another performance on Jay Leno's show, playing "The Everlasting Now." (5 mins)

23 October 2003 (22 October 2003):

Channel 9 Today (Australia)

Prince is interviewed while on his Australian tour by *Channel 9 Today* host Richard Wilkins. (8 mins)

Radio Appearances

This section includes all known appearances by Prince on the radio. Broadcasts of "normal" concerts are not included. Although Prince has given very few on-air radio interviews over the years, more than likely a few are missing from the 1978-81 years. The dates are broadcast dates. Recording dates, where known and applicable, are given in brackets.

11 March 1981 (live broadcast): Detroit radio station

Prince is interviewed live on a Detroit radio station in between two sets at the Royal Oak Music Theatre.

7 June 1986 (live broadcast): WHYT, Detroit

While in Detroit for his birthday show, Prince places an unexpected call to Charles Johnson, also known as the Electrifying Mojo, a DJ at WHYT in Detroit. They spoke for 15 minutes.

16 November 1996 (1 or 2 November 1996): Tokyo radio show

A radio show with Prince interview segments (the interview portion lasts circa 8 minutes).

25 September 1998 (live broadcast): WBLS, New York

Prince calls New York radio station WBLS for a brief on-air interview.

Press Conferences

This section includes information about all press conferences Prince has given.

26 October 1996:

Emancipation listening party and press conference (I)

Prince and EMI host a combined listening party/press conference at Paisley Park for around 150 music industry and media people from all over the US. Prince gave them a tour of the studio complex before sitting down in the control room in one of the studios to play select cuts from *Emancipation*. He then answered questions from the guests. After disappearing for 15 minutes, he returned for a brief four-song set.

13 November 1996 (am):

Emancipation press conference (II)

Prince holds a 25-minute press conference at Paisley Park following the "*Emancipation* concert." Around 100 reporters were assembled. Later the same night, Prince took the stage again for a five-song set.

24 June 1997: Press conference with Muhammad Ali

Prince and his "idol," the boxer Muhammad Ali, hold a press conference in Los Angeles to announce plans for an October 9th benefit concert in Los Angeles. Money raised from the show was going to be donated to organisations around the world that promote religious and cultural tolerance. The project was later cancelled, however.

22 July 1997: Jam Of The Year tour press conference

Prince holds a press conference at the Broadway Millennium Hotel in New York to announce details of the *Jam Of The Year* world tour, as well as plans for building a new school in Minneapolis, funded by the Love 4 One Another charity.

9 April 1998: Latina press conference

Prince and Mayte take part in a press conference and party thrown by the *Latina* magazine in New York. Mayte was the cover story and featured interview in the April 1998 issue of the publication.

7 August 1998: European tour press conference

Prince holds a 35-minute press conference in Marbella, Spain, to announce details about his European tour, which was launched the next day.

11 December 1998: Marriage annulment press conference

Prince announces that he and wife Mayte are annulling their marriage at a press conference in Madrid, Spain. He read a statement that said that they would renew their vows in an unconventional ceremony, free of legal contracts, February 14th 1999. Prince ostensibly based the decision to annul the marriage on his new belief that all contracts, including marriage vows, are morally wrong. The entire statement was published on the Love 4 One Another website on January 1st 1999.

16 May 2000: Name change press conference

A press conference is held in New York to announce that Prince is reverting to his given name "Prince" after being known as "A" since June 7th 1993. The reason given for the decision was that his contract with Warner Chappell Music publishing had expired on December 31st 1999.

7 June 2001:

"The Rainbow Children" celebration press conference

Prince holds a 90-minute press conference at Paisley Park to announce "The Rainbow Children" celebration and talk about his new album, *The Rainbow Children*. "I'm working independently now, and when you're not in the mainstream, you have to let people know what you're doing from time to time," Prince explained. He said that he wanted "to put the focus back on the music."

PICTURE THIS THE FILMS AND VIDEOS

Motion Pictures

Prince's four motion pictures are described and assessed in this section. The following information is provided for each film: premiere date, runtime, director, writer (where applicable), and a list of the most prominent people who starred in the film (with name of character in brackets).

Purple Rain

Premiere date: 26 July 1984

Runtime: 111 mins Director: Albert Magnoli

Writers: Albert Magnoli and William Blinn

Starring: Prince (the Kid), Olga Karlatos (mother), Clarence Williams III (father), Apollonia as herself, Morris Day as himself, Jerome Benton as himself, Billy Sparks as himself, Jill Jones as herself

Prince's first motion picture, *Purple Rain*, is set against the subculture of the music world of Minneapolis. It tells the story of the Kid, played by Prince, the leader of The Revolution. His foremost rival is Morris Day of the competing funk group The Time. Day and the Kid are attracted to the voluptuous Apollonia, a mysterious new arrival who has come to town to make it as a singer. She becomes the lead singer of Apollonia 6, a group which Day hopes will take the Kid's spot at the hottest venue in town, First Avenue.

The struggling Kid is tormented by his parents' troubled and violent relationship at home. He is introverted, expressing himself primarily through his music. Further complicating matters, the Kid's relationship with his band is strained. His mistrust of others keeps him from listening to band members' requests to contribute music to the group. The relationships with his parents and the group reach their culmination after his father puts a gun to his own head. The Kid foresees his future as going in the same direction. During a rage against his seemingly inevitable fate, the Kid comes across reams of sheet music filled with his father's compositions. Earlier in the film, his father tells him that he doesn't have any of his songs written down as he has them all in his head. He points out that this is the difference between him and his son. Just as the Kid saw his possible fate paralleled in his father's suicide attempt, now he can identify with him musically; their supposed difference isn't there after all.

The film ends on an "up" note as the Kid takes one of his father's pieces, adds the rhythm track from a tune Lisa Coleman and Wendy Melvoin gave him, and debuts the results, "Purple Rain," at the hushed nightclub the next night. The audience is won over, and Apollonia, the band, Morris Day, and indeed everyone, are united by the music. The Kid has learned to love and let others into his world.

Purple Rain obviously has its weaknesses and it is primarily the music and exciting live performances that make the film highly entertaining. The film is ridden with clichés and some of the simplifications are cartoonish. The only crucial roles taken by professional actors are that of the Kid's mother and father (played by Olga Karlatos and Clarence Williams III), and neither Prince nor the other musicians in the cast can pull off their roles completely.

Many aspects of Prince's personal life were mirrored by the role of the Kid and, except for Prince, all the musicians in Purple Rain go by their real name, leading many to view the film as an autobiographical account of Prince's life. Joe Ruffalo of Prince's management team felt the film captured the "essence" of Prince, while Lisa Coleman described it as "faction," meaning that it combined fictional elements with autobiography.

Purple Rain was a phenomenal success, becoming the 10th biggest film of 1984 and grossing almost \$70 million. It earned Prince an Academy Award for Best Original Score. The press reviews of Purple Rain were mostly favourable and many critics rated it as one of the finest rock films ever made.

Under The Cherry Moon

Premiere date: 2 July 1986

Runtime: 98 mins
Director: Prince
Writer: Becky Johnston

Starring: Prince (Christopher Tracy), Jerome Benton (Tricky), Kristin Scott-Thomas (Mary Sharon), Steven Berkoff (Mr. Sharon), Emmanuelle Sallet (Katy), Alexandra Stewart (Mrs. Sharon), Francesca Annis (Mrs. Wellington)

Essentially a love story, Under The Cherry Moon concerns the American musician and gigolo-type character Christopher Tracy, played by Prince, who goes with his friend Tricky (Jerome Benton) to the French Riviera to make his fortune by marrying rich. In a paper, Christopher spots a likely victim, Mary Sharon (Kristin Scott-Thomas), the daughter of a wealthy shipping magnate (Steven Berkoff). She is about to turn 21 and inherit a vast fortune if she marries the man her father has chosen for her. Although she initially resists, Mary soon falls for Christopher, who finds his own fortune-hunting impulses yielding to deeper emotions. The father's efforts to break up the romance and Tricky's rivalry for the girl's affections constitute the major plot elements of the film. The rather conventional comedy scenario takes a tragic turn near the end when Christopher is chased and shot by goons hired by the girl's father.

While the film is very tastefully photographed, the acting, dialogue, and plot leave much to be desired. Many roles, including those of Mary's parents, never go beyond the one-dimensional cartoon stage and most characters are highly unlikeable. Indeed, the lead characters are selfish, greedy people, insensitive to everyone else. Only when they fall in love do they drop their ulterior motives and allow themselves to become vulnerable. They act as if they can justify their larceny because they were born poor, and rich people as a class rob the poor. At no time does either suggest that, having garnered some wealth, the two will share anything with anyone else who is poor.

"I'm hoping everyone understands where I was trying to go with it and there's a message behind it all," Prince said about the film in a 1986 interview. The film expresses the idea that true lovers cannot be separated, even through death. When Christopher falls in love with Mary, he learns the "true meaning of love" and becomes "an honest man" by dropping out of his previous business to devote himself to his beloved. "If two souls are one, that's the ultimate, then flesh is nothing," he tells Tricky. "If two people really dug one another, they couldn't be

torn apart, no matter what happened." Prince's message was that "with love there's no death."

In sharp contrast to *Purple Rain*, *Under The Cherry Moon* received almost unanimous panning and was written off as "pretentious," "a mess," "a failed experiment," and "an ego trip of truly vintage Hollywood proportions." The box office response was poor. Having cost an estimated \$12 million, the film grossed around \$10 million during its brief theatrical run.

Sion O' The Times

Premiere date: 20 November 1987

Runtime: 85 mins

Director: Prince and Albert Magnoli

Starring: Prince and his Sign O' The Times tour band as themselves

Capturing the phenomenal Sign O' The Times show, Sign O' The Times is essentially a straightforward concert film. A plot unfolds gradually via the onstage action illustrating the songs and brief vignettes which are sandwiched in between. The story concerns Cat and her boyfriend, played by Wally Safford. They don't get along and Prince moves in, creating a romantic triangle. The film plays out the resulting tensions and dilemmas.

It hardly matters that the plot is so sketchy, however, because the music and startling energy generated by Prince and the band reduce the story to virtual irrelevance, making Sign O' The Times a highly entertaining concert film.

Although the film wasn't a commercial success, it was a big hit with the critics and many lauded it as one of the greatest concert films ever made. Comparisons were made with Jonathan Demme's highly acclaimed film of The Talking Heads in concert, *Stop Making Sense*. The film cost about \$2.5 million to produce. It didn't apply to Prince's contract with Warner Bros. for his dramatic features. Instead, a deal was struck with Cineplex Odeon Films, the distribution arm of the 1,500-screen, Toronto-based theatre chain.

Graffiti Bridge

Premiere date: 1 November 1990

Runtime: 95 mins Director: Prince Writer: Prince

Starring: Prince (the Kid), Ingrid Chavez (Aura), Mavis Staples (Melody Cool), Morris Day as himself, Jerome Benton as himself, George Clinton as himself, T.C. Ellis as himself, Robin Power as herself, Jill Jones as herself

Although it isn't a sequel per se to *Purple Rain*, the *Graffiti Bridge* film revived the key characters from that movie, including the Kid (Prince) and The Time, with Morris Day and his sidekick Jerome Benton. The story revolves around the Kid and Day's rivalry over the ownership of a club called Glam Slam. Day wants to put the Kid out of business, because his spiritual music doesn't make enough money. Day is primarily concerned with money, but the Kid wants to use the club as a forum for music that uplifts the soul.

The Kid's faith in his music is restored by Aura (Ingrid Chavez), who materialises out of nowhere and is first seen sitting on a graffiti-painted bridge. Aura serves as a guardian angel to the Kid, but when he calls her "mine" she warns him that she really belongs to "him above." She appears every time he is in danger of losing Glam Slam. Her mission is to persuade the Kid to keep fighting for what is rightfully his. She even

flirts with Day, hoping to change his heart. For no apparent reason, Aura dies in a random car accident. This calamitous death of the innocent angel is the crucifixion that redeems the community. The Kid leads the mourners in lamentation. One by one, Day's stooges join the throng, and finally Day himself relents, hugging the Kid and letting him keep Glam Slam. The message is that love, unity, and cooperation is necessary for mankind to create a better world.

In many ways, Graffiti Bridge resembles Julian Temple's 1985 film musical Absolute Beginners, which also stitched together a series of highly stylised videos. Graffiti Bridge is a treat to watch, and it shows that Prince the moviemaker has a great deal of visual style. It is awash in a light haze that makes it all look like a dream sequence. The gaudy sets are shot from wild angles, frenetically cut together.

The plot along with most of the acting and dialogue are the weak points of the film. Although the musical numbers are fine, they don't fulfil their purpose in advancing the narrative. Another problem is Prince's character, the Kid. In *Purple Rain*, he was portrayed as a cocksure and stubborn up-and-coming star. *Graffiti Bridge* presents him as a brooding, introverted figure, who comes alive only onstage. The Kid is probably wiser, but considerably less confident and charismatic, which simply makes him less appealing as the star of the film.

The reviews of *Graffiti Bridge* were unmercifully negative, on par with the critical response to *Under The Cherry Moon*. The film bombed at the box office. It grossed \$4.2 million before being removed from most screens after a month. The film cost \$7 million and it was estimated that Warner Bros. needed to rack up \$14 million in gross ticket sales to recover all of its investment.

Television Films

This section looks at the three made-for-television films that Prince has acted and performed in. The date of the first broadcast and the broadcast network are provided.

Act I

First broadcast: 18 December 1992 Network: ABC (USA)

A 40-minute film by Prince entitled Act I was broadcast in ABC's In Concert series. The film mixes fictional elements with interview footage and video clips of songs from the T album. It opens with the video of "2 Whom It May Concern." The next scene finds Mayte in a busy Oriental town, walking back to her palace with her bodyguards. Seven shadowy figures lurk in the background. Back home, she goes for a bath in a pool with her servant girls.

The scene then cuts to the seven men, who walk into Mayte's father's room. They stab her father to death. Mayte arrives in the room just in time to see the seven men drop her father to the ground and flee. He dies in her arms. This scene fades out to Mayte riding across a sandy Egyptian desert, with a backdrop of the pyramids, accompanied by Oriental-tinged music.

Act I then continues with video clips ("Love 2 The 9's," "The Morning Papers," "The Continental," "Damn U," and "7") interspersed with interview snippets with The NPG members. They talk about Prince's studio work, life on the road, and Mayte. They question her role in the band. At this point, Mayte is brought in and she begins to give her point of view, explaining how she met Prince and how she influenced the "album. Most of the footage was later used in the home video/LaserDisc 3 Chains O' Gold.

The Beautiful Experience

First broadcast: 3 April 1994 Network: Sky One (England)

The Beautiful Experience is a 70-minute film that premiered on the British Sky One television channel. It was subsequently broadcast in many other countries. The film mixes live footage from a Paisley Park concert (February 13th 1994) with video clips of several new songs such as "Papa," "Come," "Race," "Pheromone," "Loose!", and a 10-minute video for "The Most Beautiful Girl In The World."

The Beautiful Experience also includes a number of "conceptual vignettes" interspersed between concert footage and videos. To some degree, it resembles the Sign O'The Times movie, but The Beautiful Experience has a more focused narrative. Starring Nona Gaye as Jan, the film depicts her transformation from an alienated woman with a negative self-image into a fully realised human being who is aware of her self-worth and beauty. The story told through the narrative portions and the performances is quite sophisticated and complex.

Love 4 One Another

First broadcast: 27 January 1996 Network: VH1 (USA)

Love 4 One Another is a 45-minute film that was broadcast by VH1. Not unlike *The Beautiful Experience* television film, the film features dramatic scenes interspersed between live performances. The film introduces Cory Dana as Nikki, a girl who pursues Prince at Paisley Park. It also stars some Prince friends such as Nona Gaye, Veronica Webb, and Minneapolis stand-up comedian David Chapelle.

The film finds Nikki attempting to locate Prince in the Paisley Park studio complex. He is trying to avoid her and confronts her with the true meaning of certain words (soul mate, fanatic, and friend). At the end, Prince gets fed up with her and tells her that he has already found his soul mate. He says that she is dressed in gold and it becomes evident that he is referring to Mayte as the "Gold" video starts, showing Mayte in a gold-coloured outfit.

Officially Released Home Videos, LaserDiscs, DVDs, and CD-ROMs

This section covers officially released video cassettes (usually referred to as home videos), LaserDiscs, DVDs, and CD-ROMs. Only releases attributed to Prince/ are included. Guest appearances by Prince on other artists' videos/DVDs are not included. It should be noted that some of the releases (some formats) are out of print and no longer available. The releases are listed in chronological order of release.

Each entry includes information about the general contents, track listing where applicable, original release date (i.e. the date when the first configuration of the film was released), company who released the product, and format(s).

Tracks are often listed erroneously on the covers. The titles given here have been corrected. Note that guests appear on *The Sacrifice Of Victor, Beautiful Strange, Rave Un2 The Year 2000*, and *Live At The Aladdin Las Vegas*, which means that some of the songs on these four releases are not by Prince.

VHS and Betamax are two video cassette formats (Betamax was an early competitor to VHS, but it is rare today). DVD technology was introduced in 1996 and will likely replace video cassettes. NTSC is the American television configuration, while PAL is used in most of the world; a VHS video cassette in the NTSC format is normally not compatible with the PAL format and vice versa. Region 1 DVDs can be watched in America, while region 2 DVDs are for the European market. Region 0 DVDs are region-free.

Purple Rain

Description: The motion picture

Duration: 113 minutes

Original release date: 19 November 1985

Company: Warner Home Video

Formats: VHS (NTSC and PAL), Betamax (NTSC and PAL),

LaserDisc (NTSC and PAL), DVD (Region 1)

Comments: Also released in combination with *Graffiti Bridge* on VHS (NTSC and PAL)

Double Live

Description: Live concert from the Purple Rain tour, Carrier

Dome, Syracuse, 30 March 1985

Duration: 116 minutes

Track listing: "Let's Go Crazy" / "Delirious" / "1999" / "Little Red Corvette" / "Take Me With U" / "Do Me, Baby" / "Irresistible Bitch" / "Possessed" / "How Come U Don't Call Me Anymore" / "Let's Pretend We Are Married" / "International Lover" / "God" / "Computer Blue" / "Darling Nikki" / "The Beautiful Ones" / "When Doves Cry" / "I Would Die 4 U" / "Baby, I'm A Star" / "Purple Rain"

Original release date: December 1985

Company: Paisley Park/Warner Music Video and Pioneer LDC

(Japanese LaserDisc release)

Formats: VHS (NTSC and PAL), Betmax (NTSC and PAL),

LaserDisc (NTSC)

Comments: First released as two cassettes as *Double Live*. Later reissued as *Live* on one cassette and LaserDisc

Under The Cherry Moon

Description: The motion picture

Duration: 96 minutes Original release date: 1987 Company: Warner Home Video

Formats: VHS (NTSC and PAL), Betamax (NTSC and PAL),

LaserDisc (NTSC)

Sign O' The Times

Description: The motion picture

Duration: 85 minutes

Track listing: "Sign O' The Times" / "Play In The Sunshine" /
"Little Red Corvette" / "Housequake" / "Slow Love" / "I Could
Never Take The Place Of Your Man" / "Hot Thing" / "Now's The
Time" / "U Got The Look" / "If I Was Your Girlfriend" / "Forever
In My Life" / "It's Gonna Be A Beautiful Night" / "The Cross"
Original release date: 1988

Company: MCA Home Video

Formats: VHS (NTSC and PAL), Betamax (probably both NTSC and PAL), Laserdisc (NTSC), Laserdisc (PAL)

PICTURE THIS: The Films and Videos

Lovesexu Live 1

Description: Second part of a show from the *Lovesexy* tour, Westfalenhalle, Dortmund, 9 September 1988

Duration: 69 minutes

Track listing: "Eye Know" / "Lovesexy" / "Glam Slam" / "The Cross" / "I Wish U Heaven" / "Kiss" / "Dance On" / "When 2 R In Love" / "Venus De Milo" / "Starfish And Coffee" / "Raspberry Beret" / "Condition Of The Heart" / "Strange Relationship" / "Let's Go Crazy" / "When Doves Cry" / "Purple Rain" / "1999" / "Alphabet St."

Original release date: 19 April 1989

Company: Granada/Palace

Formats: VHS (NTSC and PAL), Betamax (probably both NTSC and PAL)

Comments: Also released in combination with *Lovesexy Live 2* on LaserDisc (PAL)

Lovesexy Live 2

Description: First part of a show from the *Lovesexy* tour, Westfalenhalle, Dortmund, 9 September 1988

Duration: 60 minutes

Track listing: "Erotic City" / "Housequake" / "Slow Love" / "Adore" / "Delirious" / "Jack U Off" / "Sister" / "Adore" / "I Wanna Be Your Lover" / "Head" / "When You Were Mine" / "Blues In C (If I Had A Harem)" / "Little Red Corvette" / "Controversy" / "Dirty Mind" / "Superfunkycalifragisexy" / "Bob George" / "Anna Stesia"

Original release date: 19 April 1989

Company: Granada/Palace

Formats: VHS (NTSC and PAL), Betamax (probably both NTSC and PAL)

Comments: Also released in combination with *Lovesexy Live 1* on LaserDisc (PAL)

Gett Off

Description: Five video clips for the "Gett Off" maxi-single

Duration: 30 minutes

Track listing: "Gett Off" / "Gett Off (Houstyle)" / "Violet The Organ Grinder" / "Gangster Glam" / "Clockin' The Jizz"

Original release date: 10 September 1991 Company: Paisley Park/Warner Reprise Video Formats: VHS (NTSC and PAL), LaserDisc (NTSC)

Graffiti Bridge

Description: The motion picture

Duration: 87 minutes

Original release date: November 1991

Company: Warner Home Video

Formats: VHS (NTSC and PAL), LaserDisc (NTSC and PAL)
Comments: Also released in combination with *Purple Rain* on VHS (NTSC and PAL)

Sexy MF

Description: Video clip Duration: 9 minutes

Track listing: Sexy MF" / advertisement for the 4 album

Original release date: 16 June 1992 Company: Warner Bros. Video Formats: VHS (NTSC and PAL)

Diamonds And Pearls Video Collection

Description: Video clips and live footage from the *Diamonds And Pearls* tour

Duration: 58 minutes

Track listing: "Gett Off" / "Cream" / "Diamonds And Pearls" / "Call The Law" / "Willing And Able" / "Insatiable" / "Strollin" / "Money Don't Matter 2 Night" / "Thunder" (live) / "Dr. Feelgood" (live) / "Jughead" (live) / "Live 4 Love" (live)
Original release date: 6 October 1992
Company: Paisley Park/Warner Reprise Video

Formats: VHS (NTSC and PAL), LaserDisc (NTSC and PAL)

The Hits Video Collection

Description: Video clips

Duration: 61 minutes

Track listing: "Peach" / "Uptown" / "1999" / "Alphabet St." /
"Sign O' The Times" / "Diamonds And Pearls" / "Controversy" /
"Dirty Mind" / "I Wanna Be Your Lover" / "Little Red Corvette" /
"I Would Die 4 U" / "Raspberry Beret" / "Kiss" / "Cream" / "7"
Original release date: 14 September 1993
Company: Paisley Park/Warner Reprise Video
Formats: VHS (NTSC and PAL), LaserDisc (NTSC and PAL),
DVD (Region 1+2)

The Undertaker

Description: The "Paisley Park Power Trio" live at Paisley Park, 14 June 1993

Duration: 36 minutes

Track listing: "The Ride" / "Poorgoo" / "Honky Tonk Women" / "Bambi" / "Zannalee" / "The Undertaker" / "Dolphin" Original release date: 6 December 1993

Company: Not listed Formats: VHS (NTSC)

Comments: This is the original version of *The Undertaker* film, which was slightly revised for the "official" 1995 release. The video was a limited edition of 1,000 copies at \$50 each. The original version focuses on the live performance, omitting the footage of Vanessa Marcil. It contains the full "Poorgoo" (a portion of which was edited out on the 1995 version of the film) and a full live version of "Dolphin" (instead of overdubbing the ending with the studio recording of the song, as was done on the 1995 version of the film).

4 Interactive

Description: Interactive computer game

Original release date: 7 June 1994

Company: GraphixZone

Format: CD-ROM (compatible to both Macintosh and Windows 3.1 PC machines)

Comments: Later re-released by GraphixZone without the audio track to "Interactive" only for PC machines.

3 Chains O' Gold

Description: Video clips from the Talbum.

Duration: 73 minutes

Track listing: "My Name Is Prince" / "Sexy MF" / "Love 2 The 9's" / "The Morning Papers" / "The Max" / "Blue Light" / "Eye

Wanna Melt With U" / "Sweet Baby" / "The Continental" /

"Damn U" / "7" / "3 Chains O' Gold"

Original release date: 16 August 1994

Company: Paisley Park/Warner Reprise Video

Formats: VHS (NTSC and PAL), LaserDisc (NTSC and PAL)

The Sacrifice Of Victor

Description: Prince and The NPG in concert at Bagley's Warehouse, London, 8 September 1993 (am)

Duration: 46 minutes

Track listing: "The Ride" / "The Undertaker" / "Jailhouse Rock" / "House In Order" / "Call The Law" / "Heart In My Hand" / "Power Of Love" / "In The Mood" / "Peach"

Original release date: 6 March 1995

Company: Warner Bros. Video and Warner Reprise Video (Japa-

nese LaserDisc release)

Formats: VHS (NTSC and PAL), LaserDisc (NTSC)

The Undertaker

Description: The "Paisley Park Power Trio" live at Paisley Park,

14 June 1993, interspersed with some dramatic scenes

Duration: 40 minutes

Track listing: "The Ride" / "Poorgoo" / "Honky Tonk Women" /

"Bambi" / "Zannalee" / "The Undertaker" / "Dolphin"

Original release date: 6 March 1995

Company: Warner Bros. Video and Warner Reprise Video (Japa-

nese LaserDisc release)

Formats: VHS (NTSC and PAL), LaserDisc (NTSC)

Comments: "Honky Tonk Women" is spelled "Honky Tonk-

Woman" on the cover.

Beautiful Strange

Description: Interview by Mel B., two video clips, and a concert,

Brixton Academy, London, England, 28 August 1998 (am), which

featured several guests

Duration: 80 minutes

Track listing: interview with Mel B. / "Beautiful Strange" (video

clip) / "Push It Up" / "Jam Of The Year" / "Talkin' Loud And

Sayin' Nothing" / blues intro / "Sweet Thing" / "Baby I Love U" /

"Don't Talk 2 Strangers" / "Free" / "Party Time" / "Come On" /

"Mad" / "Come On" (video clip)

Original release date: 24 August 1999

Company: NPG Records

Formats: VHS (NTSC and PAL)

Rave Un2 The Year 2000

Description: The Time concert at Paisley Park, 17 December 1999, and Prince concert at Paisley Park, 18 December 1999,

featuring many guest spots

Duration: 132 minutes

Track listing: "Let's Go Crazy" / "She's Always In My Hair" / "U

Got The Look" / "Kiss" / "Jungle Love" / "The Bird" / "American

Woman" / "Fly Away" / "Gett Off" / medley / "It's Alright" /

"Everyday People" / "I Want To Take You Higher" / "Purple

Rain" / "The Christ" / blues medley / "Nothing Compares 2 U" /

"Take Me With U" / "Raspberry Beret" / "The Greatest Romance Ever Sold" / "Baby Knows" / "Baby, I'm A Star" / "1999" / "Flash

Light" / "The Undertaker" (sax solo) / "The Undertaker" (har-

monica solo) / "Release Yourself"

Original release date: 5 June 2000

Company: ILC Music

Formats: VHS (NTSC and PAL), DVD (Region 1+2)

Live At The Aladdin Las Vegas

Description: Concert at The Aladdin Theatre for the Performing

Arts, Las Vegas, 15 December 2002

Duration: 81 minutes

Track listing: intro and soundcheck / "Pop Life" / "Money Don't

Matter 2 Night" / "The Work, Pt.1" / "Push And Pull" / "1+1+1

Is 3" / "Love Rollercoaster" / "Strollin"" / "U Want Me" / "Gotta

Broken Heart Again" / "Strange Relationship" / "Pass The

Peas" / "Whole Lotta Love" / "Family Name" / "Take Me With

U" / "The Everlasting Now" / "Sometimes It Snows In April" / "The Ride"

Original release date: 12 August 2003 (for NPG Music Club

members, a week later to stores)

Company: NPG Records/Universal

Formats: DVD (Region 0 NTSC), DVD (Region 0 PAL)

Comments: "The Ride" is listed as a bonus track

Video clips

This survey sets out, in roughly chronological order, Prince's video clips. The listing covers songs attributed to Prince or T. Cameo or guest appearances by Prince in other artists' videos and songs attributed to The NPG are not included. Although other unreleased videos are known to exist, only those that are circulating among collectors and could be reviewed are included in this survey.

There are three categories of video clips listed in this survey: (1) Videos that have been officially released on a commercially sold home video cassette, LaserDisc, DVD, CD-ROM, or through the NPG Music Club; (2) Videos that have been officially released for promotional purposes only for broadcast on music video television channels and other media outlets, but have never been available for purchase commercially; (3) Videos that are unreleased, and have never been made available officially in any way.

"I Wanna Be Your Lover"

Released on The Hits Video Collection (solo performance version)

Although two singles were released in the US from For You, no video clips were made. The first Prince video most people saw was "I Wanna Be Your Lover," which seems intended to show Prince off as the next Stevie Wonder, a child prodigy and multi-instrumentalist but also as a bubblegum pop newcomer, destined to become the darling of teenyboppers. In the video, he serves as the master of every instrument.

A second video of "I Wanna Be Your Lover" was shot but not aired. This clip shows Prince performing the song with his band. Only the solo performance version has been broadcast.

"Why You Wanna Treat Me So Bad?"

Promotional release only

Featuring Prince performing with his band, the clip for "Why You Wanna Treat Me So Bad?" is quite different from "I Wanna Be Your Lover," making it possible to get the feel of this talent as a live act and not just a one-man studio wizard. The video is also notable as it features Gayle Chapman.

"Uptown'

Released on The Hits Video Collection

The two *Dirty Mind* videos for "Uptown" and "Dirty Mind" feature Prince with his band performing the songs in front of a small audience.

"Dirty Mind"

Released on The Hits Video Collection

The two *Dirty Mind* videos are very similar. Both versions feature Prince, clad in bikini briefs and trench coat, dancing and singing with his band in front of a small club crowd.

"Controversy"

Promotional release only

Again, two performance videos were shot for the *Controversy* album, the title track and "Sexuality." Both were directed by Bruce Gowers and filmed in Minneapolis in October 1981. Whereas earlier videos were very basic stage performances, these two clips are set on a church-like stage and seem to be a bit more choreographed.

"Sexuality"

Promotional release only

The "Sexuality" promo video was slightly different from the "Controversy" clip, featuring the band in trench coats, a green laser, a social manifesto and a slightly corny strip for the finale.

"1999"

Released on The Hits Video Collection

The two most well-known 1999 videos, "1999" and "Little Red Corvette," are very similar, featuring Prince and the band, including Jill Jones providing Lisa Coleman with friendly assistance on keyboard and backing vocals. "1999" was directed by Bruce Gowers.

"Little Red Corvette"

Released on The Hits Video Collection

This clip, only the second video by an African-American to be played on MTV, made Prince a major force in the American pop market. The video was shot during rehearsals for the 1999 tour and directed by Brian Greenberg. It opens with only Prince shown in a red spotlight. By the chorus, however, The Revolution is shown in its entirety and the video becomes a live performance.

"Automatic"

Promotional release only

Most interesting of the 1999 videos is the "Automatic" clip, which is about eight minutes long and concludes with a bondage scene with Prince, Lisa Coleman, and Jill Jones. The video was directed by Bruce Gowers.

"Let's Pretend We're Married"

Promotional release only

Prince once again enlisted the services of Bruce Gowers to direct this video. Another performance video with the Revolution, this clip opens with Prince emerging onstage from heavy smoke garbed in standard 1999 garb of a purple trench coat, wearing purple gloves. Much of the video shows the band backed by large, flashing white lights. It seems to focus more on keyboard playing, as Lisa Coleman, Dr. Fink and Dez Dickerson are pictured playing the synthesizers.

"When Doves Cru"

Promotional release only

The "When Doves Cry" video contains footage of Prince climbing out of a bath and along the floor. For some reason, many video shows usually air the edited 3:49-minute version, which is a shame as the full 5:54-minute version continues with some nice choreography and footage of the band.

"Let's Go Crazy"

Promotional release only

The clip for the second *Purple Rain* single, "Let's Go Crazy," mixes the performance of the song from the film with miscellaneous footage from the film.

"Purple Rain"

Released on Purple Rain

The "Purple Rain" video is directly lifted from the *Purple Rain* film, featuring a live performance of the song, shot at First Avenue, Minneapolis.

"I Would Die 4 U"

Released on The Hits Video Collection

Videos of "I Would Die 4 U" and "Baby, I'm A Star" were shot in Washington DC, November 1984, on the *Purple Rain* tour. Both videos feature live performances of the songs.

"Baby, I'm A Star"

Promotional release only

Live recording shot in Washington DC, November 1984.

"Take Me With U"

Promotional release only

The video of "Take Me With U" was also shot live on the *Purple Rain* tour, in Houston, January 1985. Like "I Would Die 4 U" and "Baby, I'm A Star," the video features a live performance of the song.

"4 The Tears In Your Eues"

Promotional release only

This black and white video clip was filmed at the SIR Studio in Los Angeles in April 1985. Featuring an acoustic performance of the song with Lisa Coleman and Wendy Melvoin accompanying Prince, the clip has only been shown once, during the 1985 Live Aid benefit. The audio track of the video was included on *The Hits/The B-Sides* release in 1993.

"Raspberry Beret"

Released on The Hits Video Collection

Winning the MTV award for best choreography, the "Raspberry Beret" clip is one of Prince's best. The video sees him in a cloud suit, playing the song with his band. The performance of the song is mixed with an interpretation of the lyrics in cartoon-form. The video features the intro of the extended version of the song, with Prince coughing before launching into the song. Prince directed the video and actress Jackie Swanson appears.

"Paisley Park"

Promotional release only

Prince does not appear in the video for "Paisley Park," which features a group of children dressed in psychedelic clothing playing in a park. Not one of his best, the psychedelic tone of the song is taken too far in the clip.

"America"

Promotional release only

The video for "America" is a live performance clip, and was shot in Nice, France, October 1985. The full clip is 10 minutes long and features Prince playing drums and jamming with The Revolution, augmented by sax players Eddie Minnifield and Eric Leeds. Most video shows played a shorter four-minute version.

"Hiss"

Released on The Hits Video Collection

"Kiss" is a classic clip with Prince doing what he does best with a veiled female dancer (model Monique Manning), while Wendy Melvoin sits playing her guitar. The video was directed by Rebecca Blake, who was responsible for the photography of Sheila E.'s *Romance 1600* album.

"Mountains"

Promotional release only

The video for "Mountains" is taken straight from *Under The Cherry Moon* except it is in colour. The video concludes the film and it is played with the credits rolling. The video was shot in April 1986, when Prince returned to France to shoot some additional footage for the film.

"Girls And Boys"

Promotional release only

"Girls And Boys" is basically the performance from the film with a few added scenes, which include the members of the expanded Revolution line-up. The additional scenes were filmed in November 1985 after principle shooting was complete on *Under The Cherry Moon*.

"Anotherloverholenyohead"

Promotional release only

The clip for "Anotherloverholenyohead" is a live performance shot taken from *Parade Live*, the excellent television film made of the Detroit birthday concert, June 7th 1986.

"Sion O' The Times"

Released on The Hits Video Collection

The video for "Sign O' The Times" does not include an appearance by Prince, being made up of the lyrics of the song and simple but effective graphics. This concept would be revisited for the video for "One Song."

"U Got The Look"

Released on Sign O' The Times

"U Got The Look" features Sheena Easton on stage with Prince and his band. The video was directed by David Hogan and shot in Paris on the *Sign O'The Times* tour in June 1987. It was included as a dream sequence in the *Sign O'The Times* movie.

"I Could Never Take The Place Of Your Man"

Released on Sign O' The Times

The video of "I Could Never Take The Place Of Your Man" was lifted directly from the concert movie *Sign O' The Times*, as were clips of "The Cross" and "It's Gonna Be A Beautiful Night" which were shown on some video shows.

"Alphabet St."

Released on The Hits Video Collection

Shot at short notice at Paisley Park in March 1988 by director Michael Barnard, "Alphabet St." is an interesting clip, almost cartoon-like, and it is most famous for its hidden "Don't buy The Black Album, I'm sorry" message. The video is full of all sorts of little messages and letters floating around everywhere. The message is only a short way into the video

and occurs while Prince sings the first verse. Following the line "she'll want me from my head to my feet," he moves forward and disappears into nothingness halfway across the screen. The message forms the vortex he walks through, written vertically down the screen in a dark colour.

"Glam Slam'

Promotional release only

While the "Glam Slam" video seems a straightforward performance on the *Lovesexy* stage, it contains some interesting motifs. The "Love God" stop sign insignia appears a number of times and Prince wears a blindfold or veil. It is not until the closing strains of the song that Prince removes the mask and sees clearly. The video is also notable for the debut of the Game Boyz. It was shot during *Lovesexy* tour rehearsals at Paisley Park in May 1988.

"I Wish U Heaven"

Promotional release only

"I Wish U Heaven" is unlike anything Prince had done before or has done since. Directed by Jean Baptiste Mondino (who took the photo used on the cover on the *Lovesexy* album) it features Prince, Cat, Sheila E. and Boni Boyer in what seems to be a continual loop, an original idea that works very well. The video exists in two slightly different editings. Footage for the video was shot in September 1988, between concerts on the *Lovesexy* tour.

"Batdance"

Promotional release only

Unlike most, if not all, soundtrack music videos, Prince's videos for "Batdance" and "Partyman" did not resort to performance footage cut with film scenes. Instead, he created his own character, Gemini, and plot, adding a new twist to the notions of good versus evil, with the struggle between good and evil becoming embodied in one person. The videos for "Batdance" and "Partyman" are amongst Prince's best ever.

The "Batdance" video was directed by Albert Magnoli (director of *Purple Rain*) and shot in May 1989. Two variations of the "Batdance" video exist, "Batdance (The Batmix)" and "Batdance (Vicki Vale Mix)." Although sometimes thought to be bootlegs, they are official video clips. It appears that these two videos were made up of alternate and unused footage from the "Batdance" video.

"Partyman"

Promotional release only

The Gemini character also appears in the "Partyman" clip. Here Gemini arrives just in time to save a party from fizzling out. All the guests unwisely fill their glasses from the tank which he has poisoned and are all dead by the end of the video. "Partyman" was also directed by Albert Magnoli, shot in Los Angeles in August 1989. The video features "The Video Mix" of the song.

"Scandalous"

Promotional release only

At the end of the "Partyman" video, Gemini proclaims "This ain't over yet," but the next video release, "Scandalous," was just a performance clip with Prince and his microphone;

Gemini was never heard from again. In this clip, Prince is garbed in the same red jumpsuit he is wearing in the picture on the maxi-single. He dances and grinds in front of a microphone stand with only a black background and no additional visual distractions.

"Thieves In The Temple"

Promotional release only

The video for "Thieves In The Temple" features the extended eight-minute plus version of the track. Most music programmes only showed a four-minute edited clip, making the full video quite rare. The imagery of this version is not different from the edited version, and much of the added music is filled with images of Prince dancing. Prince is pictured alone in an alley with alternating scenes from the movie and of Prince on a stage in front of back-up dancers.

The video is meant to show Prince warning Graffiti Bridge's Aura (Ingrid Chavez) that Morris Day and Jerome Benton are "thieves." The second half of the video deviates from the settings of the first half. Prince is pictured in front of a movie screen showing scenes from Graffiti Bridge as well as graphics and the occasional lyric from the song. He dances with Robin Power and an unknown woman wearing a motorcycle helmet. The video closes with "a thief's definition" of love being scrolled on the aforementioned movie screen.

"New Power Generation"

Promotional release only

Three edits were released of the "New Power Generation" video clip, which consists of footage and outtakes from the *Graffiti Bridge* movie. Two were for the album version of the track while the third was for the "Funky Weapon Remix." The two videos of the album version use slightly differing footage from the film. Most likely, one was put together for the American market and the other for Europe.

The clip for the album version of the song is dominated by movie clips with occasional clips of Prince and The NPG's live performance of the song. Interestingly, this is the first video to feature Rosie Gaines singing back-up for the band.

The clip for the "Funky Weapon Remix" once again focuses on clips from the movie and adds little to the song. This time the audio of the song is often interrupted by sound bites from the movie. The same performance footage as on the other versions of the video is also featured.

"The Ouestion Of U"

Promotional release only

A video for "The Question Of U" was directly lifted from the *Live In Tokyo* television concert from 1990, featuring a live performance of the song from the *Nude* tour.

It is noteworthy that Prince assembled a video of "The Question Of U" using footage from the song's performance in the *Graffiti Bridge* film. Eventually the performance was cut from the film and the video was scrapped.

"Gett Off'

Released on Gett Off and Diamonds And Pearls Video Collection

Many of the Diamonds And Pearls videos took the form
of larger productions. The "Gett Off" clip contains a slightly
re-edited version of the song, most of the story line being acted

out with Diamond and Pearl. Obviously, Diamond and Pearls' "audition" in this video pleased Prince because they subsequently appear in most of the *Diamonds And Pearls* clips.

The "Gett Off" video was directed by Randee St. Nicholas. This clip's sheer raunchiness re-established Prince as a sex icon in the eyes of the new MTV generation following the years of spirituality manifested by the *Lovesexy* and *Graffiti Bridge* projects.

"Gett Off (Houstyle)"

Released on Gett Off

The "Gett Off" "maxi-video" included four clips of different "Gett Off" mixes besides the normal release: the "Houstyle" mix, "Violet The Organ Grinder," "Gangster Glam," and "Clockin' The Jizz." Randee St. Nicholas directed all the videos, with the exception of "Gangster Glam," which was credited to Paisley Park, in other words Prince. "Housetyle" does not deviate from the message of the main "Gett Off" clip, with sex being the only theme. Prince and The NPG are surrounded by scantily clad models (including Diamond and Pearl), with Rosie Gaines being featured more prominently in this clip. The only noteworthy portion of the video appears near the end with a close-up of Prince's piano following by a brief glimpse of Prince's father, John L. Nelson.

"Violet The Organ Grinder"

Released on Gett Off

The "Gett Off" maxi-video becomes progressively more sexual with this clip. For the first time Prince appears in his chain-hat (which would be featured prominently in the "My Name Is Prince" video). He dances with his women in a jail cell. This time, the women are all wearing black bikinis and their skin is painted gold (reminiscent of the James Bond movie Goldfinger).

"Gangster Glam"

Released on Gett Off

Finally departing from the sexual themes of the previous three videos, "Gangster Glam" is about having fun outside of Paisley Park. Prince and The NPG are pictured in front of exotic cars which are parked in the Paisley Park lot. Prince experiments with rarely-seen looks, including a bikini-brief bathing suit (complete with suspenders) and has fun on roller-skates. Although Tony Mosley is the lead-singer on this song, Prince is seen nearly as often in the video.

"Clockin' The Jizz"

Released on Gett Off

"Gangster Glam" segues directly into "Clockin' The Jizz" on the "Gett Off" maxi-video and the two clips can be considered the same video. Prince is seen driving to a club, which is when the mood changes. It becomes darker and Sonny Thompson is seen kicking an image of himself on the ground. Prince is then shown in a jazzy nightclub during the guitar solo.

"Cream"

Released on The Hits Video Collection and Diamonds And Pearls Video Collection

In the intros of "Cream" and "Diamonds And Pearls"

there is a focus on the media's pursuit of Prince, which he obviously sees as boring and repetitive. "Do you consider yourself a modern-day Mozart?", "Are you in love?", "Do you have any plans for a new movie?" are all hurled at him by marauding reporters eager for a scoop. In "Cream" he ignores them, clearly annoyed at their presence, but in the video for "Diamonds And Pearls," he answers "yes" to all of them. Obviously a motif that interested Prince, because they later played a major part in the album. Both videos were directed by Rebecca Blake.

"Diamonds And Pearls"

Released on The Hits Video Compilation and Diamonds And Pearls Video Collection

The video for this hit song is mostly set in a large room with floor-to-ceiling windows. Prince is alternatively set behind a piano (singing with Rosie Gaines next to him), alone in the room dancing with pearls entwined in his hands, and in the same room serenading Diamond. A ballerina is also present in the picture and, contrary to rumour, this is not Mayte's first appearance in a Prince video. The ballerina is someone else. During the bridge, the set changes to that of the "Gett Off" video, arranged more simply and less provocatively. The scene then shifts back to the large room, this time in black-and-white, with Prince singing to children in a room full of toys and bubbles. The video is very effective, managing to get across the overall theme of love.

"Money Don't Matter 2Night"

Released on Diamonds And Pearls Video Collection

Directed by Spike Lee, the original video for "Money Don't Matter 2Night" did not feature Prince or The NPG, but concentrated on politically laden footage of the Gulf War and the effect of the US economy on an urban black American family.

Warner Bros. thought it might be a good idea to have a second version with Prince passionately performing the song at the piano, perhaps more compatible with television programming. The performance video of "Money Don't Matter 2Night" was directed by Larry Fong.

A third version of the video combines Lee's footage with the performance clip. It is the third combined version that is available on *Diamonds And Pearls Collection*.

"Juqhead"

Released on Diamonds And Pearls Video Collection

More of an afterthought on the video collection, this brief video alternates between scenes of The NPG in concert (focusing on the Game Boyz dancing) and short scenes of Prince frolicking with Diamond in his dressing room (shot with a handy-cam). The version on the *Diamonds And Pearls* video collection runs for less than a minute.

"Insatiable"

Released on Diamonds And Pearls Video Collection

The video clip of "Insatiable" was shot in a dark room full of women. Prince dances around while being filmed by his lady. The clip was directed by Randee St. Nicholas.

"Willing And Able"

Released on Diamonds And Pearls Video Collection

Directed by Larry Fong, the video clip of "Willing And Able" was shot in a studio at the same time as "Money Don't Matter 2Night." It features a straightforward performance of the song. It does manage to focus on the musical strengths of Prince's new band.

A special version of "Willing And Able" was also made for the Super Bowl opening in 1992, which incorporated football players lip-synching the lyrics.

"Strollin"

Released on Diamonds And Pearls Video Collection

Directed by Scott McCullough, the video opens with scenes of Diamond serving food at a diner. After getting yelled at, she is seen on roller-skates with Pearl, frolicking in the sunshine. Members of The NPG are occasionally seen playing their instruments in the park, but the video focuses on Diamond and Pearl. Just like "Jughead", this video is cut short on the *Diamond And Pearls* video collection, but one would assume that a full version exists.

A second video of "Strollin" was made that contained no new footage, instead being made up of scenes from other *Diamonds And Pearls* videos.

"Call The Law"

Released on Diamonds And Pearls Video Collection

The song was originally released as a single B-side attributed to Prince and The NPG, but it was later included on The NPG's *Goldnigga* album. The video was directed by Scott McCullough. Less light in terms of atmosphere than "Gangster Glam", the clip focuses on Tony Mosley with Prince barely being seen. It shows party scenes (both inside and outside of Paisley Park), and is very reminiscent of the party rap-dance music of the early-'90s. Unfortunately, the imagery (with goofy dancing and flat-top haircuts) does not stand the test of time very well. The goofiness is topped off when Tony sends his lawyer (who comes off as the token old-white-guy) to fend off the police.

"Sexy MF"

Released on Sexy MF (full version) and 3 Chains O' Gold (edit version)

The "Sexy MF" video features Prince and The Game Boyz crashing The NPG's weekly card game in typical "gangster glam" fashion. Prince spots three women, including actress Troy Beyer, who look to be a challenge, and he spits the invitation, "You, you and you get in the car." Such eloquence obviously impresses and, after a little coaxing, the women leave with Prince in his yellow BMW.

An edited version of the video exists which includes the "censored" version of the song (the curse words are replaced with Prince's yelp). Finally, there is another video of "Sexy MF" from a withdrawn Paisley Park promo tape. Excerpts from this video were used by the Playboy channel when they created a "porno mix" of "My Name Is Prince."

"2 Whom It May Concern"

Promotional release only

A full-length clip for the B-side track "2 Whom It May Concern" was released to promote the day album. An edited version was included in the *Act I* television film. A simple clip,

Prince is shown behind DJ turntables, his face obscured by a hood and face veil. He is shown mixing clips of the 4, while lip-synching into his gun microphone. The NPG are introduced and some video clips are shown.

"Mu Name Is Prince"

Released on 3 Chains O' Gold

"My Name Is Prince" was the first introduction to a couple of important characters appearing on the T album. Kirstie Alley of course portrays the tireless Vanessa Bartholomew, but more importantly, the lovely Princess, Mayte. In retrospect, the video was much like the album in that few had a clue what it was all about.

"My Name Is Prince" exists in two different versions, the second of which does not include footage of Kirstie Alley as Vanessa Bartholomew.

"Love 2 The 9's"

Released on 3 Chains O' Gold

Included in the Act I television film, "Love 2 The 9's" opens with The NPG as prisoners in a southern jail when Prince asks them to join him for a photo shoot. They reluctantly agree, and are next seen as Prince's backing band. They sing the love song to Mayte, who is garbed in the Islamic burka. Mayte gradually disrobes to reveal a sexy outfit and to rap her portion of the song.

"The Morning Papers"

Released on 3 Chains O' Gold

This video, which was included in the Act I television film, opens with Prince and Mayte strolling through the zoo and sharing a kiss. The video then cuts to Prince behind his piano with fans dancing slowly behind him. It is interspersed with scenes of Mayte and Prince on a merry-go-round, in a field and on a rooftop, obviously falling in love.

"The Max"

Released on 3 Chains O' Gold

A montage of video images, "The Max" consists of videocam filmed scenes from the *Act I* tour, performance shots of Prince and The NPG, and a double-vision shot of Prince singing behind gold chains (reminiscent of the video for "When Doves Cry").

"Blue Light"

Released on the 3 Chains O' Gold

This video opens with Prince hanging up on Kirstie Alley's Vanessa Bartholemew character. With the song's opening, it breaks into shots of Prince and Mayte, often with blue backlighting. Much of the video consists of Prince and Mayte caressing and teasing each other. It is sexy and suggestive without being too overt. The video closes with Prince packing the three chains of Gold while Mayte sleeps, leading to the dream sequence of the next video, "Eye Wanna Melt With U."

"Eye Wanna Melt With U"

Released on 3 Chains O' Gold

Mayte has a nightmare that Prince has stolen the chains and is surrounded by strippers. Clearly, she is concerned that he has been unfaithful to her and has stolen the chains despite promising his love. Upon awakening, she finds Prince's "Dear John" letter and notices the chains missing.

A second, more explicit version of the video, was broadcast exclusively on *Playboy's Hot Rocks*. It contains female nudity, and some other alternate footage.

"Sweet Babu"

Released on 3 Chains O' Gold

Continuing from the above video, Mayte is seen crying and packing her suitcase. Prince's voice is the narrator, and he is barely seen in the video except in one scene in which he is travelling on the train looking out a window regretfully. Mayte travels while remembering the good times with Prince. She returns to her homeland of Egypt.

"The Continental"

Released on 3 Chains O' Gold (edit version)

Included in the Act I television film. Prince exits his train in Tokyo and we observe The NPG voicing their discontent that Mayte was involved in the band at all. Prince is next seen at the stadium where he is due to perform, standing in front of rows of empty seats. He closes his eyes, trying to psyche himself up to play the crowd and in fact only pictures himself singing for Mayte. Towards the end, Prince is consoling himself by taking a beautiful fan back to his hotel room (garbed in his police cap). The video closes with Prince beginning to have sex with his attractive groupie and Mayte is seen dancing a traditional Arabic dance. Just as the fan's bra comes off, Mayte faints from exhaustion and Prince cannot continue the sex act.

"Damn U"

Released on 3 Chains O' Gold

Included in the Act I television film, "Damn U" opens with Mayte getting sage advice from an old Egyptian man. She then pictures Prince sitting on a stool in front of a mike singing "Damn U." The two lovers are realising how important they are to each other. Following the song, Mayte opens a letter containing the lyrics to "Damn U." She then returns to Los Angeles and Prince and are both seen entering the mystical set of "7." Prince obviously intends to kill the alter-ego who was able to hurt Mayte so badly.

"7"

Released on The Hits Video Collection (full version)

and 3 Chains O' Gold (edit version)

Directed by Satera Tschetter, "7" is one of the most interesting videos of Prince's career. It has been widely suggested that the film clip is symbolic of his change from "Prince" to "4"." In killing off the seven murderers of Mayte's father, Prince simultaneously kills off seven images of himself, the different personas corresponding to the Prince's appearances in the videos for the tracks from the 4" album. Flanked by children dressed like he and Mayte, Prince is proclaiming a new future, where "the young are so educated they never grow old." There is an implication that "Prince" is just the beginning of a long and fruitful career, reaching a new musical maturity in 4".

Once again, like the veil motif in "Glam Slam" and like some sort of enlightenment, his vision of the future is clearer.

Further, it was suggested by Mayte in her *Controversy* letter, that when Prince walked through the door at the end of

the "7" video "he has changed. Maybe it was the wonderful effect the children had on all of us. Maybe it was the fact that he killed off several images of himself during the video (an act he has yet to explain to anyone.) All I know is that he's changed." Using the guise of Mayte, this was a direct message from Prince. The closing of the doors marked the symbolic end of Prince.

"Peach"

Released on The Hits Video Collection

Filmed in a small stage-like room, "Peach" sees Prince playing with only Michael Bland and Sonny Thompson, while Mayte poses for a photographer. The video was directed by Parris Patton.

"Pink Cashmere"

Promotional release only

The video clip of "Pink Cashmere" features no new footage, instead being made up of images from earlier videos.

"Nothing Compares 2 U"

Promotional release only

"Nothing Compares 2 U" features segments of old clips and a live performance between Prince and Rosie Gaines at Paisley Park.

"Interactive"

Released on f Interactive CD-ROM (edit version)

Taken from *The Beautiful Experience* television film, this clip was used for the introduction to the Tinteractive CD-ROM. In the former version, Nona Gaye is seen watching the Prince performance on her computer. The CD-ROM version does not star Gaye, however. The majority of the video features Prince and The NPG with a backing screen from *Glam Slam Ulysses* during the February 13th 1994 Paisley Park show. Mayte is featured prominently singing background. The Ulysses dance troupe is also shown briefly during the guitar solo. Occasionally, Prince is seen in a dark studio, behind his soundboard playing the symbol electric guitar. Unfortunately, this version of the song is edited and includes *The Gold Experience* operator. The complete song (from *Crystal Ball*) has no known video.

"Days Of Wild"

Promotional release only

The "Days Of Wild" video clip was included in both The Beautiful Experience television film (first version) and the Love 4 One Another television film (second version). The two versions differ, however. The original video of the song was shot at Paisley Park, February 13th 1994. It is filmed around the arrangement of the original "Days Of Wild" studio version and not the released live take that appears on Crystal Ball. The first version of the video features the performance, followed by Prince as a passenger in his gold Mustang (playing the symbol guitar). Amusingly, Prince is also seen on stage shaving Morris Hayes' head, leading to Morris' later bald-headed appearance.

The second version, included in the *Love 4 One Another* television film, is for a version of the song much closer to the one included on *Crystal Ball*. With rap-sung verses, the video to this song is a performance filmed on the same Paisley Park stage as the "Gold" video.

"Nom,

Promotional release only

The video clip of "Now" features a live performance of the song from Paisley Park, February 13th 1994. The clip was included in *The Beautiful Experience* television film. Nona Gaye, newly revitalised after watching *The Beautiful Experience*, is also seen entering the club where Prince is performing.

"Race"

Promotional release only

Included in *The Beautiful Experience* television film, the "Race" video contains a very colourful stage, wild outfits and a very entertaining Prince. It is a straightforward performance video. The only exception is when the band is featured against a yellow background with Prince holding a pink daisy.

"Pheromone"

Promotional release only

The video for "Pheromone" incorporates footage from Glam Slam Ulysses. The clip was included in The Beautiful Experience television film. It features Prince at a dark table in a club watching the Ulysses show while singing.

"The Jam'

Promotional release only

Prince's cover of this Graham Central Station song was filmed live for *The Beautiful Experience* film. It is a straightforward concert video shot at Paisley Park, February 13th 1994.

"Shhh"

Promotional release only

The video version of "Shhh" from *The Gold Experience* is a live version of the song, also filmed at Paisley Park, February 13th 1994. It continues from "The Jam."

"Acknowledge Me"

Promotional release only

Included in *The Beautiful Experience* television film, this video features two scenes running at the same time. The main screen features Mayte and two male dancers on stage at Paisley Park. They are competitively trying to entice her to acknowledge them. The second features Prince in black-and-white singing the song to the camera.

"Come"

Promotional release only

Included in *The Beautiful Experience* television film, the "Come" video is based on the more techno-sounding arrangement of the sound, rather than the version that appeared on the *Come* album. The video reflects the dark feel of the song. It opens with Nona Gaye writing (and speaking) the lyrics of the song interspersed with a futuristic set featuring television screens reminiscent of Orwellian imagery. Instead of Big Brother's eye, however, the screens are displaying the sound waves of Prince's voice. Also seen are hooded dancers with masks on, reminiscent of Stanley Kubrick's *Eyes Wide Shut* (although this movie was made a few years later). The video's dark tone is contrasted by images of models walking the runway. Nona Gaye is seen on the floor in a near-fetal position with her hands over her ears as if she does not wish to hear the song. She eventually

relents and returns to her computer, then being seen as one of the models on the runway. The message of the video is quite abstract. Ironically, at the end of the song Nona says, "Come? To what? I don't understand!"

"Loose!"

Promotional release only

Shot at Glam Slam, Los Angeles, in 1993, the video for "Loose!" was included in *The Beautiful Experience* television film. It features Prince and Mayte dancing on a small stage, while club-goers raucously dance around them.

"Papa"

Promotional release only

The video of "Papa" was filmed at Glam Slam, Los Angeles, some time in 1993. The clip was included in *The Beautiful Experience* television film. Prince is seen on the same stage as in "Loose!", very quietly playing guitar and singing in front of his microphone. Nona Gaye is seen in the crowd listening intently and looking quite sad.

"The Most Beautiful Girl In The World"

Promotional release only

Prince's emergence as "f" came with "The Most Beautiful Girl In The World." In the video, Prince appears as the worshipper of beautiful women worldwide. Although the video is devoid of women anything less than beautiful, the song stressed inner beauty, "The kind that comes from inside." The video furthermore extols the beauty of feminine empowerment, the first female president, nurturers of children, career women are cited in particular. The video was directed by Antoine Fuqua and Prince.

"The Most Beautiful Girl In The World (Beautiful)"

Promotional release only

Taken from *The Beautiful Experience* television film, the video clip for the "Beautiful" mix is basically made up of Prince posing while being surrounded by beautiful women.

"The Most Beautiful Girl In The World (Mustang Mix)"

Promotional release only

The "Mustang Mix" version is a performance clip that was taped at Paisley Park in January 1994 for the British music programme *Top Of The Pops*. This version of the song is directed specifically at Mayte, who responds with a visually pleasing dance from atop a piano.

"Endorphinmachine"

Released on the Tinteractive CD-ROM.

This video was filmed in early 1994 for the British show Top Of The Pops, likely at the same session as the "Mustang Mix" of "The Most Beautiful Girl In The World." It is a performance video with The NPG, featuring Mayte dancing, in front of a "TOTP" silver background. Prince is seen wearing the flowered hat from the "Interactive" video and playing his gold symbol guitar.

"Letitoo"

Promotional release only

Ironically, Warner Bros. produced a promo clip to "Letitgo"

centred around footage from the 3 Chains O' Gold video, particularly the scene where Prince signs a record contract.

"When 2 R In Love"

Promotional release only

The totally black video for "When 2 R In Love" was created by Warner Bros. after the fact and without his input. The video, "directed" by David May, consists of a black screen with the words to the song scrolling at the bottom (much like a karaoke clip). To create a video that was entirely black looked like a put down more than anything else from Warner Bros.

"Love Sign"

Promotional release only

The "Love Sign" video was directed by Ice Cube. Prince appears as a local DJ, campaigning for gun control, while Nona Gaye plays the part of a hit-woman, employed by a stuffy suit to "take care" of this troublemaker. However, Prince manages to seduce the hit woman and she decides not to kill him after all, instead handing her gun in at a local firearms amnesty in exchange for NPG concert tickets.

"Dolphin"

Promotional release only

Included in the *Love 4 One Another* television film, the video of "Dolphin" features a performance of the song. The NPG are dressed in black, and Prince wears a black suit, and dark glasses with the word slave on his cheek. Supposedly, the director was Jesse Vaughn but we have been unable to confirm this.

"Purple Medley"

Promotional release only

The video for "Purple Medley" mixes clips from earlier videos with new footage of Prince and Mayte. The clip was included in the *Love 4 One Another* television film. Incidentally, the version included in the film is incomplete, but a longer version of the video exists.

"18 And Over"

Unreleased

The videos for "18 And Over," "Zannalee," and "Empty Room" were completed by Prince and date-stamped on December 22nd 1994. At the time, all three tracks were unreleased; "Zannalee" was later released on *Chaos And Disorder* and "18 & Over" on *Crystal Ball*.

The three videos were premiered on the European tour in March 1995, when they were screened prior to the concerts along with video clips of "The Same December," "Get Wild," and "If Eye Love U 2night." The three videos were also shown at The NPG stores in London and Minneapolis and at Prince's Glam Slam nightclubs, but they were never released to any television stations. They were also not used in promotion of *Chaos And Disorder* or *Crystal Ball*.

A single, loosely knit storyline takes place in the three videos, which run for a total of 10:42 minutes. In "18 And Over," the story begins with Morris Hayes and Prince casting the video. Morris sits in on a casting call, admiring line-ups of beautiful women with a cigar in his mouth. Meanwhile, Prince is pictured singing from a bed, "auditioning" his two candi-

dates, a set of beautiful twins. Morris continues his search until Mayte arrives in men's clothing and does a striptease for him. Prince is then seen entering his limo with the twins.

"Zannalee"

Unreleased

The story that began in "18 & Over" continues in the "Zannalee" video (which features the original version of the song which was slightly revamped for *Chaos And Disorder*). In it, Prince is pictured touring Minneapolis with the twins interspersed with scenes of The NPG in concert and Prince playing a black symbol guitar. Prince takes the twins to his home to have dinner. He pours glasses of "cherry wine" for them, they watch a movie, and play pool (all coinciding with the lyrics of the song). Prince is then seen following the twins upstairs, only to find them sleeping soundly in his bed.

"Emptu Room"

Unreleased

The "Empty Room" video begins where "Zannalee" ends: Prince puts on his hat, indicating that he won't be joining the twins in bed. He is pictured remembering Mayte, who wears a red hat, a crown of roses and angel wings in the video. Prince is then pictured lying in his bathtub with his pants on (recalling the lyrics of "The Ballad Of Dorothy Parker" from Sign O' The Times). Throughout the video, Prince remembers Mayte's beauty and contemplates phoning her, but he can't seem to gather the courage. Throughout the video, The NPG live performance continues to be interspersed with the storyline. Prince is pictured writing "slave" on his face while looking in the mirror, possibly indicating that he felt that he couldn't have Mayte until he was free. The final scene sees Prince leaving his home, symbol-shaped cane in hand.

"The Same December"

Promotional release only

The video for "The Same December," a song released on 1996's Chaos And Disorder, was actually filmed in 1994 and new special effects (digitally created records spinning and being smashed against walls) were added for its 1996 release. Both videos (with the special effects and without) are in circulation among fans, although the earlier version is unreleased. The video alludes to Prince's conflict with record companies and compares it to the conflict between black and white North Americans. The NPG's faces are painted with black paint on one side and white paint on the other, indicating racial conflict. This message was first conveyed to television viewers on a famous Star Trek episode, Let That Be Your Last Battlefield. Morris Hayes portrays a business executive, who forces Prince to sign a record contract and pays off a shady-looking Sonny Thompson with money from Prince's briefcase. However, Prince soon returns to the conference room with two bodyguards and proceeds to beat Morris up and physically throw him out of Paisley Park.

In the performance portion of the video, Prince is the only person present without the dual-coloured face. His face is simply painted with the symbol around one eye (and "slave" across his cheek), indicating that perhaps only Prince knows that racial disharmony is the cause of the anger and betrayal portrayed in the video.

"Eue Hate U"

Unreleased

Although "Eye Hate U" was the first single from *The Gold Experience*, this video was never released to promote the song because of Prince's unwillingness to support the project while he remained under contract to Warner Bros. The clip is intriguing and would have made an effective promotional tool for a song which ended up being a minor hit nonetheless.

The video begins with Mayte being hypnotised by a pendulum. In her mesmerised state, she pictures The NPG in a courtroom, all wearing blindfolds (reminiscent of the Lady Justice). Prince is wearing the same white suit as on the cover to the commercial single for the song. Mayte joins Prince in the centre of the court and they dance to the music while Prince sings. Mayte is then seen in a restaurant flirting with another man, with Prince observing from a distance. The video returns to the courtroom scene, with Prince pleading with the judge (played by drummer Michael Bland). He cross-examines Mayte while dancing and pulls out his symbol guitar when the lyrics explain that he "might have to use the rod." The NPG is then shown as a four-member judiciary while Prince "fights" with Mayte in choreographed format. The video ends with Prince mouthing the words "I love you" to the audience, followed by a close-up of Mayte's face.

"Gold"

Promotional release only

A simple yet effective clip, "Gold" sees Prince performing with his band on a mainly gold-coloured stage in front of a crowd while it is raining gold glitter. The video was included in the *Love 4 One Another* television film. Two versions of this video exist. One exclusively features the performance, while the one from the television film splices its female protagonist (Cory Dana as Nikki) within the crowd looking longingly at Prince while he performs.

"Rock And Roll Is Alive! (And It Lives In Minneapolis)"

Promotional release only

The video for "Rock and Roll Is Alive! (And It Lives In Minneapolis)" exists in two versions. The released version contains scenes corresponding to the *Love 4 One Another* television film, with scenes featuring Nikki once again watching Prince while he performs on the Paisley Park soundstage.

The second version replaces those scenes with additional performance footage. The video was filmed at the same time as the "Gold" video. Prince and The NPG are dressed in winter clothing, corresponding to the cold weather in his hometown. Fake snow is also dropped from the ceiling in many scenes. The video features various "celebrity" attendees of Prince's concert, including people in politician masks (Bill Clinton, Hilary Rodham-Clinton, and Richard Nixon among them) and an Elvis look-alike (who ends up face down and naked on the bathroom floor to tie in with the song's lyrics). The clip is a simple, fun performance video and was likely filmed only to enhance the atmosphere surrounding the *Love 4 One Another* film.

"Dinner With Delores"

Promotional release only

Directed by Giorgio Scali, "Dinner With Delores" is a

low-budget piece filmed almost completely in soft, blurry video, an effect that distracts more than it enhances. Delores is portrayed as a woman who is completely unfulfilled unless she is desired by a lover. When Prince refuses her offer for sex, she attempts to seduce a woman at a dance club. The video ends with Prince once again refusing her advances and Delores walking away dejectedly.

"I Like It There"

Released through NPG Music Club, 11 September 2003

Filmed at approximately the same time as the other *Chaos And Disorder* videos, Prince appears with "Slave" scrawled on his face in this video. Part of the shot is of The NPG with Prince playing his symbol guitar, while other shots focus on a sculpture of naked bodies intertwined. The whole video is shot with a reddish tinge on the camera, giving it a darker tone. Amusingly, when Prince sings, "I hope you're digging me too," he seems to give the middle-finger to the camera. This makes one wonder whether the video was aimed directly at Warner Bros.

"Betcha By Golly Wow!"

Promotional release only

The video begins with Prince filling his BMW Z3 with gas to the sound of "Jam Of The Year" when he gets paged. Apparently Mayte, at the hospital, has just found out that she is pregnant. The video's themes surround the joy of children, with children of all races being featured morphing into each other. Three scenes are interspersed throughout the video; the first deals with Prince rushing to meet Mayte at the hospital. At the end of the video he is seen with scrubs and a stethoscope rushing into her room and hugging her while looking at the sky thankfully, which some interpreted as Prince's way of saying that everything was all right with his newborn child (which, of course, it wasn't). The second scene shows a closeup of Prince's face while he sings the verses and was filmed in the same soft visual style as the "Dinner With Delores" video. The third scene features American Olympic gymnast Dominique Dawes.

A second version of the video was aired on Britain's *Top Of The Pops* and featured only the close-up, soft-focus view of Prince singing. It does not feature Mayte or Dominique Dawes.

"Somebodu's Somebodu"

Promotional release only

Footage for the "Somebody's Somebody" clip was filmed on Prince's Love 4 One Another Charities tour at January 1997 stops in Washington DC and New York. Directed by Prince, the video seems sprawling and tries to deal with a number of themes at once. Prince reminisces about the fun he has in concert, while wishing that Mayte was in the hotel room with him. He later gives up on sleeping and decides to attend a party in an intimate club. Everyone at the party is happy to see him, but all he can do is look at a loving couple and once again wish that Mayte were with him. The variety of different visual styles (the concert/fan scenes, the hotel room scenes, and the party scenes) do not seem to mesh well and the loose story is difficult to follow.

"The Holy River"

Promotional release only

"The Holy River" was a lower-budget video directed by Prince, featuring a performance in front of the waterfall and river featured in the *Emancipation* booklet. These scenes were interspersed with scenes of Mayte, lifted from the unreleased "Empty Room" video. Prince is seen thinking of Mayte and realising that he should ask her to marry him. When the line "and then it hit 'cha like a fist on a wall..." is sung, the viewer sees Mayte in the angel costume of the "Empty Room" video, giving the impression that Mayte was sent by God to be Prince's saviour.

"Face Down"

Promotional release only

Directed by "Azifwecare" (a new Prince pseudonym), the "Face Down" video features three different settings. The first is a funeral, with a figure dressed as Prince (wearing clothes from the T album era) face down in an open casket. A mourner in a large black hat and holding Mayte's dog is shown crying over the body and accepting condolences. At the end of the video, the mourner is revealed not to be Mayte but to be Prince. The second setting is an amusing scene in which Prince is telling a psychotherapist (played by Kat Dyson) his story while she listens with disinterest. The third setting is a performance with The NPG. Humour is also added to the performance when Prince yells "orchestra" or "horns." Following the latter cry, Prince is shown playing saxophone next to two other members of The NPG. In the former, Prince is shown playing a fiddle, and dancing in country and western style with a huge grin on his face. The video successfully combines the angry lyrics with humour.

"The Greatest Romance Ever Sold"

Promotional release only

Directed by Malik Sayeed (known for directing Lauryn Hill's "Ex-Factor"), the video for "The Greatest Romance Ever Sold" is a dark scene of Prince fighting with dancer Desray in a way that asks the viewer to imagine two lovers who were perhaps never meant to be together. Described by Prince as his answer to the sex-and-skin-filled videos that have descended on R&B and hip-hop music, it was heralded by fans as one of the most sensual and visually exciting videos that he had ever made.

"Hot Wit U" ["Nasty Girl Remix"]

Released through Real Networks web site, May 2000

This clip begins a stretch of independently produced videos. Intended to promote the *Rave In2 The Joy Fantastic* remix album, the self-directed video for the remix of "Hot Wit U" is simple yet effective. Desray is once again featured, this time in a bikini, dancing on a bed covered with cream. Another unknown, scantily clad dancer is shown throughout the video. Prince is shown standing, hat in hand, singing to the camera with a sly look on his face.

"U Make My Sun Shine"

Released through NPG Music Club, 18 February 2001 (edition #1)

Another self-produced video, "U Make My Sun Shine"

contains some interesting messages. All players in the video are seen rotating in front of the camera. Prince initially appears subservient to a regally seated Angie Stone. Milenia has a prominent role in the video as temptresses. They are seen throwing money at the camera (signifying material temptation) as well as in the "See No Evil" position. The entire video is set against a backdrop of pictures of the sky, moon and sun. No band is seen, although Kip Blackshire sings the male background vocals and Milenia sing the female vocals. During Stone's verse, Prince is seen sitting while Angie sings to him and the camera. Generally, the video is an effective promotional tool, although the rotating camera and fading out becomes very repetitive.

"When Eye Lay My Hands On U"

Released through NPG Music Club, 18 February 2001 (edition #1)

This video was clearly shot at the same session as "U Make My Sun Shine." Prince's hairstyle is identical, as is the style of the video. Desray and another dancer are featured in this video. Prince melding of sex and religion is once again prominent, as his seductive dancing even contains a brief glimpse of him holding the dancer's head below his waist. All the while, a book entitled *The Truth* (signifying Prince's newfound religious understanding) is referred to often. The version released through the NPG Music Club is only 1:08 in length and is not the complete song.

"The Daisu Chain"

Released through NPG Music Club, 22 March 2001 (edition #2)

This video is far more playful than the previous two. Desray is once again featured prominently, enticingly dancing in front of a large daisy projected on a backdrop. Also featured is a young child picking the petals of a daisy. Prince is shown wearing an NPG basketball jersey, holding a basketball and (uncharacteristically) wearing basketball shoes. Although the video does not clarify the cryptic message of the lyrics, its playfulness is intriguing. Unfortunately, its amateurish quality is reminiscent of the "Alphabet St." video and detracts from its positives. Intriguingly, it ends with Prince and Kip playing one-on-one basketball and the phrase "2 B Continued... Never!"

"One Song"

Released through NPG Music Club, 7 July 2001 (edition #6)

Perhaps Prince's most inexpensive video, the clip for "One Song" was clearly not intended for the public. The first five and a half minutes of the lyrics (consisting only of Prince's speech) is displayed with predominantly black text on a white background. Just prior to the music starting, the background changes to black, with white text displaying some words of the lyrics. The only graphic displayed is a picture of the Milky Way galaxy to represent the word "universe."

Unreleased Film and Video Projects

This section covers unreleased film and video projects. Different configurations of or outtakes from released films and videos are not included. Only films/videos that have been documented to exist are included.

The Second Coming

Prince's hometown concert at the Met Center, 7 March 1982, on the Controversy tour was captured on film by Minneapolis-based music video pioneer Chuck Statler, whom Prince had worked with on a video of "Cool" for The Time. Statler also shot some pre-show footage of journalist Jon Bream attempting to interview Prince backstage at the Met Center. The interview was a set-up, with the intention of providing a humorous vignette for the film. As Bream was talking to Prince's guitarist Dez Dickerson and Prince, drummer Bobby Z. Rivkin entered the dressing room and announced that he was going to make a sandwich. However, he could not find the mayonnaise, so he ran over to Bream and grabbed him by the collar of his coat, demanding "where's the mayo" before going berserk, hurling a couple of food trays against the wall and kicking over a food rable

After viewing Statler's raw footage from the Met Center concert, Prince decided that he wanted to develop the project into a "drama documentary" by incorporating vignettes between songs. There were even discussions about blowing the 16mm film up to 35mm and getting theatrical distribution for it. Statler had previously worked with film editor Steve Rivkin, brother of Bobby and David Rivkin, and he asked him to edit and put the footage together. "Prince loved the footage we showed him," recalls Statler.

Prince came up with ideas for some vignettes to tie the songs together. Shortly after Prince had finished the *Controversy* tour, Statler and his film crew went out to Prince's home to shoot different scenes for the film project, now tentatively titled *The Second Coming*. They shot some footage in Prince's bedroom of his then-girlfriend Susan Moonsie and another unidentified woman, both in their underwear.

Statler and his film crew soon discovered that it was not easy working with Prince, who wanted to shoot scenes over and over again, never communicating what he was looking for or what his general ideas for the project were. "He had some scenario in mind, but he pretty much kept it to himself," notes Statler. "I was in the dark about the whole thing." The session evolved into "48 hours of madness," according to Statler. Rivkin had edited part of the concert footage, but after his falling-out with Statler, Prince professed not to like any of it. Consequently, the project was never completed and Statler ended up never being fully paid for his work.

Hard Life

Filmed from March 27th to 30th 1987, this 14-minute film was shot using a local camera team. The full title is A Twisted Tale About Two Bums Living The... Hard Life. It uses tracks from Madhouse's 8 as the theme music, but it was never intended as an extended video clip or a promotional vehicle for the group. In fact, there was no practical use whatsoever for the film. Most scenes were filmed in the Washington Avenue rehearsal warehouse. The roles were played by Wally Safford,

Greg Brooks, Cat, Jill Jones, Miko Weaver, Eric Leeds, and Matt Fink's mother. Prince's father, John L. Nelson, also makes an appearance. Prince doesn't act in the film, which is credited as being "misdirected by Prince."

Hard Life starts with an exterior scene, shot outside the Crosstown Circle office. Two "bums," played by Wally Safford and Greg Brooks, are begging people for money. An older woman, played by Matt Fink's mother, refuses and gets into a fist-fight with the men, while Gillian Stoneheart, a rock star portrayed by Jill Jones, and her chauffeur, Miko Weaver, look on. The two men end up in jail, with Eric Leeds as the jailer. Gillian shows up to bail them out, with the intention of using them as cheap servants at a dinner party that she is having.

The next scene shows the party, complete with Cat and Prince's father, John L. Nelson, as two of the guests and the live unit of Madhouse providing live music entertainment. Just as the bums go into Gillian's room to steal her valuables, she shows up, apparently drunk, and seduces one of them. The final scene finds the two men back in jail, but moments later the jailer appears with a handful of money. After being bailed out once again by Gillian, the bums chant as they leave prison, "Crime doesn't pay, but horny rock stars do." (14 mins)

Glam Slam "wallpaper" video

This is a 60-minute tape that was often shown on the video screens at the Glam Slam clubs in 1995. It includes some parts with Prince as Tora Tora and excerpts from unreleased Prince video clips, mixed in with computer animation and footage from the films *Barbarella* and *The Gate*. (60 mins)

IN A WORD OR 2 THE INTERVIEWS

Printed Media Intervieus

The interviews are organised chronologically with headings corresponding to the different time periods and/or what project Prince was promoting. The country of origin is listed after the name of the publication. Articles that only contain press conference coverage, abbreviated versions of longer interviews, or reprises of previously published interviews are ignored.

Early interviews

13 Feb 1976 Central High Pioneer, USA 8 Apr 1977....... Minnesota Daily, USA

For You/Prince

30 Apr 1978....... Minneapolis Tribune, USA
5 Jan 1979 The Minneapolis Star, USA
19 Jan 1979....... Twin Cities Reader, USA
Dec 1979 Right On!, USA
Jan 1980 Right On!, USA
6 Feb 1980 The Minneapolis Star, USA
20 Feb 1980 Sobo Weekly News, USA
Mar 1980 Soul Teen, USA
18 Apr 1980 Memphis Star, USA

Dirty Mind	
21 Dec 1980 Los Angeles Times, USA*	
Feb 1981 Calumet City Night Rock News, U	JSA
19 Feb 1981 Rolling Stone, USA	
25 Feb 1981 Aquarian Night Owl, USA	
12 Mar 1981 Detroit News, USA	
26 Mar 1981 Denver Post, USA	
27 Mar 1981 Los Angeles Herald Examiner, US	A
2 Apr 1981 Real Paper, USA	
21 May 1981 Atlanta Daily World, USA	
June 1981 NY Rocker, USA	
6 June 1981 Melody Maker, UK**	
6 June 1981 New Musical Express, UK	
6 June 1981 Sounds, UK	

23 Dec 1981...... Billboard, USA

*) Syndicated interview that appeared in many other publications.

21 Nov 1981 Het Vrije Volk, The Netherlands

1 July 1981.......... *Oor*, The Netherlands Aug 1981............ *Playboy*, USA

**) This 50-minute interview, conducted by Steve Sutherland, circulates on an audio recording (also exists on semi-bootleg interview LPs and CDs).

1999

21 Nov 1982 Los Angeles Times, USA

1983-90 interviews ("the silent years")

*) The interview was conducted in 1981.

**) The interview was conducted in 1985 (in France) under the condition that it would be published to tie in with the premiere of Under The Cherry Moon.

Diamonds And Pearls

24 Aug 1991 The Sunday Times, UK
Sep 1991 Spin, USA
11 Sep 1991 USA Today, USA
Oct 1991 Sky Magazine, UK
Nov 1991 Details, USA*
Jan 1992 Black Beat, USA

*) The Details interview was reprinted in The Face (December 1991).

1994 interviews

1995 interviews

1995 IIICE VIEWS

2 Mar 1995 The Evening Standard, UK

2 Mar 1995 The Sun, UK

3 Mar 1995 The Guardian, UK

7 Mar 1995 The Voice, UK

11 Mar 1995 New Musical Express, UK

11 Mar 1995 Echoes, UK

15 Mar 1995 Time Out, UK

29 Mar 1995 Smash Hits, UK

May 1995 Q, UK

May 1995 Q, UK

Sep 1995 Vox, UK

Sep 1995 Esquire Gentleman, USA

Chaos And Disorder

6 July 1996....... The Times, UK 14 July 1996...... Los Angeles Times, USA

Emancipation	Jam Of The Year tour
23 Sep 1996 Forbes, USA	25 July 1997 New York Times, USA
16 Oct 1996 Minneapolis Star Tribune, USA	3 Aug 1997 Atlanta Journal-Constitution, USA
17 Oct 1996 Rolling Stone, USA	8 Aug 1997 Dallas Morning News, USA
2 Nov 1996 Syukan-Asahi, Japan	15 Aug 1997 Miami Herald, USA
12 Nov 1996 USA Today, USA	22 Aug 1997 Nashville Banner, USA
13 Nov 1996 St. Paul Pioneer Press, USA	22 Aug 1997 The Tennessean, USA
14 Nov 1996 Minneapolis Star Tribune, USA	23 Aug 1997 Memphis Commercial-Appeal, USA
14 Nov 1996 The Sun, UK	11 Sep 1997 USA Today, USA
16 Nov 1996 Oor, The Netherlands	16 Sep 1997 Newark Star-Ledger, USA
17 Nov 1996 New York Times, USA	20 Sep 1997 Pittsburgh Post-Gazette, USA
17 Nov 1996 St. Paul Pioneer Press, USA	20 Sep 1997 Baltimore Sun, USA
18 Nov 1996 St. Paul Pioneer Press, USA	25 Sep 1997 Seattle Times, USA
	26 Sep 1997 The Portland Oregonian, USA
20 Nov 1996 Hamburger Morgenpost, Germany	
21 Nov 1996 Stern, Germany	28 Sep 1997 Sacramento Bee, USA
25 Nov 1996 Time, USA	Oct 1997 The Vegetarian Times, USA
26 Nov 1996 <i>Humo</i> , Belgium	Oct 1997
28 Nov 1996 Tip Berlin Magazine, Germany	3 Oct 1997 Salt Lake Tribune, USA
28 Nov 1996 Rolling Stone, USA	4 Oct 1997 Denver Post, USA
30 Nov 1996 TV Week, Australia	7 Oct 1997 San Francisco Chronicle, USA
Dec 1996	24 Oct 1997 Las Vegas Review Journal, USA
1 Dec 1996 Bild Am Sonntag, Germany	24 Oct 1997 Albuquerque Journal, USA
14 Dec 1996 New Musical Express, UK	9 Dec 1997 St. Paul Pioneer Press, USA
15 Dec 1996 <i>El Pais</i> , Spain	26 Dec 1997 Detroit Free Press, USA
16 Dec 1996 Canadian Press, Canada	Name Carl
16 Dec 1996 Jam!, Canada	Newpower Soul
17 Dec 1996 Toronto Sun, Canada	3 July 1998 The Guardian, UK
17 Dec 1996 Toronto Star, Canada	3 July 1998 Philadelphia Daily News, USA
18 Dec 1996 The Globe And Mail, Canada	3 July 1998 Aftonbladet, Sweden
18 Dec 1996 Montreal Gazette, Canada	4 July 1998 Dagens Nyheter, Sweden
22 Dec 1996 The Sunday Times Magazine, UK	11 July 1998 De Telegraaf, The Netherlands
Jan 1997	12 July 1998 Sunday Herald Sun, Australia
Jan 1997 <i>Ebony</i> , USA	12 July 1998 Sunday Telegraph Express, Australia
Jan 1997 Rock & Folk, France	24 July 1998 <i>El Pais</i> , Spain
Jan 1997 Music Express, Germany	30 July 1998 Focus, Germany
Jan 1997	31 July 1998 Swiss TV Guide, Switzerland
Jan 1997 <i>Max</i> , Germany	Aug 1998 Nieuwe Revu, The Netherlands
Feb 1997 Mojo, UK	Aug 1998 Rock & Folk, France
Feb 1997 Hello, UK	Aug 1998 Time Out, USA
Feb 1997	Aug 1998 <i>Mojo</i> , UK
Feb 1997Access, Canada	18 Aug 1998 The Times Magazine, UK
13 Feb 1997 The Maui News, USA	23 Aug 1998 SonntagsZeitung, Switzerland
Mar 1997 Minnesota Monthly, USA	Sept 1998 Q, UK
Apr 1997 Musician, USA	Sept 1998 <i>Loaded</i> , UK
Apr 1997 The Face, UK	Sep 1998L'Affiche, France
Apr 1997 Modern Woman, USA	Sep 1998 <i>Glory</i> , France
May 1997 Top Of The Pops, UK*)	Sep 1998 <i>Rage</i> , France
May 1997 Interview, USA	19 Sep 1998 The Irish Times, Ireland
May 1997 Harper's Bazaar, USA	22 Sep 1998 El Especial, Spain
19 May 1997 Jet, USA	Oct 1998 Guitar World, USA
June 1997 Minneapolis Star Tribune, USA	Oct 1998 Icon, USA
July 1997 Live!, USA	4 Oct 1998 BET Weekend, USA
	9 Oct 1998 Suddeutsche Zeitung Commons

IN A WORD OR 2: The Interviews

9 Oct 1998...... Suddeutsche Zeitung, Germany

*) Not to be confused with the TV show of the same title.

Rave Un2 The Joy Fantastic

Mar 2000...... *Mojo*, UK

May 2000 *Black Beat*, UK

Miscellaneous

28 July 2000 St. Paul Pioneer Press, USA
May 2001 Gotham, USA
June 2001 Yahoo! Internet Life, USA
6 June 2001 Chanhassen Villager, USA
8 June 2001 Minneapolis Star Tribune, USA
12 June 2001 St. Paul Pioneer Press, USA
4 Oct 2003 Herald Sun, Australia
16 Dec 2003 The Honolulu Advertiser, USA
16 Dec 2003 Star Bulletin, USA

Internet Interviews and Chats

The country of origin is listed after the name of the website.

1996	
16 Dec 1996 Jam!, Canada	

1997

1997
10 Feb 1997 Music Central, USA
5 June 1997 MuchMusic, Canada
21 July 1997 AOL chat, USA

17 Nov 1997 Love4OneAnother, USA

1998

14 Feb 1998 AOL chat, USA
1 Aug 1998 Addicted To Noise, USA
27 Aug 1998 Reuters News Service, USA
29 Aug 1998 Reuters News Service, USA
29 Sep 1998 Wall Of Sound, USA

1999

17 Sep 1999 Sonicnet, USA
5 Oct 1999 genegeter.com, USA
1 Nov 1999 Addicted To Noise, USA
9 Nov 1999 Love4OneAnother, USA
9 Nov 1999 Reuters News Service, USA
10 Nov 1999 Launch.com, USA
17 Nov 1999 AP News Service, USA

2000

26 Mar 2000....... NPGonlineLTD, USA 5 May 2000....... NPGonlineLTD, USA 30 May 2000...... NPGonlineLTD, USA 8 June 2000....... AOL chat, USA 7 Oct 2000 (am). NPGonlineLTD, USA

IN A WORD OR 2: The Interviews

TV Interviews

The TV shows containing interviews with Prince are also listed in the *A Beautiful Night* chapter, but they are included here as well in order to make the listing of interviews complete. TV programmes that only feature a few words from Prince (such as brief conversations after performances) or award speeches are not included. The duration of the TV programmes that contain interviews is listed in brackets. The country of origin is listed after the duration. Note that the duration refers to the length of the entire programme, not just the interview portion. The dates are broadcast dates.

```
The dates are broadcast dates.
1985
15 Nov 1985...... MTV Presents Prince (30 mins), USA
12 Mar 1995 ...... The Sunday Show (8 mins), UK
1 Apr 1995 ......... The Sunday Show: Formerly Known As
                 Prince (20 mins), UK
1996
19 Nov 1996 ...... Fuji-TV (12 mins), Japan
21 Nov 1996 ...... Oprah (45 mins), USA
19 Dec 1996...... The Today Show (12 mins), USA
1997
7 Jan 1997 ......... The Rosie O'Donnell Show (11 mins), USA
1 Feb 1997 ...... VH1 To One (25 mins), USA
25 Apr 1997 ...... Entertainment Tonight (4 mins), USA
3 May 1997 ...... Entertainment Tonight (2 mins), USA
29 July 1997 ...... Showbiz Today (3 mins), USA
30 July 1997 ...... Showbiz Today (3 mins), USA
9 Dec 1997 ...... Minnesota Nine News (15 mins), USA
1998
29 May 1998...... The Today Show (11 mins), USA
8 June 1998 ...... Vibe (45 mins), USA
1 July 1998 ....... Good Morning America (11 mins), USA
28 July 1998 ...... Showbiz Today (3 mins), USA
20 Oct 1998...... O-Zone (20 mins), UK
24 Oct 1998...... Beautiful Strange (70 mins), UK
27 Oct 1998 ...... BET Tonight - Talk Back With Tavis Smiley
                 (65 mins), USA
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21 Dec 1998 Blitzlicht (3 mins), Germany

5 Nov 1999	MTV News 1515 (9 mins), USA
	Top Of The Pops+ (5 mins), UK
	Apocalypse Tube (8 mins), UK
	Tout Lara Fabien (8 mins), France
	Musik Szene (5 mins), Germany
	The Today Show (8 mins), USA
	Total Request Live (21 mins), USA
	Access Hollywood (2 mins), USA
	Larry King Live (45 mins), USA
	Rankin File (2 mins), USA
	The View (7 mins), USA
	Viva Spezial – The Artist (57 mins), Germany
	Fast Forward: The Artist – Das Interview
	(12 mins), Germany
18 Dec 1999	WorldBeat (6 mins), Germany
	TV-Show Op Reis (24 mins), The Netherlands
	E! Daily News (duration unknown), USA
29 Dec 1999	The Early Show (19 mins), USA
2000	
15 Jan 2000	Post Op Zaterdag (30 mins), The Netherlands
1 June 2000	9 News At Nine (15 mins), USA
2001	
3 May 2001	The Tonight Show With Jay Leno (11 mins),
	USA
4 May 2001	The Tonight Show With Jay Leno (11 mins),
	USA
2003	
	Channel 9 Today (8 mins), Australia

Radio Interviews

The radio interviews section also includes two radio shows produced with Prince's input. The duration of the interview is listed for the radio interviews that are circulating on audio tape amongst collectors. The country of origin is listed after the duration. The dates are broadcast dates.

1986	
7 June 1986 WHYT, Detroit (15 mins), USA	
1996	
16 Nov 1996 Tokyo radio show (8 mins), Japan	
1998	
25 Sep 1998 WBLS, New York (duration unknown), U	SA

IN A WORD OR 2: The Interviews

OPEN BOOK THE PUBLICATIONS

Official Publications

The category of "official publications" is quite diverse. It is divided into three categories: (1) NPG Magazine fan magazine; (2) Comic books; (3) Other books and magazines. All the publications were published with Prince's full cooperation and active involvement. Furthermore, all are copyrighted to Prince's Paisley Park Enterprises. Only one of the publications carries an ISBN number, the Prince and the New Power Generation: Three Chains Of Gold comic book. Each publication includes

relevant information about, amongst other things, publisher, size (number of pages), and dimensions.

Sheet music publications are not included because they are not produced with Prince's active input or by his Paisley Park Enterprises. Also excluded is the *Controversy* fan publication, which was endorsed by Prince (from circa 1990), but was published independently and largely lacked his active input.

NPG Magazine

NPG [Premiere issue]

Publisher and editor: Mark J. Petracca

Manging editor: Steve Holtje Creative director: Nick Ericson MPLS editor: Valerie Threatt-Bland

News editor: Raven Worrell Proof reader: Fred Schwarz Cool Chick: Cat Jackson

Contributing writers: Walter Faber, Kim Greene, Amy Linden,

Tracy McMillan, Cingen Stewart Publisher: Paisley Park Enterprises

Published: March 1994

Size: 52 pages

Dimensions: 277 x 215 mm

Dubbed "the official magazine from Paisley Park and beyond," NPG replaced Controversy as Prince's fan magazine. The editorial staff of the magazine was based in New York, with editor/publisher Mark J. Petracca being a former Creem staff member.

The premiere issue of New Power Generation contains a mixture of interviews, photo features, Prince "idol portraits," and advertisements for Prince-related products and projects. A section entitled "Good To Your Earholes" features reviews of new recordings, while "Graffiti" provides "news from Paisley Park." The section "Crucial communications," meanwhile, includes letters from readers.

Issue #1 is very ambitious, not least in terms of the interviews. Mayte, Levi Seacer Jr., Mavis Staples, George Clinton, Tevin Campbell, The NPG (band), and Tony Mosley are interviewed. Seacer had left Prince's band by then to run the new record label NPG Records and he talked about his hopes for the new label.

One of the letters in the premiere issue is a handwritten letter from Mayte to T. She admitted to being "confused with everything that's going on in your life" and went on to ask some questions. A similar letter had previously been published in Controversy.

NPG Magazine [Issue number 2]

Publisher and editor: Mark J. Petracca

Manging editor: Steve Holtje Creative director: Nick Ericson MPLS editor: Valerie Threatt Junior art director: Cindy Campo Graffiti editor: Raven Worrell Proof reader: Fred Schwarz

Contributing writers: Leslie Adisman, Walter Faber, K\$, Tracy McMillan, Margo Myles, Brian O'Neill, Paul Semel, Karen

Iris Tucker

Publisher: Paisley Park Enterprises Published: August 1994 (circa)

Size: 52 pages

Dimensions: 277 x 215 mm

Starting with the second issue, the magazine became NPG Magazine instead of simply NPG. The issue had the same overall content as the premiere issue, but the interviews were not exclusively with Prince associates and many non-Prince records were reviewed. These changes made the magazine

broader in scope, which is not always a good thing when it comes to fan magazines devoted to one artist.

The interviews were with War, Bill Laswell, The Brand New Heavies, Luscious Jackson, Nona Gayes, and Morris Hayes. Other interviews were conducted with comedian Daymon Wayan, and Paisley Park engineer Tom Tucker. Terry Gydesen who shot pictures for Prince Presents The Sacrifice Of Victor photo book is also interviewed. The highpoints of the second issue are the photo features, with pictures from several of Prince's summer 1994 performances

NPG Magazine [Spring 1995]

Publisher and editor: Mark J. Petracca

Manging editor: Steve Holtje Creative director: Nick Ericson MPLS editor: Lisa Hoey Junior art director: Cindy Campo

London correspondent: Maura Sutton

Proof reader: Fred Schwarz

Contributing writers: Walter Faber, Kim Green, Leesa Khalia, K\$, Susan Leff, Tracy McMillan, Marie Elsie St. Léger, Brooke

Publisher: Paisley Park Enterprises Published: April 1995 (circa)

Size: 52 pages

Dimensions: 277 x 215 mm

The third issue of the NPG Magazine focused even less on Princely matters than issue number 2, offering interviews with Dionne Ferris, Bob Belden, Mary J. Blige, Gang Starr, and Me'shell NdegéOcello. The only Prince associates that were interviewed were Michael Bland and Paisley Park seamstress LeAnne Doescher. The photo feature included some photos from the 1995 American Music Awards. There were also a couple of reports from "The Ultimate Experience" tour of Europe.

NPG Magazine [Issue 4/Fall '95]

Publisher and editor: Mark J. Petracca Associate publisher: Kieran Finnerty Manging editor: Steve Holtje Creative director: Simeon Rose Junior art director: Lisa Ellis MPLS correspondent: Therese Stoulil

London correspondent: Maura Sutton

Proof reader: John Carter

Contributing writers: Walter Faber, Kim Green, Leesa Khalia, K\$, Tracy McMillan, Marie Elsie St. Léger, Donovan Roche.

Raven Worrell

Publisher: Paisley Park Enterprises Published: December 1995 (circa)

Size: 52 pages

Dimensions: 277 x 215 mm

The fourth issue continued the path of the previous two issues by featuring less interviews with Prince associates than with figures that had little to do with Prince. Interviewed were Charles & Eddie, Naughty By Nature, M People, and interviewer/comedian Bill Billamy. The only Prince-related interviews were with Mayte, Sonny Thompson, and Tommy Barbarella. There were no photo features and very little in terms of Prince news. Clearly, the magazine was becoming less and less interesting to Prince die-hards.

The fourth issue of the *NPG Magazine* became the last. Man fans had subscribed for more issues, but their payments were not reimbursed, which caused uproar in the fan community. Although the *NPG Magazine* was more professional than *Controversy*, it wasn't nearly as loved and the poor handling of the folding of the magazine left a very bitter aftertaste.

Comic books

Prince: Alter Ego

Writer: Dwayne McDuffie
Penciller: Denys Cowan
Inker: Kent Williams
Letterer: Robert Lappan
Colorist: Noelle Giddings
Cover illustrator: Brian Bolland

Publisher: Piranha Music (copyright Paisley Park Enterprise)

Publication date: 29 October 1991

Size: 32 pages

Dimensions: 168 x 258 mm

Note: Also published in the Dutch language, bySemic Junir-

press, The Netherlands

After the 1989 *Batman* album, and having had much to do with comic book characters for a while, Prince decided he wanted to become a comic book hero himself. Prince was still on good terms with Warner Bros. and they were inclined to indulge him. DC Comics, owned by Time Warner, was approached and it was decided that the ideal outlet for the project was through the experimental DC imprint Piranha Press. Prince approved all members of the creative team behind it and suggested certain ideas for the book.

The book shares many of the traits of the Graffiti Bridge movie. Prince is returning home to Minneapolis after a tour. Something is wrong, however, as the streets are growing increasingly hostile with violence, riots, and gang banging. Prince soon discovers that what is wrong is the music or more specifically, Gemini's music. "Twin cities, twin men. Dark has the light, yin has its yang and Batman has his Joker. But this is no joke. Gemini is alive... and he's rocking the house."

Gemini is Prince's childhood friend, resembling Prince's real-life friend André Anderson, later André Cymone, who was led astray. In the good old days, Prince and Gemini used to jam together with their band, The New Power Generation, until Prince realised that Gemini's music, while "brilliant" was, in fact, harmful. His music unleashed primal urges such as rage, often affecting people negatively. This rivalry, albeit more serious, is paralleled by the struggle between The Kid and Morris Day in *Graffiti Bridge*.

The love interest is clearly copied from *Graffiti Bridge*. In the book, Prince meets the inspirational Muse while writing under a stone bridge in the park. Like in the movie, the girl is torn between the two antagonists. Prince is her true love, but Gemini's hypnotic music makes her betray her lover. Forgiving her, Prince saves her from an outlandish death trap worthy of a Batman villain. In fact, at one point, Gemini even taunts Prince by saying, "You really do think you're Batman, don't you?" Muse finally pays her dues by saving Prince from an electrified guitar. Her apparent sacrifice is not in vain, however, as Prince starts duelling musically with Gemini, once again paralleling the struggle between The Kid and Morris Day. Prince's music finally frees The NPG from evil's thrall. "That's what music should do, Gemini," Prince retorts. "Make you dance. Move you closer to the rhythms of sex, love, even God."

Down, but not out, Gemini starts riffing aggressively, incurring the wrath of the audience. Having survived and taking the cue from Prince, Muse tries to stop the mob from killing Gemini, "You can't defeat evil by becoming it." Her words

are accentuated by a single chord from Prince's guitar, which soothes the crowd's temper. Prince doesn't punish Gemini, he simply lets him walk away. He cautions the crowd, "The only power he has is what we give him." Gemini is thereby reduced to a metaphor for the evil that lurks in every man's soul, the Devil, Spooky Electric. The book closes with Prince doing what he does best, playing.

Prince and The New Power Generation: Three Chains Of Gold

Writer: Dwayne McDuffie

Artists: David Williams (pages 1-22), Steve Carr and Deryl

Skelton (pages 23-48) Ink artist: Josef Rubinstein Letterer: Robert Lappan Colorist: Danny Vozzo Cover artist: Steve Park

Publisher: Piranha Music (copyright Paisley Park Enterprises)

Publication date: 28 April 1994

Size: 48 pages

Dimensions: 165 x 258 mm ISBN: 1-56389-157-3

Obviously pleased with the end results of *Prince: Alter Ego*, Prince sanctioned a second comic book. This time he requested an adventure more in the vein of the Indiana Jones movies. The artist, Dwayne McDuffie, was given the lyrics to the dialbum, but no music. As a direct result, the lyrics of two songs, "My Name Is Prince" and "The Max," appear in the finished book. The comic book has much in common with the film 3 *Chains O' Gold*, but this time influences ran in both directions. "Some of my ideas and the ideas of the penciller were later incorporated into the videos from that album," says McDuffie. "I thought that quite cool."

Prince and The New Power Generation are on tour in the Middle East, where Prince meets and becomes attracted to princess Mayte of Erech. Her uncle, Tammuz, usurps the throne by killing his own brother the emir and by imprisoning Mayte. But in order to rule, Tammuz must possess the three chains of gold, originally worn by Erech's first king, the mythological warrior Gilgamesh. Foreseeing this, Mayte handed over one of the chains to Prince for safekeeping. Thanks to the obnoxious TV reporter Vanessa Bartholomew, Tammuz spots the "trumpet" chain around Prince's neck and sends assassins to Minneapolis in order to retrieve it. But to no avail, as things turn out; Prince beats them up while wisecracking, "Tell your friends. I'm Batman" (which happen to be the opening lines on the *Batman* soundtrack, somewhat rephrased).

Meanwhile, Mayte escapes with the help of her bodyguard Raj, and makes her way to Paisley Park. Prince agrees to help her reclaim her throne, and the two consummate their love. The next day, The NPG charter a plane and leave for Erech, but are betrayed by the naïve Vanessa Bartholomew, who alerts Tammuz to their arrival in her eagerness to get an exclusive on what she assumes is a secret tour. With government forces in pursuit, The NPG open up their instrument cases, revealing guns with which they hold the enemy off while Prince and Mayte locate the tomb of Gilgamesh to find the third chain of gold. The tomb is filled with traps right out of *Indiana Jones and the Last Crusade*, crowned by the arrival of Tammuz.

Threatening to kill the lovers, Tammuz demands that

Prince hands over his chain of gold. Luckily, Prince had earlier given the chain to Raj. Around Prince's neck Tammuz finds his old love symbol instead. As Tammuz rips the last chain of gold from Gilamesh's skeleton, a laser beam is fired, bounces off the love symbol and kills Tammuz.

Mayte is now the sole heir to the throne and proposes to Prince, who turns her down. Having proved himself worthy, she also wants him to keep the chains and the kingdom. "Never refuse a gift from a princess," she says. Prince, however, declines by hanging the three chains of gold around her neck, "Or, Your Highness, the gift of a Prince." For the first time, we see the three chains together, forming the now so familiar a symbol.

OPEN BOOKS: The Publications

Other books and magazines

10,000 - The Beautiful Experience [Issue #1]

Editor: "?"

Art director: J.C. Munson

Production manager: Charles Hermes

Photographers: Scott Erik and Nicole Nodland

Publisher: Paisley Park Enterprises Publication date: February 1994 Size: 68 pages (plus a fold-out poster)

Dimensions: 242 x 328 mm

This is a fashion-type magazine produced with Prince's active support. It was tied in with Prince's other current activities at the time, focusing on the theme of "beauty." Like similar-styled magazines, it doesn't go deeper into any subject, focusing instead on brief texts and photographic contents.

The magazine was first made available during the NBA Weekend Party at Paisley Park, February 11th 1994 (despite the contents page saying "March 1993"). There were plans for retailing the magazine, but it was only sold via Prince's outlets, including the NPG store in Minneapolis.

The magazine includes two interviews, with R&B group Shai and Soap Opera star Vanessa Marcil, devoting the bulk of the pages to "fashion spreads" of male and female models. Other features include a rave review of The NPG's *Goldnigga*, jokes, maxims, definitions, mirror messages/backwards print. There are also advertisements for different Prince products and projects. Additionally, the lyric to the unreleased 1986 song "Adonis And Batsheeba" is reproduced.

Prince Presents The Sacrifice Of Victor

Photography: Terry Gydesen Project coordinator: Karen Lee

Art direction and design: J.C. Munson and Lizz Luce

Publisher: Paisley Park Enterprises Publication date: July 1994

Size: 52 pages

Dimensions:228 x 302 mm

Note: The book was published in both soft cover and hard

cover editions

This is a photo book covering the 1993 Act II tour by Prince, or "I" as he was known then after the June 7th 1993 name change. The book has 52 pages, with pictures on one side and a quote by Prince on the opposite page. The book was presented on May 25th 1994 at the Ambassador Galleries in New York, which showed the photos from the book.

The book opens with the lyrics of "The Sacrifice Of Victor" from the a labum. The next page states that the book contains images from "the last tour of the artist formerly known as Prince." Upon completion of the tour, "He legally changed his name to a." The penultimate page contains an "epilogue" that describes how Prince became a, reasoning, "For in the dawn, all will require no speakable name to differentiate the ineffable one that shall remain." The last page contains a profile of photographer Gydesen.

Providing rare glimpses of Prince behind the scenes, the book is an excellent photo memento of the *Act II* tour. The photographs are superb, capturing Prince onstage as well as off-stage, in the recording studio, in rehearsal, in the dressing room, on the tour bus, etc. One picture shows him running

from fans (one of only two photos which depict a smiling Prince). Another shows him outside La Sagrada Familia in Barcelona, which was the picture chosen for the cover of 1994's *Come* album. There are also many photos of fans at the shows.

Neo Manifesto – Audentes Fortuna Juvat

Original photography: Claude Gassian

Design/photo manipulation: Paisley Park - Jeff Munson and

Charles Hermes

Publisher: Paisley Park Enterprises Publication date: July 1994 Size: 40 pages (including covers) Dimensions: 153 x 204 mm

This is a glossy, small-sized product, a sort of a mix of a book and a magazine with all the pages, including the front and back cover, being equally thick. Prince must have been fond of the work of Jeff (or Jeff C.) Munson, for he was involved in several record covers, the 10,000 magazine, Prince Presents The Sacrifice Of Victor and this book. The title of the book is in Latin, with the meaning "new manifest – luck favours the brave."

Much like Gydesen's photo book, Neo Manifesto – Audentes Fortuna Juvat is made up of photos from the 1993 Act II tour of Europe, both onstage shots and offstage pictures. Photographer Gassian is one of France's premier rock photographer. The difference between the two books is that the photos in this book have been manipulated using computer technology. Unfortunately, this is not very tastefully done. The design by Munson and Hermes is heavy-handed and amateurish, lacking artistic qualities. The use of garish colours and effects detract from the photos.

Perhaps the most interesting aspect of the book is the inclusion of a number of song lyrics, including lyrics to songs that were unreleased at the time (and some still are): "Color," "Crystal Ball," "And How," "Everybody Wants What They Don't Got," "Don't Talk 2 Strangers," "Empty Room," "Old Friends 4 Sale," and "God Is Alive."

Tour Programmes

Each tour programme includes information about the year of publication, the size (number of pages), and the dimension.

Purple Rain tour

Year of publication: 1984

Size: 28 pages

Dimensions: 330x305 mm

This was the first Prince tour book produced and is slightly disappointing due to the lack of original content. It contains some interesting photos, but many were taken straight from the movie. There are pages devoted to and quotes from each member of the Revolution, including one from Prince: "Hi, it's me. Just a note 2 say thank for your company. U should come more often."

A discography is included, as well as a hand drawn page by Prince which includes the first verse of "Around The World In A Day" some six months before the release of the song. Oddities include a full-page photo of Big Chick, and one of Divinity, "Prince's dove friend."

Parade tour

Year of publication: 1986

Size: 28 pages

Dimensions: 305x305 mm

This was a first-rate production and perfectly captures the mood and style of the *Parade* era. It contains full-page portraits of Prince and the individual members of the expanded Revolution with excellent photography by Jeff Katz. Other than a discography, there isn't much more to the book. The edition sold at the European and Japanese shows was the same, but the Japanese one included a Sheila E. poster inserted in the book.

Sign O' The Times tour Year of publication: 1987

Size: 28 pages

Dimensions: 305x305 mm

This was another immaculate production with the great photography of Jeff Katz. The design and layout of the booklet uses a variety of different styles without much of a consistent theme, echoing the *Sign O' The Times* album itself. Each member of Prince's new band is spotlighted, and a number of the photos are taken on the stage set for the tour.

Lovesexy tour (Europe and North America)

Year of publication: 1988

Size: 28 pages

Dimensions: 275x305 mm

This programme features a lengthy text composed by Prince that offers his own unusual explanation for the non-release of the *Black Album* and its replacement by *Lovesexy*. The oft-quoted text tells the story of a "boy named Camille" who tried to silence his critics by recording the *Black Album*. Camille realized he had "allowed the dark side of him to create something evil" and that these negative feelings must be replaced by "Lovesexy – the feeling you get when you fall in love, not with a girl or boy but with the heavens above."

This book also features the work of Jeff Katz, and is packed with great shots of Prince and the band. Each band member is once again featured on a page, with a quote. The last pages of the book fold out into a large spread with shots of Prince in the hallway at Paisley Park.

Lovesexy tour (Japan)

Year of publication: 1989

Size: 28 pages

Dimensions: 275x305 mm

The version of the *Lovesexy* tour programme sold at the 1989 Japanese shows replaced all references to "Lovesexy '88" throughout the book with "Lovesexy '89," and included slightly different tour personnel credits. An additional sheet of paper printed in Japanese was inserted in the books that listed the 1989 tour dates and a discography.

Nude tour

Year of publication: 1990

Size: 24 pages

Dimensions: 275x355 mm

To fit the "greatest hits" theme of the *Nude* tour, this programme offers a retrospective of Prince's career. It includes an uncredited essay that praises everything Prince has done throughout his career. Every few pages has a word printed that apparently is a description of Prince's music, or the man himself: "dark," "compelling," "electrifying," "enchanting," "enlightening," "illuminating," and "light." A version printed for the dates in Japan translates the text into Japanese.

A few interesting photos include collages of Prince's guitar collection and a variety of outfits he has worn in videos and onstage. A list of songs Prince wrote for other artists is also included, and is the first official acknowledgement that he was responsible for compositions written under the pseudonyms Jamie Starr, Joey Coco, and Alexander Nevermind.

Diamonds And Pearls tour Year of publication: 1992

Size: 32 pages

Dimensions: 230x280 mm

Includes a variety of photos of Prince and the NPG, but nothing is especially unique about the book. It includes quotes from different celebrities making comments about Prince. The most interesting inclusion is a short essay by Prince that describes how creating a song is like giving birth to a child: "The voice inside tells u when there is a song 2 be born." The version sold at the opening shows in Japan is identical to the one sold throughout the rest of the tour.

A& I tour

Year of publication: 1993

Size: 32 pages

Dimensions: 230x280 mm

This tour book would be nice enough if not for the fact that seventeen of the pages were recycled directly from 1992's *Diamonds And Pearls* tour programme. Most of the pages that were replaced originally had photos of Rosie Gaines (who left the band in 1992). Some of the photos of the entire band are different, and more shots of Mayte are included.

A& II tour

Year of publication: 1993

Size: 32 pages

Dimensions: 255x255 mm

This is one of the nicest and most innovative of the programmes available. The pages are die-cut to be in the shape of the \mathfrak{P} symbol on the front cover. It's filled with many nice photos from $Act\ I$ tour performances. Each page in the programme includes a lyric to a song from the \mathfrak{P} album, each translated into a different language.

If you hold your thumb on the corner of the booklet and flip the pages quickly, it creates the illusion that you're watching a film of Prince playing guitar from "The Morning Papers" video. Lastly, photos of the NPG on a heavier cardboard stock can be torn out of the booklet to make a set of "trading cards."

"The Ultimate Live Experience" tour

Year of publication: 1995

Size: 28 pages

Dimensions: 240x360 mm

This programme was designed by Steve Parke, among others, and is a brilliant production. Many of the photos of the NPG were also used in the booklet of the *Exodus* album, and the overall look of the tour book echoes the design of the album. The middle pages fold out to reveal a large photo of the "Endorphinmachine" stage set that was used on the tour.

The programme also includes Jim Walsh's essay about Prince's "rebirth" and name change that was later reprinted in the booklet to *The Gold Experience* album. An altered version of this programme was sold at the Japanese concerts in January 1996. Walsh's essay was translated into Japanese, and another page was replaced with a list of the Japanese tour dates.

Jam Of The Year tour

Year of publication: 1997

Size: 20 pages

Dimensions: 270x355 mm

Designed and photographed by Steve Parke, this programme includes mostly full-page photos of Prince, with minimal focus on the band. The first page opens with the words "this is the joint I've been waitin' 4 all night" and the last page ends with simply "listen..."

Although billed as a *Jam Of The Year* tour book by the I-800-NEW-FUNK web site, it was not available for sale on the tour, and the *Emancipation* lyric book was sold in its place. It was sold at the 1998 *Newpower Soul* shows and through the I-800-NEW-FUNK phone line and web site.

One Nite Alone ... tour

Year of publication: 2002

Size: 36 pages

Dimensions: 215x215 mm

The programme for Prince's 2002 tour was photographed and designed by a variety of artists, including Sam Jennings of the NPG Music Club. The book goes to great lengths to represent several of Prince's agendas by quoting bible scriptures and definitions of words that represent some aspect of Prince, his band, or his philosophies. The programme contains several shots of a conservatively dressed Prince and his band, and presents a fine portrait of a mature artist.

2003 tour

Year of publication: 2003

Size: 32 pages

Dimensions: 215x215 mm

The tour book for the 2003 tour (planned to continued in 2004) contains pictures of Prince and his band members. NPG member Chance Howard is strangely missing from the band pictures and is only featured as "special guest," as are Maceo Parker, Greg Boyer, and Candy Dulfer. The bulk of the pictures seem to be taken with the occasion of the Hong Kong performance in mind since they feature Prince and the band in Oriental garb. The book also contains a spread to promote the NPG Music Club, listing products available through the website, including the *Chocolate Invasion* seven-CD-set.

Books

This bibliography includes only books that are exclusively about Prince (with possible mentions of his associates). Thus, excluded are books that concern other artists or subjects, featuring sections or chapters about Prince. The bibliography does not cover tour programmes, sheet music publications or other publications endorsed by Prince. All books listed here were published without his active input or involvement. The books are listed in (roughly) chronological order. All books are in the English language unless indicated.

Prince - Inside The Purple Reign

Author: Jon Bream

Publisher: Collier Books, US Year of publication: 1984

Size: 112 pages

Dimensions: 210x275 mm

ISBN: 0020604106

This first ever book on Prince to be published, Jon Bream's Inside The Purple Reign is one of the most personal books about Prince, detailing his childhood, school years and early struggles in the music world. The bulk of Bream's research was done in preparation for a series called "Our Royal Rocker" in the Minneapolis Star And Tribune. Bream talked with many people who have worked with Prince and people who knew him. The author doesn't analyse Prince's music and the book doesn't really trace Prince's career. Obviously, Bream is more interested in attempting to describe the private person behind the public myth. Apparently, Prince felt this book was so personal that he purchased the publishing rights, thus preventing it from ever being re-released. Consequently, the book is rather hard to find these days, although Ebay has made it far more available than previously. The book appeared as a "book club edition" (number 5306) and in a translated edition in Japan in 1985.

Prince - Rock's Purple Reign

Author: Jon Bream

Publisher: Collin Special Release (MacMillan Publishing

Company), US

Year of publication: 1984

Size: 52 pages

Dimensions: 210x275 mm ISBN: 0020604009

This is an abbreviated version of *Inside The Purple Reign*. It contains mostly pictures.

Prince

Author: Steven Ivory

Publisher: Perigee Books/Putnam Publishing Group, US

Year of publication: 1984

Size: 176 pages

Dimensions: 105x175 mm

ISBN: 0399511415

Bream's book was quickly followed by this pocket-sized book, which was written by the main man behind the music publication *Black Beat*. While Ivory talked to some associates, his account is somewhat shallow and lacks insight. Ivory appears to be more interested in piquet details and anecdotes

than a serious investigation into Prince's work. Like so many other American books, he is seemingly obsessed with discovering "the man behind the image." The book contains a brief discography with commentary on the six albums Prince had released at the time. Also published in France (both hardback and paperback) with some different pictures, and in the UK and Canada.

Prince

Author: Olmeca (Sid Green) Publisher: Proteus Books, US Year of publication: 1984

Size: 32 pages

Dimensions: 195x270 mm ISBN: 0862762782

This is a thin book covering Prince's career up until *Purple Rain*. It has some nice pictures, but is otherwise disappointing. It should be noted that while Olmeca is listed as the writer on the cover, the book is listed in some databases as being written by one Sid Green.

The Year Of The Prince

Author: No author is credited Publisher: Sphere Books, UK Year of publication: 1984

Size: 64 pages

Dimensions: 210x280 mm

ISBN: 0722141025

Despite its *Controversy* cover picture, this book was clearly published to quickly cash in on the *Purple Rain* phenomena. The book's subtitle, "A giant collection of facts, photos and interviews," is a slight exaggeration as there isn't anything "giant" about the book. The content is comprised of newspaper articles and two *Right On!* interviews (of limited interest). It includes a few nice pictures. Also published in the US. No author is credited, but Mary J. Edrei is listed as editor and Cynthia Horner, Frank Schwartz, and Martin Keller are credited for contributions.

The Year Of The Prince

Author: No author is credited

Publisher: Sharon Starbooks/New American Library, US

Year of publication: 1984

Size: 64 pages

Dimensions: 210x280mm ISBN: 0451821084

This is the US version of the book. It is identical to its UK counterpart.

The Anabas Look Book Series: Prince

- An Independent Story In Words And Pictures

Authors: Roger St. Pierre and Bob Kilbourn

Publisher: Anabas Publishing, UK

Year of publication: 1984

Size: 28 pages

Dimensions: 300x300 mm

ISBN: 1850990077

As the title indicates, this is more or less a pictorial book,

with a brief accompanying text. It also contains a discography. Most of the pictures have been previously published in other books and magazines.

Prince - Inside The Purple Reign

Author: Jon Bream

Translated by: Pumpkin Editors Publisher: CBS/SONY Publishing Inc.

Year of publication: 1985

Size: 112 pages

Dimensions: 210x280 mm ISBN: 4789701794

Japanese language version of Inside The Purple Reign.

Prince - In His Own Words

Author: No author is credited

Publisher: Omnibus Press, UK and Cherry Lane, US

Year of publication: 1985 Size: 36 pages + fold out poster Dimensions: 230x295 mm ISBN: 0711905991 (UK) ISBN: 0895242524 (US)

This book is made up of quotes culled from some of the most well-known (early) interviews Prince gave in the early part of his career, printed over full-page colour pictures. Most serious fans and collectors already have the interviews, which means that this book is of fairly limited interest. The book comes with a fold out poster. It was jointly published by Omnibus Press (UK) and Cherry Lane (US). With worldwide distribution, it probably sold massively, cashing in on Prince's Purple Rain-era success.

Prince

Author: Steven Ivory

Publisher: Bantam Books, UK Year of publication: 1985

Size: 176 pages

Dimensions: 105x175 mm ISBN: 055317164X

UK Edition of this book, published in March 1985

Prince

Author: Steven Ivory Translated by: Sacha Rheims

Publisher: Diffusion exclusive: Quebec Livres, Canada

Year of publication: 1985

Size: 160 pages

Dimensions: 150x230mm ISBN: 292067014X

French language paperback edition for the Canadian

market.

Prince

Author: Steven Ivory Translated by: Sacha Rheims

Publisher: Carrere Distribution - Michel Lafon, France

Year of publication: 1985

Size: 160 pages

Dimensions: 150x230 mm ISBN: 2868040438

French language edition of this book. Comes in both hardcover and paperback editions, both in the same size and with the same ISBN. It is slightly revised from the Canadian edition.

Prince

Author: D.L. Mabery Publisher: Sphere Books, UK Year of publication: 1985

Size: 48 pages

Dimensions: 200x230 mm ISBN: 0822516039

The content of this biography seems to be written for a young audience. It does not shed a new light on anything regarding Prince although it does contain a few nice pictures.

He Reigns Supreme

Author: Gordon Matthews

Publisher: Wanderer Books/Julian Messner, US

Year of publication: 1985

Size: 62 pages

Dimensions: 135x210 mm ISBN: 0671554808

This small-sized hardcover book doesn't contain anything really unique. It tells the story up until Purple Rain, but doesn't offer many interesting insights, except for a recollection by songwriter Chris Butler, who remembers meeting Prince when he was doing a test recording for Warner Bros. in 1977.

He Reigns Supreme

Author: Gordon Matthews

Publisher: Wanderer Books. Published by Simon and Schuster,

Inc. US

Year of publication: 1985

Size: 62 pages

Dimensions: 135x210mm ISBN: 0671554778

American paperback edition of this book.

Prince - His Story In Words And Pictures

Authors: Mark Rowland and Margy Rochlin

Publisher: Lorevan Publishing, US

Year of publication: 1985

Size: 174 pages

Dimensions: 105x175mm ISBN: 093177327X

While hardly indispensable, this is not the worst of books to have been published after the success of Purple Rain. The authors seem to have talked to some figures of interest and the books does contain a few rarely seen photographs.

Everything You Want To Know About... Prince

Author: Jim Feldman

Publisher: Ballantine Books, US Year of publication: 1985

Size: 150 pages

Dimensions: 105x175 mm

ISBN: 0345323254

This pocket book is actually one of the better US books that followed after Purple Rain. Prince's career up until the

Purple Rain tour is traced in great detail, although the analysis leaves something to be desired. The minimal pictorial content might be regarded as a weakness by some. On the other hand, the discography is quite good, covering releases by Prince as well as those by his protégés.

Prince

Author: François Couhault Publisher: Marabout Year of publication: 1985

Sizes: 160

Dimensions: 12 x 18 cm Binding: paperback ISBN: 2501006593

Little known French language book.

Prince

Author: No author is credited Publisher: No publisher is listed Year of publication: 1987

Size: 64 pages

Dimensions: 210x300mm

ISBN: lacking

This scrapbook from the UK contains a collection of newspaper and magazine clippings from 1981 to 1985. Most of the clippings are from the UK music press, Sounds, New Musical Express, and Melody Maker. It also includes an interesting 1981 article from NY Rocker. The clippings cover Sheila E., Vanity 6, and Apollonia 6 besides Prince. It is definitely a worthwhile publication since it is a fairly complete collection of UK clippings until 1985. A similar book covering the years 1986 to 1992 or so, when Prince's reached peak popularity in Europe, would be very interesting. In fact, a book dealing with the years 1986 to 1988 was announced but never saw the light of day. The fact that the book lacks author, publisher credits or ISBN probably has a great deal to do with the "bootleg" nature of the contents. There would likely there been copyright issues granting permission to use the clippings.

Prince

Author: Michael Morgan

Publisher: Turman Publishing, US

Year of publication: 1987

Size: 76 pages

Dimensions: 110x175 mm ISBN: 0898722039

This is a small, pocket-sized book describing Prince's career up until the *Purple Rain* tour. It contains nothing new or interesting, though. Strangely enough, the author is given as Michael Morgan on opening page of the book (page 1), but Dennis P. Eichhorn is credited as "author" on the next page (page 2).

Imp Of The Perverse

Author: Barney Hoskyns Publisher: Virgin, UK Year of publication: 1988

Size: 120 pages

Dimensions: 165x210 mm ISBN: 0863692540

This was one of the best books on Prince when it was published in 1988. It is an excellent study of Prince's career up until *Lovesexy*. The lion's share of the story is based on articles, but Hoskyns is knowledgeable and provides some interesting viewpoints and worthwhile cross-references to other artists. However, the pictures in this book are nothing to write home about. The book contains a UK discography. Along with *A Pop Life*, this is probably among the best-selling Prince books of all time, as it has been readily available for many years.

Un Funk Venu D'Ailleurs

Author: Phillipe Blanchet

Publisher: Rock & Folk/Albin Michet, France

Year of publication: 1988

Size: 122 pages

Dimensions: 205x275mm ISBN: 2226034382

The first French Prince book is quite interesting as it traces Prince's career from a French perspective. However, our limited French abilities preclude us from a more in-depth analysis of the contents. Perhaps some of our French readers out there, who may have the book, could help us with a review for future updates of this bibliography?

Prince Roger Nelson: De Biografie

Authors: Alfred Bos and Tom Engelshoven

Publisher: Uitgeverij Loeb/Luitingh, The Netherlands

Year of publication: 1988

Size: 192 pages

Dimensions: 150x230 mm ISBN: 906213825X

Prince's popularity in Europe grew fast in the late '80s and the majority of books since then have been European publications. This book (in the Dutch language) is well researched and was one of the first books to discuss Prince's outtakes. Prince's story is told and the songs on his albums (up to and including *Lovesexy*) are analysed. It includes a Dutch discography. Three printings of the book exist. The second one (also from 1988) was slightly updated to include a discussion of the *Lovesexy* shows in Holland. The third print run appeared in 1989 and is identical to the second.

Prince: Tutti I Testi Con Traduzione A Fronte

Author: Paolo Prato

Publisher: Arcana Editrice, Italy Year of publication: 1988

Size: 278 pages

Dimensions: 125x210 mm ISBN: 8885859070

This is a collection of lyrics, from *For You* to *Lovesexy*, both in Italian and English. It also includes a brief history (Italian language).

A Pop Life

Author: Dave Hill

Publisher: Faber and Faber, UK

Year of publication: 1989

Size: 192 pages

Dimensions: 150x230 mm

ISBN: 0571150616

Probably the best-selling Prince book of all time, A Pop Life (or Prince – A Pop Life) is a well-researched and highly interesting study of Prince's career. Hill talked to many Prince associates for the book, including Dez Dickerson, Pepé Willie, Owen Husney, David Rivkin, and Brown Mark. Prince's career is covered in great detail and Hill's writing is excellent and his analysis often sharp. The early part of Prince's career, in particular, is thoroughly investigated. The only drawbacks are a lack of stringency and chronological narrative. There is also a tendency at times to rely on only one or a few interviewees for assessments of a particular situation or conflict. The book includes the most extensive discography published at the time. The book has been published in no less than four countries besides the original UK edition: US (1989), Germany (1989), Italy (1990) and Japan (1990).

A Pop Life

Author: Dave Hill

Publisher: Harmony Books, US

Year of publication: 1989

Size: 242 pages Dimensions: 155x235 mm

ISBN: 0517572826

US edition of the Dave Hill book. Instead of the 1986 live picture on the cover of the original edition, it has a two-tone silkscreen image in red and yellow from a 1981 concert.

A Pop Life

Author: Dave Hill

Translated by: Uschi Gnade

Publisher: Droemer Knaur, Germany

Year of publication: 1989

Size: 312 pages

Dimensions: 140x215 mm ISBN: 3426040360

German language edition. The cover uses the image of the *Purple Rain* album, albeit it is mirrored.

Prince - Vom Nobody Zum Pop Prinzen

Author: Roland Mischke

Publisher: Bastei Lubbe, Germany

Year of publication: 1989

Size: 208 pages

Dimensions: 115x180 mm

ISBN: 3404611578

The first German Prince biography was published in 1989. The book contains a "passport" with details on Prince's alleged favourite food and drinks. There is also a page with quotes about Prince from amongst others Keith Richards and Udo Lindenberg.

Prince

Author: Andrés Rodríguez

Publisher: Rock Pop Cátedra, Spain

Year of publication: 1989

Size: 222 pages

Dimensions: 110x180 mm ISBN: 843760804X

After Prince books in English, Dutch, French, German, and Italian came this book, which combines Prince's story,

told in Spanish, with a selection of song lyrics. The author previously wrote a similar-styled book on Tina Turner. The book includes a fairly extensive discography as well as a film and videography. The discography covers US, UK, and Spanish releases. The book was updated twice, in 1992 and 1995.

Prince: A Documentary

Author: Per Nilsen

Publisher: Omnibus Press, UK Year of publication: 1990

Size: 144 pages

Dimensions: 210x280 mm

ISBN: 0711918163

This was one of the most thorough and detailed books on Prince when it was published in the spring of 1990 (coinciding with the *Nude* tour). *UPTOWN's* Per Nilsen worked on the book since 1986, assembling clippings and information. A 1989 trip to Minneapolis, and not least their Public Library, proved crucial in transforming the ideas into a concrete book. Originally planned to be titled *A Chronology*, the book was the first to organize concerts, record releases, etc. into a strict chronological order. It was also the first book to discuss at any length all the unreleased songs and records. The book became known as the "Prince bible" in the Prince community.

Interestingly, the book exists in two slightly different impressions. Omnibus ordered a re-print of the book shortly after it was published and some minor changes were made to the second print-run (which has the same ISBN number). An example is page 36, which originally included a full-page picture but this was replaced by a text page, with an Allen Beaulieu promo card, in the second print-run. The first impression can also be identified by the slightly thicker and glossier paper. The book was published in Holland in the spring of 1990 and in Japan in 1991. An updated, thoroughly revised second edition was published in 1993.

Popkroniek: Prince

Author: Per Nilsen

Translated by: Wim Sanders

Publisher: Loeb Uitgevers, The Netherlands

Year of publication: 1990

Size: 128 pages

Dimensions: 210x280 mm

ISBN: 9037901565

This is the Dutch-language version of *A Documentary*. Except for a new cover and the removal of the 16 pages of colour pictures included in the original UK release, the Dutch version is almost identical to the original Omnibus Press book.

Una Vita Pop

Author: Dave Hill

Translated by: Daniela Arduin

Publisher: Sperling & Kupfer Editori, Italy

Year of publication: 1990

Size: 350 pages

Dimensions: 140x205 mm

ISBN: 8820010348

Italian language version of *A Pop Life*. It comes in a white cover with a diagonal grey stripe and a 1986 live picture of Prince.

A Pop Life

Author: Dave Hill

Translated by: Noneyama Shizuka, Numasaki Atsuko

Publisher: CBS/ SONY Publishing Inc, Japan

Year of publication: 1990

Size: 324 pages

Dimensions: 150x210 mm ISBN: 4789705064

Published in February 1990, this is a Japanese language version of *A Pop Life*. Like the original UK version, the cover uses a live image from 1986, but a different one, of Prince lying on stage, in sepia toned brown and yellow.

Prince

Author: *Controversy* magazine Publisher: Controversy, UK Year of publication: 1990

Size: 64 pages

Dimensions: 210x 295 mm

ISBN: 1873003005

This book was assembled by the *Controversy* fan magazine (i.e. Eileen Murton). Tied in with the *Nude* tour, the book is quite disappointing, however. It does contain some nice pictures, many of them in colour, but the text is a disgrace. In typical *Controversy* fashion, everything Prince has done is praised beyond belief.

Prince (Video Rock Salvat)

Author: Silvia Nieto

Publisher: Salvat Editores, Spain

Year of publication: 1990

Size: 96 pages

Dimensions: 129x184 mm

ISBN: 8434552906

A book on Prince from the "Video Rock Salvat" series, containing similar books on a number of '80s pop and rock stars. The first half of this Spanish-language book is a biography. The second half is comprised of lyrics to a selection of songs, all of them in both Spanish and English. The book also includes a brief discography, filmography and bibliography.

Prince: Dai-Hyakka (Big Encyclopedia)

Author: Per Nilsen

Translated by: Nobeyama Shizuka Publisher: Sony Magazines, Japan

Year of publication: 1991

Size: 240 pages

Dimensions: 150x210 mm ISBN: 4789706893

Japanese edition of *A Documentary*, in Japanese language. The book is updated to cover 1990 and the first half of 1991.

Prince

Author: Jürgen Seibold Publisher: Moewig, Germany Year of publication: 1991

Size: 80 pages

Dimensions: 230x290 mm

ISBN: 3811830783

Considering the fact the author has written a whole series

of biographies on anyone from Phil Collins to Depeche Mode, this is not a poor attempt at a Prince biography. However, it is clear that the author has relied heavily on *A Documentary* for factual information. It contains many good pictures, though. The book is written in the German language and was also published in Austria in an identical version.

Prince

Author: Jürgen Seibold Publisher: Zsolnay, Austria Year of publication: 1991

Size: 80 pages

Dimensions: 230x290 mm ISBN: 3552050272

This is the first book on Prince published in Austria. It is identical to its German counterpart.

Prince Canciones

Author: not listed

Publisher: Espiral/Editorial Fundamentos, Spain

Year of publication: 1991

Size: 176 pages

Dimensions: 130x210 mm ISBN: 8424506006

A pocket book, which contains the lyrics to Prince's songs from his albums released between 1978 and 1990 (For You to Graffiti Bridge). All the lyrics are in English (left page) and Spanish (right page). The lyric translations are attributed to Miguel Comamala. A Second edition was published in 1995.

Prince

Author: Andrés Rodríguez

Publisher: Rock Pop Cátedra, Spain

Year of publication: 1992

Size: 252 pages

Dimensions: 110x180 mm ISBN: 843760804X

Second edition of the Spanish book that was originally published in 1989. It has the same ISBN number as the previous edition. The book is updated with 30 pages and contains additional information on Prince's career since 1989.

The First Illustrated Biography

Author: John W. Duffy

Publisher: Omnibus Press, UK Year of publication: 1992

Size: 112 pages

Dimensions: 225x290mm ISBN: 0711930791

This book lifts most of its information from previously published books, most notably *A Documentary*. The author's knowledge of his subject appears to be limited and his research is minimal. On the plus side, the book does contain many excellent colour photos. The book was published in no less than four different language versions: Holland (1992). Spain (1993), The Czech Republic (1993) and Japan (1994).

Prince, De Biografie

Author: John W. Duffy Translated by: Rob Pijpers

Publisher: BZZTôH / Free Record Shop, The Netherlands

Year of publication: 1992

Size: 112 pages

Dimensions: 225x290mm ISBN: 9062918077

Dutch language version of *The First Illustrated Biography* By John Duffy. Very similar to its English counterpart.

Prince: Wielki Ksiaze Tandety

Author: Tom B. Back Publisher: Athos, Poland Year of publication: 1992

Size: 32 pages

Dimensions: 120x160 mm ISBN: Details missing

This is Prince's story told in Polish language. The miniature-sized book ends with the lyrics of "Gett Off" in English and Polish.

Prince - Special

Author: Michael Heatley Publisher: Grandreams, UK Year of publication: 1993

Size: 46 pages

Dimensions: 195 x 285 mm ISBN: 1858300606

This is an instantly forgettable book in a series of "annuals" produced on popular artists. It is rather peculiar that an edition on Prince was produced in 1993 and not much earlier when his popularity was obviously bigger. The thin book is very poor on textual content and is mainly made up of pictures.

Prince: A Documentary

Author: Per Nilsen

Publisher: Omnibus Press, UK Year of publication: 1993

Size: 160 pages

Dimensions: 210x280 mm ISBN: 0711931798

The second edition of the book updates the chronology to cover the 1990-late 1992 period. Many corrections and revisions were also made to the pre-1990 years, making the book far more accurate than the first edition. It also adds a great deal of appendix information.

Prince, Su Primera Biografia Ilustrada

Author John W. Duffy

Translated by: José Angel Pastor Giménez Publisher: Editorial La Máscara, Spain

Year of publication: 1993

Size: 112 pages

Dimensions: 210x280mm ISBN: 8479402806

Spanish language version of *The First Illustrated Biography* By John Duffy. Almost identical to its English counterpart.

Prince, Prvá Ilustrovaná Biografia

Author: John W. Duffy Translated by: Rudolf Lesnák

Published by: Champagne Avantgarde, Czecho-Slovakia

Year of publication: 1993

Size: 112 pages

Dimensions: 240x300mm ISBN: 8071501123

Czecho-Slovakian language version of *The First Illustrated Biography* By John Duffy. This one comes in hardcover, rather than the softcover of all other versions. There may have been two different editions (with different ISBN numbers), possibly a softcover second edition as is customary.

Prince 1958-1994

Author: John W. Duffy Translated by: Watase Hitomi

Published by: Takara Jima Sha /Treasure Island Corporation,

Japan

Year of publication: 1994

Size: 200 pages

Dimensions: 150x210 mm ISBN: 4796608591

Japanese language version of *The First Illustrated Biography* by John Duffy released in October 1994. The book is not easily recognizable as a version of the Duffy book, however, since both the title and cover are completely different.

Prince

Author: Jon Ewing

Publisher: CD Books/Carlton Books, UK

Year of publication: 1994

Size: 120 pages

Dimensions: 125x140 mm ISBN: 1857978994

This is a CD-sized biography of Prince. It contains many excellent pictures, most of them in colour. It also includes a discography up to and including *The Hits/The B-Sides*. Also published in Germany (in German language).

Prince

Author: Jon Ewing

Translated by: Astrid Hartwig

Publisher: CD Books/PabelMoewig KG, Germany

Year of publication: 1994

Size: 120 pages

Dimensions: 125x140 mm

ISBN: 3811839861

The German language version of the Jon Ewing book. Apart from a different cover image, the German version remains close to the original.

Prince

Author: Francisco Vega Lahiguera Publisher: Royal Books, S.L., Spain

Year of publication: 1994

Size: 44 pages

Dimensions: 230x290 mm

ISBN: 8481350559

Spanish language book. This is a book which we have not been able to locate. Please contact us with information.

Antes Conocido Como Prince

Author: Andrés Rodríguez

Publisher: Rock Pop Cátedra, Spain

Year of publication: 1995

Size: 216 pages

Dimensions: 110x180 mm ISBN: 843760804X

This is the third edition of the book (originally titled *Prince*). It has the same ISBN number as the previous editions. The first two editions contain lyrics, but they are omitted from this edition. Instead it is updated with a couple of chapters with information about what happened after 1992, including a description of the interview that appeared in Spanish newspaper *El Pais* in 1993 The discography is not updated from previous editions, however, ending in 1989.

Prince Canciones

Author: Miguel Comamala

Publisher: Espiral/Editorial Fundamentos, Spain

Year of publication: 1995

Size: 172 pages

Dimensions: 115x205 mm ISBN: 8424506006

A second revised edition (although it says on the cover "third edition") of this book. It contains a selection of song lyrics and their Spanish translation from For You to Diamonds And Pearls.

The Complete Guide To The Music Of Prince

Author: Geoff Brown

Publisher: Omnibus Press, UK Year of publication: 1995

Size: 136 pages

Dimensions: 125x140 mm

ISBN: 0711949794

Part of Omnibus Press' series of CD-sized "guides," this is a track-by-track study of Prince's career up to and including *Come*. It is actually an excellent book since Brown is knowledgeable about Prince's music and is able to provide many interesting descriptions and interpretations. The book was also published in Japan in 1997.

The Artist Formerly Known As Prince

Author: Duncan Clarke

Publisher: Longmeadow Press, US

Year of publication: 1995

Size: 82 pages

Dimensions: 235x310 mm

ISBN: 0681103396

This is a fairly simplistic rehash of many other Prince books, describing his career without too much consideration for the facts. The only worthwhile aspects about the book are numerous first-rate colour pictures, albeit many of them are miss-captioned, e.g. identifying Miko Weaver (at a 1988 concert) as Dez Dickerson from an "early" show. Similarly, a caption about "the London show on the 1993 tour" refers to a picture of the soundcheck of a 1988 Rotterdam show. The book

ends with an album and a single discography for UK and US releases. The book was also published in France.

L'artiste Qu'on Appelait Prince

Author: Duncan Clarke Translated by: Jacques Collin

Publisher: Les Éditions Hors Coll./Presses de la Cité, France

Year of publication: 1995

Size: 80 pages

Dimensions: 235x310 mm ISBN: 2258040558

French edition of Clarke's book, translated into French. It is otherwise identical the original.

The Artist Formerly Known As Prince

Author: Steven Rosen

Publisher: Castle Communications, UK

Year of publication: 1995

Size: 124 pages

Dimensions: 235x290 mm ISBN: 1860740456

This is one of many books in a series called *Rock Lives*– *The Ultimate Story*. Books written as part of series tend to be poorly researched and the authors are rarely experts on the artists. In this instance, however, Rosen actually offers some fresh insight into Prince's work by interviewing a few Record Plant recording engineers with whom Prince worked in the early '90s. Their recollections make the book worthwhile, as the main story is a rehash of other books. The discography is fairly extensive, including a list of songs written by Prince for other artists. The book contains a nice selection of photos, many of which are in colour.

Controversy

Author: Keith Balaam

Publisher: Britannia Press Publishing, UK

Year of publication: 1995

Size: 176 pages

Dimensions: 150x230 mm ISBN: 189978425X

This book focuses on Prince's brief career as 4 . The text is rather puzzling, though, with a review of *The Gold Experience* and a slew of quotes making up the major part. There are almost as many photo pages as there are pages of text. The photos focus on the 1993-95 years (although there are a few earlier ones as well). One of the appendices includes a list of unreleased Prince songs, but, unfortunately, it is rather erroneous and includes many titles recognized as fakes.

Great Rock Series: The Artist Formerly Known As Prince/ Zenkyoku Kaisetsu

Author: Geoff Brown

Translated by: Iwasaki Emiko

Publisher: Burrn! Corporation/Shinko Music, Japan

Year of publication: 1997

Size: 236 pages

Dimensions: 130 x 185 mm

ISBN: 4401701151

Published in February 1997, this is a Japanese language version of *The Complete Guide To The Music Of Prince* by Geoff

Brown. It comes in a different format and cover from the original. This version contains supplemental commentaries by Iwasaki Ryuichi, the Japanese supervisor for the book.

The Lyrics Of Prince Rogers Nelson/f

Author: Claude L. McInnis Jr. Publisher: Psychedelic Literature, US

Year of publication: 1997

Size: 112 pages

Dimensions: 160x250 mm

ISBN: 0965577503

Originally based on an 83-page thesis from 1992, this is a detailed study of Prince's lyrics, from For You to The Gold Experience. It also includes some chapters with different themes, dealing with sex in Prince's work and his different personas. Many of the lyrical interpretations are interesting, but there are also conclusions that many readers won't agree with. The back cover text gushes that McInnis' book is a "worthy to be considered an excellent and profound academic dissertation," which is an exaggeration. Still, it is a stimulating read.

Slave To The Rhythm

Author: Liz Jones

Publisher: Little, Brown & Company, UK

Year of publication: 1997

Size: 274 pages

Dimensions: 150x230 mm

ISBN: 0316640417

This book on Prince by the British Sunday Times journalist Liz Jones was the most detailed and well-researched since Dave Hill's A Pop Life eight years earlier. Jones interviewed many Prince associates, including Wendy and Lisa, which must be considered a scoop since they have steadfastly refused to speak about Prince with biographers. Jones also offered insight into the tragedy surrounding the death of Prince's child. Still, despite the excellent research foundation, Jones' writing seems rushed and she doesn't analyse much or dig too deeply. As is customary, the original hardback release was followed up within a year by a paperback edition. The book was also published in the US under the title of Purple Reign – The Artist Formerly Known As Prince.

Schiavo Del Ritmo, L'artista Un Tempo Noto Come Prince

Author: Liz Jones

Translated by: Stefano Focacci Publisher: Edizioni Tarab, Italy Year of publication: 1997

Size: 256 pages

Dimensions: 240 x 173 mm ISBN: 88-86675-27-5

This is an Italian language version of Liz Jones' book Slave To

The Rhythm.

Slave To The Rhythm

Author: Liz Jones

Publisher: Warner Books, UK Year of publication: 1998

Size: 356 pages

Dimensions: 125x195 mm ISBN: 0751523933

This is the paperback edition of Jones' book. The paper-back edition is updated from the initial hardcover release to include some information on the *Crystal Ball* three-CD set.

UPTOWN Presents: Turn It Up

Author: *UPTOWN* (staff)
Publisher: *UPTOWN*, Sweden
Year of publication: 1997

Size: 80 pages

Dimensions: 210x295 mm ISBN: 9163062097

Available from *UPTOWN* on mail order, *Turn It Up* catalogues Prince's music, both released and unreleased. It includes an A-Z list of released songs, a survey of unreleased songs circulating amongst collectors, lists/descriptions of concerts, soundchecks and rehearsals existing on audio and video tapes, as well as lists/descriptions of circulating video recordings of TV appearances, concerts, and miscellaneous unreleased footage.

Purple Reign - The Artist Formerly Known As Prince

Author: Liz Jones

Publisher: Birch Lane Productions/ Carol Publishing Group,

US

Year of publication: 1998

Size: 284 pages

Dimensions: 235x165 mm ISBN: 155972448X

This is the US hardback edition of *Slave To The Rhythm*. By the way, who came up with the idea to revise the title of the book? "Purple" reign may have worked in 1984, but it is fairly stupid in 1998 since Prince has been through numerous "colour schemes" (e.g. paisley, black/white, peach and black, and gold). Like the UK paperback version (*Slave To The Rhythm*), the book is updated to include some information on *Crystal Ball*.

Purple Reign - The Artist Formerly Known As Prince

Author: Liz Jones

Publisher: Carol Publishing Group, US

Year of publication: 1999

Size: 304 pages

Dimensions: 235x155 mm ISBN: 0806520655

The US paperback edition of Jones' book. It was published in April 1999 and is otherwise identical to the hardback edition.

Dancemusicsexromance - Prince: The First Decade

Author: Per Nilsen

Publisher: Firefly Productions, UK

Year of publication: 1999

Size: 288 pages

Dimensions: 155x235 mm ISBN: 0946719233

From the author of the acclaimed *A Documentary* came this in-depth study on the first decade of Prince's career. The focus is on Prince's work, primarily his recordings, but the book also provides a great deal of insight into Prince's creative personality and his relationships with people (including girlfriends). The book is based on interviews with numerous

people who worked with Prince during this period of his career, including nearly every recording engineer Prince worked with: Susan Rogers, Peggy McCreary, Don Batts, Steve Fontano, Richard McKernan, David Rivkin, Coke Johnson, Terry Christian, Bill Jackson, Gary Brandt, Bob Mockler, and Sylvia Massey. Former band members and associates interviewed included Dez Dickerson, Matt Fink, Bobby Rivkin, Taja Sevelle, Monte Moir, Jellybean Johnson, Eric Leeds, and Matt Blistan. Other important interviewees were Roy Bennett, Charles Smith, Pepé Willie, Owen Husney, Chris Moon, Craig Hubler, Karen Krattinger, and Alan Leeds (who also wrote the foreword). Unquestionably, few books can match *Dancemusicsexromance* in terms of the amount of research that went into the book. Much of the author's research for the book has been utilised in *UPTOWN*.

The appendix provides exhaustive information on Prince's recording and touring career, including a meticulously detailed sessionography, which covers all songs Prince recorded from 1975 to 1987. The only downside is perhaps that the book ends in 1987.

Guide Pratique Et Complet Sur La Musique De Prince

Author: Florence Rajon

Publisher: Prélude et Fugue, France

Year of publication: 1999

Size: 128 pages

Dimensions: 110 x 180 mm ISBN: 2-84343-051-8

A French book with a highly mediocre content.

UPTOWN Presents: Days Of Wild

Author: Per Nilsen and UPTOWN (staff)

Publisher: *UPTOWN*, Sweden Year of publication: 2000

Size: 120 pages

Dimensions: 210x295 mm

ISBN: 9163092255

UPTOWN's second mail order book, Days Of Wild, is essentially a revised and updated edition of A Documentary, chronicling Prince's activities and releases on an (almost) day-by-day basis up until December 1999. Per Nilsen initially discussed a third edition of A Documentary with the publisher, Omnibus Press, but it was clear that they were no longer interested in the project. Omnibus Press felt Prince had lost a large part of his UK audience and that interest in a new edition would be limited. Per felt the book was too important to "letitgo" and decided to resurrect it as Days Of Wild, a book published by the UPTOWN magazine.

The book was released with a CD-ROM, which includes the book's exhaustive appendix and the issues published during the first five years of the *UPTOWN* magazine. The book received praise but also complaints about the minimal font size used throughout in order to squeeze all information into 160 pages. The small font size was a must in order to avoid the book (and CD-ROM) exceeding a 500-gram limit, which would have meant a much higher airmail postage to most countries. The weight concern also necessitated the use of fairly thin paper. Thus, being a mail order publication meant some obvious compromises, which wouldn't have been necessary if Omnibus had continued to publish the book.

UPTOWN Presents: Turn It Up 2.0

Author: *UPTOWN* (staff)
Publisher: *UPTOWN*, Sweden
Year of publication: 2001

Size: 160 pages

Dimensions: 210x295 mm

ISBN: 9163112604

UPTOWN's third mail order book, Turn It Up 2.0 updated and extended upon the Turn It Up book from 1997. An 108-page "Data Bank" covers Prince's recordings (released and unreleased songs), concerts, guest appearances, TV and radio appearances, Internet "radio shows," and press conferences. The rest of the book dealt with collectable material: unreleased songs in circulation ("Grooves And Grooves"), concert recordings on audio and video tape ("A Beautiful Night"), rehearsal recordings on audio and video tape ("Let's Work"), TV and radio appearances ("Turn Me On"), unaired/unreleased TV/video/film footage and miscellaneous video/audio recordings ("Not Meant 4 Transmission"), and books and interviews ("In A Word Or 2"). Turn It Up 2.0 contains the most complete listing of Prince sessions and songs ever published. Around 450 unreleased songs are described and discussed.

The Lyrics Of Prince Rogers Nelson

Author: Claude L. McInnis Jr. Publisher: Atrium Books, US Year of publication: 2001

Size: 120 pages

Dimensions: 160x250 mm ISBN: 0965577503

This is a new edition of the book first published in 1997. The new version is with another publishing company and is updated with eight pages. Still, it carries the same ISBN number as the previous edition.

Possessed: The Rise And Fall Of Prince

Author: Alex Hahn

Publisher: Watson-Guptill Publications, US

Year of publication: 2003

Size: 288 pages

Dimensions: 150x230 mm ISBN: 0823077489

Published as a hardcover edition in April 2003, Hahn's Possessed: The Rise And Fall Of Prince is one of the superior books about Prince, combining a detailed examination of Prince's work with a discussion of his career and revealing insights into his private life. The author is well-known to UPTOWN readers as the lawyer who represented our magazine when Prince tried to put it out of business. Per Nilsen gave Hahn access to numerous interviews conducted for Dance-musicsexromance, but Hahn also interviewed many additional people, including Rosie Gaines, Howard Bloom, Bob Cavallo, Anna Garcia, Jeff Gold, Bob Merlis, Robbie Paster, Sandra St. Victor, and Arnold Stiefel. Hahn also conducted additional interviews with people already interviewed for Nilsen's book.

The book cleaves Prince's life into two: the rise and the fall. The "rise" covers up to his dramatic shelving of the *Black Album* in favour of *Lovesexy* and the "fall" is everything thereafter. While this split is appropriate in many ways, the story isn't as black/white as the title suggests. Hahn is aware of this,

pointing out many highs in Prince's post-Black Album production, but his analysis of why Prince's career took a certain downhill slide is illuminating. Hahn's portrait of Prince isn't entirely flattering, exposing his controlling behaviour, promiscuity, and self-indulgences, which has led to protests from fans who cannot believe that someone who makes such incredible music can do such reprehensible things to people who care about him. More than anything else, this criticism stems from the tendency of many fans to put their idols on pedestals, unable to accept anything less than flattering. Still, Hahn's portrait is balanced. The AMG website labelled the book an "unholy marriage of The National Enquirer and The Wall Street Journal," which isn't completely off the mark. The only downside of the book would be some factual slips, but they are clearly due to the apparent haste with which Hahn wrote the book. These minor flaws may be corrected for future editions. It seems likely that this book will be selling well for many years.

My Time With Prince - Confessions of a Former Revolutionary

Author: Dez Dickerson

Publisher: OMNI PublishXpress

Year of publication: 2003

Size: 240 pages

Dimensions: Inches: 130 x 210 mm

ISBN: 1930575491

The first book published by someone in Prince's inner circle. Dickerson's book offers a nice look into the early years of Prince career and contains some previously unknown details. Dickerson's insight and highly entertaining style of writing make this an enjoyable read. The book also includes some never before-published photos from Dickerson's private collection. Some of the dates and facts may not be fully accurate, but Dickerson emphasises that he is not writing a documentary. The book is highly recommended.

PURPLE MUSIC THE CIRCULATING RECORDINGS

Unreleased Songs

This is a listing of unreleased songs and different versions of released songs (alternate mixes, remixes, longer versions, etc) that circulate amongst a vast network of Prince followers. Only recordings that collectors have been able to hear and catalogue are included.

Guest appearances by Prince as a musician on sessions with artists other than his protégés and Paisley Park Records/NPG Records artists are ignored. Sessions or groupings of songs are listed in chronological order. The duration of a song is listed in parenthesis after the song title. All timings are approximate. Occasional descriptions are placed in square brackets after the song title.

Newly circulating unreleased material among collectors has necessitated a re-numbering of the version numbers of several tracks from the original version of this survey. This is necessary so that the version number of a song reflects the chronological order the songs were recorded in, not the order in which they surfaced among fans. For example, a newly circulating version of "Data Bank" will make it necessary to renumber a version of the track that surfaced much earlier. The original recording from 1986 by Prince and the Revolution would still be #1, but the newly surfaced alternate version of this mix will now be version #2. Another recording of this song, an alternate version of the released track recorded by The Time in 1989, was previously listed as version #2, but will now be re-numbered as version #3.

The vast majority of the songs are studio recordings, but a few live concert recordings are included when there are no known studio recordings in existence. Tracks listed as "instrumentals" are unreleased instrumentals with unknown titles.

It should be noted that a song is included when the circulating version of the track was *finished*. Initial tracking may have taken place much earlier, as Prince often revisits recordings to add or replace parts. This means, for example, that the 1982 song "Strange Relationship" is included amongst the 1985 recordings since the circulating version of the track is a revamped version done by Wendy Melvoin and Lisa Coleman in 1985. Please note that this differs from the system employed in the *Data Bank* "sessionography," in which a song is included only when initial tracking took place (unless it was re-recorded from scratch at a later date).

A separate section lists remixes and extended versions intended for maxi-single releases or various remix projects. These are not just alternate mixes, but usually more substantially reworked recordings, normally with additional and/or different lyrics and music (often featuring new rhythm tracks). Most tracks with subtitles containing the word "Mix" or "Remix"

and remixes done by other people than Prince belong to the remix/extended version category. Another section lists spoken and instrumental segues, which are tracks that bridge songs or function as intros or outros on records.

The survey includes a few unreleased songs and alternate versions of released songs found on rare, "semi-official" releases, such as limited-edition promo records or tapes that were not distributed through conventional promotional channels. These releases are unavailable to the general public, which warrants their inclusion. Songs posted on or made available for download from Prince's websites (Love 4 One Another, NPG Online LTD, and NPG Music Club) are treated as officially released (not listed here unless alternate versions are in circulation). However, unidentified songs (or samples of songs) on Prince's websites are treated as unreleased tracks.

Previously listed as an outtake, "Whistlin' Kenny" with Margie Cox was released as a cassette B-side of "Standing At The Altar" in a version that is identical to the circulating recording. The extended version of "Super Hero" with Earth, Wind & Fire was also believed to be an outtake, but the track has been released in Japan on an EP titled Blood Brothers And More. Similarly, "Poem" is usually listed as an unreleased track, but it was in fact released on a German promo single (it was listed as "Come" on the sleeve).

The list does not contain any songs that have been identified as fakes, such as the tracks sometimes listed as Prince/
Kim Basinger outtakes (have nothing to do with Prince), a (4: 59-minute) version of "Violet The Organ Grinder" (previously assumed to be a remix), a remix of "Erotic City" (previously listed as a Kirk Johnson remix), and an acoustic "demo version" of "If I Had A Harem" (performed by someone impersonating Prince). Other "homemade" bogus tracks are two remixes of "Sign O' The Times," known as the "Bailey Edit" and the "King/Lewin Re-edit" (basically extended versions of the album track), and a version of "Data Bank" (made from the album version and previously circulating outtake).

The following tracks are also excluded because they have nothing to do with Prince: "Suzie Lovelace" (possible lead vocal by Brown Mark), "Do Anything" (by Natural Selection), and "Different Kinda Thing" (by Tony LeMans). In addition, four tracks featuring Prince as a studio musician with 94 East are also fakes in as much as they have nothing to do with Prince (or 94 East for that matter): "Help Me Baby," "I Could Be Your Lover," "Moments," and "Naughty." Other fakes include "Cat Scratch," "Stranger," "Heaven Over You," "Ozymandia's Overture," "Paisley Park Instrumental," "The Lord's Prayer," and "Tinkerbell Jazz."

1976 demos

- Don't You Wanna Ride? (5:14)
- For You #1 (1:08)
- For You #2 (0:45)
- For You #3 (1:18)
- For You #4 (1:21)
- Hey Lover (0:46)
- I Spend My Time Loving You (7:20)
- Instrumental 1 (0:40)
- Instrumental 2 (0:34)
- Instrumental 3 (0:30)
- Instrumental 4 (0:37)
- Instrumental 5 (0:52)
- Instrumental 6 (1:00)
- Instrumental 7 (1:00)
- Instrumental 8 (0:11)
- Instrumental 9 (0:17)
- Leaving For New York (5:52)
- Nightingale (4:16)
- Rock Me, Lover (3:51)
- Sweet Thing (4:23)
- Wouldn't You Love To Love Me? #1 (3:53)

"Don't You Wanna Ride?", "Leaving For New York,"
"Rock Me, Lover," and "I Spend My Time Loving You" (also known as "Spending My Time") have never been released in any form. "Hey Lover" is an embryonic version of a song (previously listed as one of the instrumentals, but it does contain some words). Some of the tracks listed as instrumentals are not purely instrumental recordings since they contain some vocals by Prince (primarily vocalisations). "Sweet Thing," meanwhile, is a cover of a 1974 tune by Rufus (from Rags To Rufus), which Prince has performed sporadically since 1995.

The simple demo recording of "Wouldn't You Love To Love Me?" is quite different from the 1978/79 version and the released song by Taja Sevelle in 1987. The chorus is similar, but the verses are different musically and lyrically. The 1976 take contains many lyrics not found in the later versions, including a verse that begins, "You're so aggressive, but I like your style." It also includes lines like "I can tell by the way you say my name that you're tired of my silly games" that underscore the fact that the male protagonist is merely teasing the woman; he is not interested in a serious relationship. Featuring Prince on acoustic guitar, the original 1976 demo is slightly faster and more lively than the Taja Sevelle take.

The four slightly different versions of "For You" feature the same lyrics as the *For You* version. The song originally included a coda of wordless vocalisations, which was later removed. One of the versions features Prince playing acoustic guitar, while another has him playing electric piano. Two versions feature piano and guitar accompaniment, but one of them is more or less Prince singing a cappella. The idea to multi-track his voice on the song seems to have existed from the beginning.

Most of the instrumental pieces are very short. Rather than being demos, they showcase Prince trying out different ideas and honing his musical skills. Instrumental #9 is a brief a cappella, featuring Prince's lone vocal.

1976 Moonsound sessions

- Instrumental 1 (7:26)
- Instrumental 2 (0:40)
- Soft And Wet #1 (3:20)

This is the original version of "Soft And Wet." The lyrics, penned by Chris Moon, are very different from later versions of the song. The first verse is similar to the subsequent Sound 80 version, but the second verse is completely different from both the Sound 80 and For You version. The third verse is a partial repeat of the first verse. The line "you came too quick and left me too soon" is repeated a few times throughout. The song ends with Prince repeating the line "you are soft and wet, love is soft and wet" four times. With a squelching guitar sound and echo on Prince's voice, this first effort is slightly more disco-influenced and "gimmicky" than the released song, which is sparser and tighter.

1977 Sound 80 sessions

- Baby (3:13)
- Baby [instrumental version] (3:21)
- Instrumental (3:50)
- Jelly Jam (2:11)
- Just As Long As We're Together #1 (3:37)
- Just As Long As We're Together #2 (5:42)
- Just As Long As We're Together #3 (5:57)
- Make It Through The Storm (2:42)
- My Love Is Forever (4:07)
- Soft And Wet #2 (3:00)
- We Can Work It Out (2:58)

"Make It Through The Storm," We Can Work It Out," and the 3:50-minute instrumental, which probably is an unfinished song (rather than being intended as an instrumental), are unreleased songs. The instrumental "Jelly Jam" later became an instrumental coda on "Just As Long As We're Together."

"Just As Long As We're Together," "Baby," and "My Love Is Forever" are fairly similar to the versions Prince released on For You. The Sound 80 recording of "Soft And Wet" has much more in common, both musically and lyrically, with the For You version than the previously recorded Moonsound version. The only lyric that remains from the Moonsound recording is the first portion of the first verse; almost everything else has been revised. When re-recording the song for For You, Prince replaced most of the first verse. The lyrics "hey girl, I found the Aegean Sea, it's a soft wet love you have for me, beyond the stars, beneath the sea" became, "Hey lover, I've got a sugarcane that I wanna lose in you, baby can you stand the pain? Hev lover, sugar, don't you see?" Another notable change was the substitution of the line "I'm hit with the arrow, I'm feelin' the pain" with "all I wanna feel is your burning flame," which rhymes better with the next line, "Tell me, tell me baby, that you feel the same."

1977 instrumental sessions

- Instrumental 1 (5:22)
- Instrumental 2 (6:32)
- Instrumental 3 (6:20)
- Instrumental 4 (8:41)
- Instrumental 5 (7:04)
- Instrumental 6 (8:14)
- Instrumental 7 (7:46)
- Instrumental 8 (6:40)

The eight instrumentals were recorded by Prince, André Cymone, and Bobby Z. in a rehearsal room of Owen Husney's Loring Park office.

1978 — 1979 demos

- Baby, Baby, Baby (2:52)
- Donna (4:11)
- Down A Long Lonely Road (1:18)
- Instrumental 1 (2:15)
- Instrumental 2 (2:20)
- Instrumental 3 (0:53)
- Instrumental 4 (1:10)
- Instrumental 5 (1:30)
- Instrumental 6 (0:37)
- Miss You (1:49)
- Nadeara (1:53)
- Wouldn't You Love To Love Me? #2 (5:08)

A number of homemade demos and improvisations from 1978 and 1979 exist. Note that the song "Baby, Baby, Baby" has no relation to the Aretha Franklin track (which Prince performs on a rehearsal tape – see *Let's Work* chapter). All titles are unreleased except for "Wouldn't You Love To Love Me?", previously demoed in 1976. This version features Prince backed by bass guitar, a keyboard, and a soft metronomic drum machine beat. This take is fairly close lyrically to Taja Sevelle's version, although the latter includes an additional verse that begins, "Crash, he loves me, burn, he loves me not."

1979 The Rebels sessions

- Disco Away (4:30)
- Hard To Get (3:36)
- If I Love You Tonight (4:39)
- Instrumental 1 (1:05)
- Instrumental 2 (1:00)
- Thrill You Or Kill You (6:06)
- Too Long (4:11)
- Turn Me On (1:59)
- You (2:49)

Prince later re-recorded two of his Rebels compositions. "You" became "U" when it was re-cut many years later as a slick dance number, which Prince gave to Paula Abdul who released it in on her *Spellbound* album in 1991. "If I Love You Tonight" was re-titled "If I Love U 2Nite" when Prince re-recorded a much improved version of the song in 1987. It was later given to Mica Paris, who released her own version of the song on her 1991 album *Contribution*. Prince also recorded a version of the song with Mayte, which was released on her *Child Of The Sun* album in 1995.

The Rebels take of "You" is a hard, driving guitar-fuelled rock tune with a fast pulse and playful synth effects. Gayle sings the song in a high voice, which is quite similar to Prince's

falsetto. The Paula Abdul remake is radically different, only retaining some of the melody of the Rebels' version. The only lyric that remains for Abdul's version is the first line, "You, you got a sexy way about you baby." The Rebels version contains very few lyrics, including some which seem quite odd, "You, you drive a girl to rape, you know you do. You, all the girls they go ape over you" and "You, if I should die it'd be because of you. It's true, I'd kill myself if I didn't make love to you."

The Rebels' version of "If I Love You Tonight" is a dejected, sombre ballad, closely related to "It's Gonna Be Lonely" on *Prince* in tempo, arrangement, and mood. The song becomes more busy and rhythmic towards the end, but the song is slower and more lethargic than Prince's 1987 remake and Mica Paris' re-recording, released on *Contribution*. There are many lyrical differences between the Rebels' original and the later remake. Prince re-wrote the verses, only retaining the opening three lines of the first verse. The chorus was also changed somewhat: "all I need is some company to help me through the night" became "talk to me, tell me a story, just tell me you'll hold me tight."

1980 sessions

• Lisa (5:53)

This is the only *Dirty Mind*-era outtake that is circulating amongst collectors.

1981 [1] sessions

- Broken (3:00)
- The Second Coming (1:58)
- She's Just A Baby (4:44)
- Strange Way Of Saying I Love U (2:09)
- Tick, Tick, Bang #1 (3:15)

All the circulating tracks from the Controversy period are unreleased with the exception of "Tick, Tick, Bang," which Prince re-recorded in 1989 and released on Graffiti Bridge. Apart from a vastly different instrumentation and arrangement, the original version of "Tick, Tick, Bang" is faster than the released Graffiti Bridge take. Prince's vocals are fairly similar, though. There are many lyrical differences between the two versions. The 1981 take contains three verses and the Graffiti Bridge rendition two. Prince kept only half of the first verse, introducing a new second verse (starting "You ain't no cheap thrill..."). He also added instrumental breaks and more lyrics. Notably, Prince removed some of the most sexually explicit lyrics of the original version for the Graffiti Bridge remake, including the lines "I wanna masturbate, baby girl, it ain't the same, it ain't the same as the real thing" and "see my candle, wanna light it, wanna light it?"

1981 (II) — 1982 sessions

- Baby, You're A Trip (3:45)
- **Delirious** (6:04)
- D.M.S.R. (6:25)
- Do Yourself A Favor (8:41)
- Extra Loveable (7:34)
- Feel U Up (6:37)
- Irresistible Bitch (4:34)
- Moonbeam Levels (4:04)
- No Call U (2:58)
- Purple Music #1 (10:47)

- Purple Music #2 (10:39)
- Something In The Water (Does Not Compute) (4:04)
- Turn It Up [main portion] (3:34)
- Turn It Up [extended portion] (2:28)
- Turn It Up [full version] (5:14)

Five of the tracks from the 1999 era are unreleased: "Extra Loveable," "Moonbeam Levels," "No Call U," "Purple Music," and "Turn It Up." There are two versions of "Purple Music"; version #2 includes some extra guitar parts and some vocal differences.

"Irresistible Bitch" was re-recorded from scratch in 1983 with Wendy Melvoin and Lisa Coleman participating (released as the B-side of "Let's Pretend We're Married" in 1983). The original take of "Irresistible Bitch" is a somewhat stiff synth-dominated "electro pop" number with none of the funky, rhythmic power of the released 1983 remake, which borrows the bass line from "Cloreen Bacon Skin," recorded in March 1983 and released on the Crystal Ball three-CD set in 1998. Prince sings the 1981 version in a strangely affected, hoarse voice. The lyrics of the two versions are essentially the same. The sequence of the first two verses was changed (the verse that opens the released version was the second verse of the original 1981 recording). The two bridge sections that appear in the 1981 version have different lyrics; the 1983 take instead reprises the bridge section that starts "stole all my money...," thus omitting the lyrics of one of the bridges of the 1981 recording, "Turn it up! Good Lordy Lord, turn it up! Good Lordy Lord, wait a minute!" Another difference is the addition of the line "everybody, everybody dance" towards the end of the released 1983 version.

Similarly, the original 1981 version of "Feel U Up" is decidedly less funky than the new version recorded in 1986 (released as the B-side of "Partyman" in 1989). The sound and instrumentation of the '81 version is almost identical to that of "Irresistible Bitch" (the two songs were recorded in sequence), but Prince adds a bass guitar and sings in a more "normal" voice. There are many minor lyrical differences between the two versions of "Feel U Up." For example, the references to "c'mon girl" of the original 1981 recording were changed to "c'mon baby" and the line "tell me what to do, you really got me hot" became "something about your body really gets me hot."

"Do Yourself A Favor" is Prince's version of Pepé Willie's catchy soul/pop tune from 1975, "If You See Me," released in 1995 on Symbolic Beginning, attributed to 94 East featuring Prince. According to Willie, Prince recorded the song from memory, not having heard if for several years. It has been assumed that "Do Yourself A Favor" was recorded for The Time's third album, Ice Cream Castle, but it is highly questionable whether the song was ever intended for release. More than likely, it was just another song Prince knocked off in the studio on a day off, with little or no concern as to its use. Jesse Johnson released the song as "Do Yourself A Favor" on his 1986 Shockadelica album (claiming co-credit with Willie) and his version is very similar to Prince's. However, Prince's version incorporates a humorous spoken scene, which is not found in Willie's or Johnson's versions. Using an "old man" voice to comical effect, Prince meets his former girlfriend in a bar or restaurant and tries to impress her with his money. He says that he did not have any money when they were together, but "that's all different now." Prince's "old man" voice has often been referred to as his Jamie Starr voice.

Three alternate versions/mixes of 1999 tracks are circulating. "Something In The Water (Does Not Compute)" features a piano to the fore and a prominent bass, as well as a different vocal take from the released song. Prince's piano playing is a delight and this alternate version is intriguing, sounding warmer and more soulful than the released track. The released track is a great deal sparser as Prince seems to have removed the piano and bass parts in the final mix. The unreleased version is more instrumental. The alternate version of "D.M.S.R." is basically a slightly different mix of the song. Many lines are omitted, but the instrumentation is identical. "Delirious" is much longer than on 1999; several minutes of the song were omitted for its inclusion on the album.

Prince's original recording of "Baby, You're A Trip," with his own lead vocal, is close to the released version on Jill Jones' self-titled 1987 album, although it lacks Clare Fischer's orchestral parts of the finished track. The lyrics are identical.

1983 - 1984 [I] sessions

- A Million Miles (I Love You) (2:03)
- Around The World In A Day #1 (5:57)
- Around The World In A Day #2 (5:15)
- Baby, I'm A Star (4:52)
- The Beautiful Ones (6:09)
- The Bird (6:25)
- Chocolate (5:48)
- Computer Blue [St. Louis Park warehouse version] #1 (13:28)
- Computer Blue [Sunset Sound version] #2 (11:57)
- Computer Blue [Sunset Sound version] #3 (12:26)
- Computer Blue [Sunset Sound version] #4 (7:33)
- Darling Nikki (4:45)
- Electric Intercourse (5:25)
- Erotic City #1 (6:40)
- Erotic City #2 (6:50)
- Erotic City #3 (8:42)
- G-Spot #1 (5:11)
- I Would Die 4 U #1 (3:18)
- Instrumental #1 (4:45)
- Instrumental [bass part] #2 (4:41)
- Manic Monday (2:50)
- Possessed [vocal 1983 version] #1 (8:31)
- Possessed [instrumental 1984 version] #2 (7:44)
- Purple Rain (13:19)
- Sex Shooter (7:06)
- Take Me With U (4:57)
- Vibrator #1 (7:04)
- Vibrator [spoken part] #2 (1:06)
- Wet Dream Cousin (4:40)

The only unreleased songs in circulation from the 1983-84 Purple Rain period are "Electric Intercourse," "Possessed" (although it was included in the Prince And The Revolution Live home video), "Vibrator," "Wet Dream Cousin," and the untitled 4:45-minute instrumental, which is sometimes called "Climax" or "Jamming Till The Dawn." The instrumental is often included on the same tape as "Vibrator," indicating that it might be another unfinished track for Vanity 6 (much like "Wet Dream Cousin"). The bass part of the instrumental also exists (the bass part starts four seconds into the song, which

is why the bass part is listed at 4:41 minutes). The spoken portion of "Vibrator" also exists; it features the spoken dialogue by Vanity, Jill Jones, and Prince from the song. Version #1 of "Possessed" dates to May 1983, while version #2 is a re-recorded take from March 1984. The latter version was recorded with vocals, but the circulating recording is instrumental.

Prince's original version of "G-Spot" is quite different from the released version on Jill Jones self-titled 1987 album, although he retained the basic tracks of the 1983 recording when he re-worked the song for Jill. The lyrics are practically the same, although at the end Prince adds some spoken lines using his Jamie Starr voice. He calls for "Maceo" to blow his horn, "I don't want no trash, gimme some of that popcorn." This is a direct lift from James Brown's "Mother Popcorn" (from It's A Mother, 1969) and Maceo is, of course, Brown's saxophone player, whom Prince would work with years later. "G-Spot" was intended for Purple Rain at an early stage. It was also considered for use by Vanity 6 on their projected second album.

Several *Purple Rain* tracks exist in slightly different and/or longer versions. "Baby, I'm A Star" has a different beginning with a spoken intro that was excluded on *Purple Rain*, while "I Would Die 4 U" has a little instrumental break in the middle that was omitted on the released track. "Darling Nikki" starts with Prince talking as an intro before the song is played as on *Purple Rain*. There is also an additional instrumental break. The original recording of "The Beautiful Ones" included a few additional lyrics at the end of the song, "Sometimes you win, sometimes you lose, sometimes I get so confused. Right now, I know, I know what I want, I want you." The unreleased version of "Take Me With U" does not fade out as on *Purple Rain*. Instead, the string coda continues for a while longer.

"Purple Rain" was originally longer, containing some additional lyrics. The discarded lyrics have the Kid telling his lover that he does not want her money, and that he does not think that he wants her love. He then goes on to say that if he wanted either one, he would take some money and buy it. It is almost unconceivable that Prince could have seriously considered including such an insensitive and ignorant comment in this song. These lyrics suggest that it is possible to buy another person's love if you have enough cold cash.

The "Purple Rain" orchestration (11:52 minutes), accompanied on piano, is circulating but it is not listed here (even though parts of it were not used), since it does not feature Prince as a musician.

There exist four different versions of "Computer Blue." Version #1 is more raw than the others, containing completely different vocals and musical performance from the released track. It sounds close to being a "live in the studio" recording or a demo take of the song. Possibly, this is the live recording done with the band in the St. Louis warehouse before Prince re-recorded the song at Sunset Sound with only Lisa Coleman and Wendy Melvoin participating.

Versions #2, #3, and #4 of "Computer Blue" are longer versions and different edits of the Sunset Sound recording of the song that ended up on *Purple Rain*. The original 12:26-minute recording was edited down to 3:59 minutes for inclusion on *Purple Rain* because of time constraints. The guitar ending and the first section of the song are similar on versions #2, #3, and #4. The differences appear in the middle section of the song. The 11:57-minute version (#2) contains "The

Righteous One" speech and the so-called "hallway speech." A part with chants of "na-na-na-nah..." appears twice in this version, and it has Prince encouraging audience response, "Wave your hands in the air!" The 12:26-minute version (#3) lacks the "hallway speech" and all the spoken and sung parts in the mid-section of the song, being the most instrumental version of the three. A funky guitar lick is added halfway through the song. The 7:33-minute version (#4) is similar to the full-length version (#3), but this is an edited version.

The "hallway speech" tells of a man who did not like living alone. His house had many hallways and it was a long walk to his bedroom. Prince relates that each hallway represented a different emotion, and that one day when the man was with his girlfriend, he decided to name each one. The first hallway was named "lust." They went through the second corridor, which he named "fear." The woman's grip on the man's thigh loosened. Then, as he wrote the words "insecurity," her hands dropped to her sides. The man looked in the woman's eyes and smiled, before walking on to the next hallway, "Corridor after corridor, he named almost all, when suddenly he stopped. He painted the word 'hate.'" The girlfriend now gone, he painted the last one, "fear." After an instrumental portion, this version of the song continues with lyrics about being "on the verge of a breakdown." There is a shriek and we hear Prince say "Father, Father, the sun is gone. The Dawn, the Dawn. Father, Father, where is the Dawn?" After some "na-na-nahs," the lyrics continue, "Shall I go to church on Sunday? Shall I stay home and pray? Shall I try to make her happy? Shall I try to make her stay?" Then Wendy can be heard saying, "It's time you learned women aren't butterflies. We're computers too, just like you, computer blue." This entire segment is very nightmarish. It may have been intended as an analogy to the Kid's needs to come to grips with his emotions, with Apollonia by his side. The lyrics reflect the Kid's emotional blindness in that the man loses sight of the dawn and cries to the Father. The religious feeling continues with the questions about going to church or staying home to pray. Wendy's last speech sums up the Kid's faults in his willingness to fall in love with Apollonia, but then just as quickly permitting his jealousy to sour the relationship. By saying that women are computers too, the message is that the Kid is wrong to think of women as perfect beings ("butterflies"), and that they can have as many quirks and personal problems as he does. However, as theatrical and intriguing as the "hallway speech" version of the song is, it also packs a few too many ideas into one song. Only the "poor lonely computer" speech was included in live performances of the song on the Purple Rain tour while the rest was discarded.

The Vanity 6 version of "Sex Shooter," with Vanity on lead vocals, is very different from the released Apollonia 6 song, being slower and less punchy, lacking the "clean" sound of the final track. The idea of using the drum machine to sound like a train was kept for the Apollonia 6 version. The two versions have the same basic lyrics, but the Vanity 6 version also includes Prince singing "come on, kiss the gun, guaranteed for fun," as well as some miscellaneous backing vocals in the latter part of the song. Other differences include the line "blow me away" in the Vanity 6 version, which continues the gun reference while making a sexual play on words. Also, the Vanity 6 version includes an extended portion at the end with Vanity

first telling Brenda, then Susan, New York, and then London, to count to eight, and to clap their hands while she gets undressed. The song ends with a scream from Prince, as if he were a not unwilling victim of Vanity's firearms.

"Manic Monday" was intended for Apollonia 6 from the outset and was originally cut as a duet by Prince and Apollonia. The song was later given to The Bangles, who ended up using some of the basic tracks recorded by Prince. Their version is quite similar to Prince's version and it is actually possible to hear Brenda Bennett's backing vocals on The Bangles' take.

An incomplete sample exists of Prince's version (with his lead vocal) of "A Million Miles (I Love You)," which was released on the *Apollonia 6* album. This version is the live recording (in the studio) of the basic tracks, by Prince with Sheila E., Wendy Melvoin, and Lisa Coleman (as credited on the album). It lacks keyboard and the overall polish of the final version.

"The Bird" exists as an unreleased studio take of the song from early 1984 with Morris Day on vocals. The version on *Ice Cream Castle* was recorded live at the First Avenue, October 4th 1983. The two versions have the same basic structure and lyrics, although the studio version is slightly slower in tempo and lacks many of Day's spoken asides and audience encouragements of the *Ice Cream Castle* live recording. The arrangements are very similar, but a marked difference is the drum machine beat of the studio take instead of Jellybean Johnson's live drums.

The Time's Pandemonium version of "Chocolate" is very close to Prince's original recording apart from Morris Day replacing Prince's lead vocal. Prince sings the entire song in his Jamie Starr voice. Wendy Melvoin and Lisa Coleman participated on the session but they are not acknowledged on Pandemonium. Wendy's presence is revealed when Prince says at one point, "Melvoin, play your guitar," and at another, "Melvoin, Melvoin, you gonna have to step on the gas." Day replaces "Melvoin, play your guitar" by calling on Jesse Johnson to "play some." Despite this, the guitar part remains unaltered which is remarkable since Johnson was involved in choosing "Chocolate" for Pandemonium and probably had the chance to replace Wendy's part. Prince's version of the song ended with him counting off different dishes, "Mashed potatoes, gravy, cranberry sauce..." This part, with Prince speaking, is cleverly worked into The Time's version by preceding it with a brief portion in which Day announces that it is "way past" his dinner time before asking a waiter about what the restaurant can offer; Prince is the waiter and his reply is the list of "mashed potatoes, gravy..."

Version #1 of "Around The World In A Day" is a more conventional-sounding version, with prominent acoustic guitar and bass. The second version is basically an extended version of the released track. There are no lyrical differences from the released track. None of the two circulating versions is David Coleman's original demo recording, which featured different lyrics in the verses.

The two alternate versions of "Erotic City" are slightly different mixes of the song. Version #3 of the song actually combines elements of both the released version and the outtake versions #1 and #2. Most likely, the 8:42-minute version #3 is the complete full-length version of the song, which was later edited down for official release.

1984 (II) - 1985 (I) sessions

- 100 M.P.H. [Prince vocal] #1 (3:19)
- 100 M.P.H. [Mazarati vocal] #2 (7:24)
- All Day, All Night (5:57)
- The Dance Electric (11:41)
- Desire (5:15)
- Feline [instrumental version] (4:07)
- High Fashion (5:00)
- Jerk Out (7:01)
- Lust U Always [instrumental version] (10:25)
- Miss Understood (5:21)
- Mutiny (3:52)
- Nothing Compares 2 U (4:39)
- Our Destiny (3:03)
- Roadhouse Garden (5:00)
- Susannah's Pajamas (4:15)
- Toy Box [instrumental version] (6:20)
- Yes (6:58)

Five of the circulating songs from this period have never been released: "Our Destiny," "Roadhouse Garden," "Lust U Always," and the two Family rejects, "Feline" and "Miss Understood." Originally recorded in 1982, "Lust U Always" circulates as a lengthy instrumental track, which can be dated to 1984 because of its highly typical Yamaha DX7 synth textures and lead lines (Prince used the instrument extensively on *The Family*). The instrumental take on "Lust U Always" has often been referred to as "Divinity."

Rough mixes of many of *The Family* tracks are circulating. "Desire" features Prince on vocals and is longer than on *The Family* and the strings and instrumental coda are missing. Susannah's vocals are barely audible here. Prince's original version of "High Fashion" does not have the strings of the released song. The ad-libbed vocal parts towards the end are also missing here. The song is performed as a duet between Prince and St. Paul (Peterson). Besides featuring Prince on vocals, the original recording of "Mutiny" is mixed differently from the album track. "Susannah's Pajamas" is close to the released song, although it has more of a live feel to it, with echoes on the sax and several false starts, while the outtake version of "Yes" is two minutes longer than the album track.

"Nothing Compares 2 U" exists in a radically different mix (with Peterson's vocals). This is actually the original mix of the song. It showcases live drumming by Prince and a highly prominent (Yamaha DX7) synth motif, which Prince omitted when he did the final mix of the album. The original mix of the song sounds more like a conventional rock ballad. The released song has a more unorthodox arrangement and is far more dramatic with Clare Fischer's strings playing a more important role.

"All Day, All Night" was recorded at First Avenue, June 7th 1984 (along with the unreleased "Our Destiny" and "Roadhouse Garden" amongst other tracks). The song was released on Jill Jones' 1987 album in a version that is fairly close to Prince and The Revolution's live take. Several rehearsal takes of the songs exist (see *Let's Work*), but the version listed here is the one that was recorded live at the First Avenue and overhauled in the studio. The circulating version is very similar to Jill's version, featuring more or less identical lyrics. However, Prince says "no man will ever love you..." instead of "woman," possibly indicating that he was considering the song for himself

before offering it to Jill. Prince's references to the "purple fox" were replaced in Jill's version to the "white fox."

"The Dance Electric" is Prince and The Revolution's version of the song that Prince submitted to André Cymone. Clocking in at 11:25 minutes, it is much longer than the released song by Cymone. Similarly, "100 M.P.H." is Prince's recording of the song he gave to Mazarati. The song is fairly close to the released track. Also in circulation is a longer, mostly instrumental alternate version of "100 M.P.H." with Mazarati's vocals. The circulating versions of "The Dance Electric" and "100 M.P.H." do not feature any lyrical differences from the released songs. "Toy Box" exists as an unfinished instrumental version of the song, which was released by Sheila E. on *Romance 1600*.

"Jerk Out" was originally recorded for The Time's What Time Is It? album. The song was pulled out during the Mazarati sessions in 1985 and the group's singer, Sir Casey Terry, replaced Morris Day's lead vocal. The circulating version is the Mazarati take. The song eventually surfaced in 1990 on The Time's Pandemonium in a version that is quite different from the 1985 version although the basic tracks were kept. Mazarati's version is more instrumental, placing more focus on the scratchy "Controversy"-style rhythm guitar lick of the chorus. The sung chorus, "Jerk out, jerking everything in sight..." only appears towards the end of Mazarati's version. The Time version also adds a couple of guitar solos by Jesse Johnson. The Pandemonium version is the more conventional and commercial sounding of the two.

The original lyric of "Jerk Out" was quite provocative, containing overt sexual remarks. The first version of the song starts out much like the Pandemonium track, with the protagonist (Morris Day/Sir Casey Terry) picking up a woman at a party. The Pandemonium version finds Day taking her home, only to tell her to leave after they have made love because he likes to sleep alone. In the first version, however, the scenario is very different, as he decides to tie the woman up, arguing, "I figured that's what she liked, but what the hell, it didn't matter to me, she was white." Entering into a monologue, he asks accusingly, "How come people in your neighbourhood don't like it when a brother's rich? Ain't my blood the same colour as yours? Answer that question, bitch!" He then threatens her, saying that she will be dead if she doesn't "rearrange [her] brain." Unquestionably, the original lyric was deemed too controversial for mass consumption, which is why the song, despite its tremendous musical merits, was left off both What Time Is It? and Mazarati.

1985 (II) - 1986 (I) sessions

- All My Dreams (7:19)
- Can I Play With U? (4:09)
- Dream Factory #1 (2:39)
- Eternity (3:57)
- Euphoria Highway (2:04)
- Girls And Boys (5:41)
- Go (1:05)
- Heaven (7:11)
- I Wonder U (1:34)
- It's A Wonderful Day (3:41)
- Kiss [Prince demo version] #1 (1:16)
- Kiss [Mazarati vocal] #2 (4:03)

- Little Girl Wendy's Parade (2:11)
- Love Or Money (4:13)
- Neon Telephone (3:49)
- Old Friends 4 Sale #1 (3:29)
- Old Friends 4 Sale #2 (3:43)
- Others Here With Us (2:38)
- Sexual Suicide (3:34)
- Strange Relationship (4:24)
- Teacher, Teacher (3:05)
- Wonderful Ass #1 (6:15)
- Wonderful Ass #2 (10:02)
- U Gotta Shake Something (15:19)

Several tracks recorded during this period have never been released: "Teacher, Teacher," "It's A Wonderful Day," "All My Dreams," "Others Here With Us," "Go," "Heaven," "Euphoria Highway," "Can I Play With U?", "Wonderful Ass," and "U Gotta Shake Something." Version #1 of "Wonderful Ass" is the shortest and most common version. Apart from being much longer, version #2 features heavier drums and differences in the instrumentation in places.

Prince revamped "Old Friends 4 Sale" in 1991 with new lyrics, making it a less personal song than the original version, which was highly autobiographical. The '91 version was released on *The Vault... Old Friends 4 Sale*. The original 1985 take mentions Steve Fargnoli and has references to the hiring of Wendy Melvoin to replace Dez Dickerson, Jimmy Jam and Terry Lewis of The Time missing the flight back to a concert on the 1999 tour, and bodyguard Chick Huntsberry supporting a cocaine habit by revealing intimate details. Two versions of "Old Friends 4 Sale" exist from 1985, one with Clare Fischer's orchestra and one without.

"Christopher Tracy's Parade" was originally recorded as "Little Girl Wendy's Parade" before Prince replaced the references to "little girl Wendy" with Christopher Tracy. In order to make the reference to Wendy undisputed, Prince sings, "Everyone should come and dig little girl Wendy's guitar." Interestingly, that line rhymes better with the lyrics that follow ("The chord strikes, the devil no like, so he runs to his evil car") than does the phrase "Christopher Tracy's piano" found in the final version. Incidentally, Prince says "little girl Wendy's parade" in "Kiss," right before the third verse.

Prince's acoustic demo of "Kiss" is circulating. Interestingly, the song originally was much more of an orthodox blues number. Mazarati's version of "Kiss" also exists. Their version is essentially the same as Prince's released track; besides replacing Terry Casey's lead vocal, Prince added a rhythm guitar part and dropped out the bass when he reclaimed the track for *Parade*.

"Girls And Boys" has a different beginning and ending of the song. The circulating version of "I Wonder U" is a duet between Wendy and Prince. The original mix of "Love Or Money" is superior to the released version, being built around a funky rhythm guitar lick that was removed when Prince released the track as the B-side of "Kiss."

"Strange Relationship" dates from 1982, but it was updated by Lisa and Wendy in the summer of 1985. They gave the song a "psychedelic" touch, adding a sitar-like sound that permeates the entire song. Their '85 remake, which is the circulating version, was included on *Dream Factory*. Prince remixed the song for inclusion on *Camille*, which is the version that was eventually released on *Sign O' The Times*. He made Lisa and

Wendy's input less prominent; the sitar is barely audible on the record. There are also other differences in the mix.

The circulating version of "Sexual Suicide" is different from the released track on the *Crystal Ball* three-CD set in 1998. The released version features many additional vocals and instrumental parts. The unreleased version of "Dream Factory" is close to the version released on the *Crystal Ball* three-CD but it contains a few seconds of music at the end that is different from the released version.

"Neon Telephone" is Prince's version of the song he later gave to Three O'Clock. Their version, released on *Vermillion*, is a substantially different re-recording of the tune. Sheena Easton's version of "Eternity," released on *No Sound But A Heart*, uses the basic tracks of Prince's original recording, with some overdubs added by her musicians. The circulating version by Prince features his vocals.

1986 (II) sessions

- A Place In Heaven [Prince vocal] #1 (2:43)
- A Place In Heaven [Lisa vocal/Dream Factory vers.] #2 (2:43)
- Baby Go-Go (3:26)
- The Ball (4:45)
- Big Tall Wall (5:49)
- Can't Stop This Feeling I Got #1 (2:05)
- Can't Stop This Feeling I Got #2 (2:05)
- Crucial #1 (7:14)
- Crucial #2 (7:23)
- Crystal Ball #1 (11:10)
- Crystal Ball #2 (9:54)
- Crystal Ball [Dream Factory version] #3 (9:28)
- Data Bank #1 (7:37)
- Data Bank #2 (8:27)
- Dream Factory #2 (3:27)
- Get On Up (4:32)
- Girl O' My Dreams #1 (1:25)
- Girl O' My Dreams #2 (1:25)
- I Could Never Take The Place Of Your Man (6:48)
- In A Large Room With No Light (3:17)
- Interlude (0:58)
- Joy In Repetition #1 (5:26)
- Joy In Repetition #2 (5:02)
- Movie Star #1 (4:07)
- Movie Star [Dream Factory version] #2 (4:25)
- Play In The Sunshine (5:02)
- Power Fantastic (6:07)
- Rebirth Of The Flesh (4:57)
- Sign O' The Times (3:40)
- Superfunkycalifragisexy (7:15)
- Train (4:18)
- Visions (2:11)
- We Can Funk #1 (5:25)
- We Can Funk #2 (5:25)
- We Can Funk #3 (5:51)
- Witness 4 The Prosecution [unfinished *Dream Factory* version] #1 (3:57)
- Witness 4 The Prosecution [Dream Factory version] #2
 (3:57)
- Witness 4 The Prosecution [October 1986 remake] #3
 (4:38)
- Wouldn't You Love To Love Me? #3 (6:03)

Six unreleased songs that were included on different configurations of *Dream Factory* circulate amongst collectors: "Visions," "Interlude," "A Place In Heaven," "Big Tall Wall," "In A Large Room With No Light," and "Witness 4 The Prosecution." Prince sings lead vocals on one version of "A Place In Heaven" and Lisa Coleman on the other. There are no lyrical or musical differences between the two versions although Prince's version features the end of "Movie Star" over the beginning of it (the lines about "crickets chirping, water rushing..."); Lisa's version does not have this. The version featuring Lisa's vocal was the one that was placed on Dream Factory. Version #1 and #2 of "Witness 4 The Prosecution" are the same, but the first version lacks the parts by Wendy Melvoin, Lisa Coleman, Eric Leeds, and Matt Blistan. Version #2 is the finished article, with added background vocals by Wendy and Lisa, organ by Lisa, and horns by Eric and Matt. Also in circulation is the October 1986 remake of "Witness 4 The Prosecution," which is an entirely different recording, featuring new music and some new lyrics. An edited version of "Visions," which features Lisa's piano playing, was included as "Minneapolis #1" on a limited edition 3-inch CD released with some copies of Wendy & Lisa's Eroica album.

The unreleased Dream Factory version of "I Could Never Take The Place Of Your Man" is longer than the track on Sign O'The Times. In contrast, the Dream Factory version of "Sign O' The Times" is shorter (3:40 minutes) than the Sign O' The Times version (5:02 minutes); the two tracks are essentially the same, but the unreleased Dream Factory version drops out the drums towards the end and there is an echo on Prince's voice where he says "times" before the very end which is not present on the released version. Another Dream Factory track, 'Train" was later revamped for use by Mavis Staples. The version released on Time Waits For No One retains the basic tracks of Prince's original recording for Dream Factory. "Dream Factory" version #2, from the final sequence of Dream Factory, is different from previous versions of the song because it incorporates a spoken segment by Wendy and Lisa and a portion of "Nevaeh Ni Ecalp A," the backwards version of "A Place In Heaven," which was a separate track on earlier configurations of Dream Factory.

"Rebirth Of The Flesh" is the only *Camille* track that has never seen the light of day. The song was also included on the *Crystal Ball* three-LP and it is the only remaining unreleased track from that album together with "The Ball" (which Prince reworked to become "Eye No" on *Lovesexy*).

"Power Fantastic" is identical to the released track on *The Hits/The B-Sides* with the exception of an instrumental intro of the song that was left off. The alternate version of "Play In The Sunshine" is the same musically as the *Sign O' The Times* track but the unreleased version, which segues from "Rebirth Of The Flesh" (from *Crystal Ball*), features some gunshots at the very beginning of the song, sounding like the machine gun sounds in "Bob George" on the *Black Album* and Madhouse's "Thirteen" on *16*.

Some of the 1986 tracks were released in different versions on the Crystal Ball three-CD set in 1998: "Crystal Ball" (included on Dream Factory and Crystal Ball), "Movie Star (a Dream Factory track), and "Crucial." There are three different unreleased versions of "Crystal Ball." All three versions include a spoken segment by Wendy and I is that begins "sisters and

brothers of the purple underground." Prince decided to omit the "purple underground" speech when he released the song on the *Crystal Ball* set. The 11:10-minute version #1 is longer than the released track (10:28 minutes). Versions #2 and #3 include an echo on Prince's voice that is not on version #1 or the released track. At 9:28 minutes, version #3, which is from the final configuration of *Dream Factory*, is the shortest version. It appears to be an edit of version #2 as it has some slight edits here and there that make it shorter than #2.

The released version of "Movie Star" on the *Crystal Ball* three-CD set has an intro that contains some of "Jam Of The Year" playing in the background. Also, after the line where Prince says, "Man, I hate makin' movies, but I like that money, think I don't," the released version does not contain the part where Prince says, "Right there honey," which is in the unreleased versions. Version #1 of "Movie Star" segues into Prince's version of "A Place In Heaven" (see description above). This version does not have the "crickets chirping, water rushing..." parts at the end of the song, as that part is over the beginning of "A Place In Heaven" (version #1). Version #2 of "Movie Star," which is from the final configuration of *Dream Factory*, features the "crickets chirping, water rushing..." line at the end of the song (without it going into the opening of "A Place In Heaven").

"Crucial" on the *Crystal Ball* three-CD set features a different vocal mix and some minor musical differences from the unreleased versions of the song. The first unreleased version of "Crucial" features a lengthy sax solo by Eric Leeds, while the second version has a guitar solo instead of the sax.

Alternate version #1 of "Joy In Repetition" features a lone, echoing drumbeat that gives way to the main tune. The second version is segued from "The Ball." Both versions are otherwise the same as the released track on *Graffiti Bridge*.

The circulating version of "Can't Stop This Feeling I Got" is a live recording with the expanded Revolution. The two versions are just alternate mixes, with few discernible differences. When Prince re-recorded the song for *Graffiti Bridge* he changed many of the words to make it more of a spiritually oriented song. "My body wants you" became "my body wants it" and sexually charged lyrics like "it's running all down my leg" were replaced in the released version. Prince also revised the song structure by adding a spoken intro and inserting a new musical section (which starts "try to tell me how to paint my palace...").

"We Can Funk" was also released on *Graffiti Bridge* but Prince chose the original 1983 recording instead of the circulating 1986 live take with The Revolution, which is actually superior, being slower and more sensuous with a whispered chorus and horns to the fore, a heavy bass, and a great deal of organ. It also boasts a jazzy guitar solo by Miko Weaver. Three versions of the '86 take are circulating. Versions #1 and #2 are just two alternate mixes. Version #3 is the most polished mix, probably being considered the final version of the song. It sounds slowed-down in comparison to 5:25-minute versions #1 and #2 due to the simple fact that these run slightly too fast.

"Girl O' My Dreams" was released by T.C. Ellis, who rerecorded the song from scratch for his *True Confessions* album. There exist two versions of Prince's 1986 recording of the song with The Revolution (the song was originally recorded in 1982), but they are just alternate mixes with minimal differences. Ellis made minimal changes to the lyrics of the '86 take.

Prince later re-recorded "Data Bank" for The Time's Corporate World project and it was released on Pandemonium. However, the released track has little in common with the 1986 live recording with The Revolution. Despite a few lyrics at the start, the 1986 take is actually more of a jam than a finished song. Prince uses a slightly speeded up voice and the song has a pumping bass and jazzy horns. It goes into an extended jam towards the end with Prince saying "twelve inch" and pleading to the band to follow his lead. Prince reused many of the phrases when he re-recorded the song for The Time, but he embellished the lyrics considerably. Version #2 starts with a count-in by Prince and has many differences from version #1. Besides being 50 seconds longer, the mix is radically different from version #1. Prince's vocal is more prominent in the mix and the lyrics can be heard more clearly. This version appears to be a more professional mix-down as the sound is really clean and vibrant.

The 7:15-minute version of "Superfunkycalifragisexy" is the original mix of the complete song. It features a number of differences including additional passages that did not make the final edit that was released on *The Black Album*. In fact, in many ways it is superior to what was released. It has a raw edge to it and showcases added sound effects and samples not in the released version. An instrumental version of the song included in edition #3 of the NPG Music Club's "Ahdio Show" is similar to this track, but there are some differences in the mix.

Prince's own recording of "Baby Go-Go" is very different from the released track on Nona Hendryx's 1987 album *Female Trouble*. Hendryx's version is a re-recording of the song by her musicians. Although retaining the funky bass riff, which provides the basis of the melody, she turned Prince's lean, understated, and dramatic synth-led track into a big production number with thrusting horns and guitars to the fore.

Taja Sevelle's version of "Wouldn't You Love To Love Me?", released on *Taja Sevelle* in 1987, is based on a recording of the song that Prince tracked at Hollywood Sound during sessions for *Controversy*. Prince revamped the song in 1986 and submitted it to Michael Jackson for possible inclusion on *Bad*. Jackson rejected the song, however, and Prince ended up giving it to Taja. The circulating version #3 (the first two were done in the late '70s) is longer than the released track on *Taja Sevelle*. Apart from that, it is close to Taja's version, only with Prince's lead vocal instead of Taja's.

"Get On Up" is a cover of a song by The Esquires (from Get On Up, 1967), which Prince performed a portion of on the Act I tour in 1993. Parts of the song were also used in "Everybody Get On Up" on Carmen Electra's album. Prince's cover version is not too exciting, though, containing not much more than a repeat of the title phrase. It was captured during a live session with the Parade tour line-up of The Revolution.

1987 - 1988 [I] sessions

- Fuchsia Light (4:06)
- Girl Power (6:37)
- Graffiti Bridge (3:36)
- The Grand Progression (4:35)
- I Wish U Heaven (3:03)
- If I Love U 2nite #2 (3:41)
- If I Love U 2nite #3 (4:08)
- The Line (7:31)
- Melody Cool [Prince vocal] #1 (2:35)
- Melody Cool [Mavis Staples vocal] #2 (4:16)
- **Positivity** (7:45)
- The Sex Of It (3:30)
- U (4:15)

Four songs from this period have never been released: "Fuchsia Light" (intended for use by Tony LeMans), "Girl Power" (slated for Sheila E.'s projected fourth Paisley Park album), "The Grand Progression" (written for *Graffiti Bridge*), and "The Line" (a *Lovesexy* outtake).

Two *Lovesexy* tracks exist in different versions. The unreleased version of "I Wish U Heaven" is a different mix that features a guitar part where on the record there is a synth part. The unreleased version of "Positivity" includes Cat's "Cindy C" rap.

Similarly, there are different versions of two *Graffiti Bridge* tracks. Prince's own take of "Melody Cool" lacks the introduction and spoken interlude of the *Graffiti Bridge* version. An alternate take (with Mavis Staples on vocals) contains an extended spoken part. Apart from that, it is very close to the released song. "Graffiti Bridge" does not have Clare Fischer's orchestral intro and some of the backing vocals of the album version. Mavis Staples and Boni Boyer cannot be heard on this early version of the song.

"If I Love U 2nite," first done by The Rebels in 1979, was re-recorded in July 1987 and this is the take that was sent to Mica Paris, who re-recorded it with her musicians for her album. Prince's 1987 take is much more interesting, with a sparse production and a dark, moody atmosphere. Prince sings in his falsetto voice. A slightly longer alternate mix of the song exists. Meanwhile, Prince's version of "The Sex Of It" is very close to the released track on Kid Creole and The Coconuts' *Private Waters In The Great Divide*.

Dating back to the Rebels sessions in 1979, "U" was updated by Prince in October 1987, from which the circulating recording originates. The song was later given to Paula Abdul for her 1991 album *Spellbound*. The circulating version has Prince on lead vocal. His version is actually very close to what ended up on Abdul's album.

1988 [II] - 1989 [I] sessions

- 17 (Penetration) (4:48)
- 18 (R U Legal Yet?) (4:04)
- 19 (Jailbait) (4:44)
- 20 (A Girl And Her Puppy) (4:18)
- 21-24 (The Dopamine Rush Suite) (18:33)
- Brand New Boy (4:28)
- Cookie Jar (5:30)
- Curious Blue (6:14)
- Elephants And Flowers #1 (4:19)
- Elephants And Flowers #2 (3:37)

- Girls Will Be Girls (8:36)
- God Is Alive #1 (6:19)
- God Is Alive #2 (2:34)
- If I Had A Harem (2:11)
- Instrumental (6:47)
- Pink Cashmere (6:02)
- R U There? (3:05)
- Rave Unto The Joy Fantastic (5:18)
- Still Would Stand All Time (5:21)
- The Voice Inside (5:08)
- Warden In The Prison Of Love (4:47)
- We Can Hang (2:59)
- We Got The Power (3:33)

The majority of the unreleased songs from this period originate from three shelved projects: the projected 1988 album Rave Unto The Joy Fantastic ("The Voice Inside," "God Is Alive," "If I Had A Harem," and "We Got The Power"), the Madhouse 24 album ("17 (Penetration)," "18 (R U Legal Yet?)," "19 (Jailbait)," and "20 (A Girl And Her Puppy)"), and the Flash/Margie Cox project ("Brand New Boy," "Curious Blue," "Girls Will Be Girls," "R U There?", "Warden In The Prison Of Love," and "We Can Hang"). Eric Leeds later resuscitated portions of "The Dopamine Rush Suite" intended for Madhouse's 24 and released it on his 1991 Times Squared album. Version #2 of "God Is Alive" is identical to the version #1, simply being the last 2:34 minutes of the 6:19-minute version #1 but without the guitar solo.

The 6:47-minute instrumental, a jazz-tinged piece, is often called "24" and attributed to Madhouse. More than likely, the piece has nothing to do with Madhouse, however, probably being a solo performance by Prince. "Cookie Jar" is Prince's version of a 1976 song written and released by Clarence "Fuzzy" Haskins (A Whole Nother Thang). Like a great number of musical "exercises" Prince does in the studio, it was never considered for placement on any album. Nevertheless, Prince's version is brilliant tight funk with a prominent organ.

"Elephants And Flowers" exists in a more demo-like recording with mostly different lyrics, depicting a meeting between a lonely boy and Coco, a girl who is "too smart for ecstasy" and "too fast for coke." They head for the dance floor and end up dancing and screaming for 12 hours to "the new power soul." The released version retained little more than the chorus of the original recording. A shorter version of the 4:19-minute recording of the song exists, but it is simply an edited version.

The unreleased version of "Still Would Stand All Time" does not feature the backing vocals by The Steeles that are on the released track. Instead, it has Prince singing all the backing vocal parts.

An alternate version "Pink Cashmere" exists. It employs synths instead of the orchestration on the released version. The released 1999 update of "Rave Unto The Joy Fantastic" (which changed the "Unto" of the title into "Un2") is basically an edit of the original 1988 recording, with a repeat of the chotus inserted as a 20-second intro. The '88 recording is one minute longer, featuring additional synth and string parts in the closing portion.

1989 (II) — 1990 (I) sessions

- Batdance (8:55)
- Bed Of Roses (4:12)
- The Big Pump (4:24)
- Bliss (3:56)
- Boom Boom, Can't U Feel The Beat Of My Heart (4:08)
- Can't Stop This Feeling I Got #3 (4:11)
- Can't Stop This Feeling I Got #4 (4:27)
- Corporate World (4:09)
- Dance With The Devil (7:54)
- Data Bank #3 (5:16)
- Donald Trump (Black Version) (4:30)
- Electric Chair #1 (6:57)
- Flesh And Blood (5:07)
- Good Body Every Evening (2:14)
- Good Man [Prince vocal] #1 (4:01)
- Good Man [Billy Franze vocal] #2 (4:34)
- The Latest Fashion (4:05)
- Live 4 Love (6:52)
- Love Machine [Prince vocal] #1 (5:17)
- Love Machine [Morris Day vocal] #2 (4:54)
- Love Machine [spoken part] #3 (0:39)
- Me Touch Myself (3:38)
- Mind Bells (3:30)
- Miss Thang (2:36)
- Murph Drag (5:04)
- My Baby Knows How To Love Me (4:58)
- My Pony (3:52)
- My Summertime Thang (7:10)
- My Summertime Thang [extended portion] (4:23)
- New Power Generation (3:01)
- New Power Generation (Pt. II) (2:30)
- New Power Generation [main portion and Pt. II joined together] (5:55)
- Nine Lives (3:55)
- Number One (3:47)
- The Question Of U [orchestral version] #1 (2:04)
- The Question Of U [orchestral version] #2 (1:55)
- Round And Round (3:45)
- Seven Corners (4:37)
- Shake! (4:45)
- Soul Psychodelicide #1 (11:01)
- Soul Psychodelicide #2 (8:19)
- Soul Psychodelicide #3 (8:32)
- Soul Psychodelicide #4 (5:51)
- Thieves In The Temple (5:21)
- Tick, Tick, Bang #2 (2:57)
- Undercover Lover (1:05)
- We Can Funk #4 (6:22)
- We Can Funk #5 (10:24)
- We Can Funk #6 (6:43)
- We Can Funk #7 (7:35)
- Well Done (3:35)
- Your Love Is So Hard (5:21)

There are several circulating songs from this period that have never been released, most of them stemming from albums/projects that were unfinished or aborted, including two tracks recorded with Robin Power ("Number One" and "Undercover Lover"), three tracks from The Time's Corporate World ("Murph Drag," "Corporate World," and "Nine Lives"),

three tracks from the projected second Paisley Park album with Jill Jones ("Boom Boom, Can't U Feel The Beat Of My Heart," "Flesh And Blood," and "My Baby Knows How To Love Me"), and three further Flash/Margie Cox tracks ("Bed Of Roses," "Good Body Every Evening," and "Good Man").

Two versions of "Good Man" are circulating, one with Prince's lead vocal and the other with Dr. Mambo's Combo's guitarist, Billy Franze, singing lead. There are at least four different versions of the unreleased song "Soul Psychodelicide." The first version contains a prominent organ throughout and inserts snippets and ideas from four Graffiti Bridge tracks, "Graffiti Bridge," "The Question Of U," "Elephants And Flowers," and "We Can Funk," as well as George Clinton's "The Big Pump," the beginning of The Time B-side "Tricky," and a cello part from Sheila E.'s "Oliver's House" from The Glamorous Life. The vocals are by George Clinton and Prince. The instrumentation of version #2 is stripped down to drums and sound effects and there are many musical differences. Version #3 of the song begins with some moanings and a cappella singing by Kim Basinger. Otherwise this version is mostly instrumental with few appearances by Prince. Version #4 is the most polished, modern-sounding recording, with a great deal of samples and a drumbeat and overall sound that is derived from hip-hop. It also has many different lyrics.

The circulating alternate version of "Electric Chair" features extended instrumental parts. It could also be a 12-inch recording of the song or an extended remix. The funky synth bass line is more emphasized than on *Batman*. The 8:55-minute version of "Batdance" is an alternate extended version of the album track.

The alternate version of "Live 4 Love" is similar to the released track, but it contains less effects and features a falsetto vocal delivery by Prince. The lyrics are very close to those of the released track, but Prince replaced some words, including a line in Tony Mosley's rap: the line "a concept of havin' it is blurred, the American Dream is over, haven't you heard" was probably deemed too controversial, so it became "listen everybody as I spread the word, everything is hazy when your vision's blurred." There also exists a version of "Diamonds And Pearls" that is slightly longer than the released track, but this is simply due to the fact that it runs too slow.

Three Corporate World tracks were released on Pandemonium in different versions. The Corporate World version of "Data Bank" (listed as #3 since the 1986 recording of the song is exists in two alternate versions) is shorter than on Pandemonium and has heavier drums. The Pandemonium version of "Donald Trump (Black Version)" is very similar to the Corporate World version but the released track has some added effects to the backing vocals. Additionally, the backing vocals in the last third of the song sound stronger and more chorus-like on the released Pandemonium version. "My Summertime Thang," meanwhile, turned up on Pandemonium with entirely different lyrics. The outtake version contains spoken dialogue (from an early draft of the Graffiti Bridge script) and finds Morris Day trying to impress a girl he meets, Stella, portrayed by Jana Anderson. He takes her to his club in his Porsche and shows off his dancing, demonstrating "the horse," "the oak tree," "chilli sauce," "murph drag," and, finally, "the bird." Prince makes an appearance as one of the employees at Day's club, speaking in an affected tone that resembles his Jamie Starr "old man" voice.

An extended, mostly instrumental portion contains some more dialogue and instrumental solos by Prince (on guitar, piano, and electric piano).

Three Corporate World tracks surfaced on Graffiti Bridge in different versions: "The Latest Fashion," "Shake!", and "Love Machine." The Corporate World version of "Shake!" is half a minute longer than the released track on Graffiti Bridge. Apart from that, there are no discernible differences. By contrast, the Graffiti Bridge version of "The Latest Fashion" is radically different from the original Corporate World track, employing the same melody and basic musical backing as "My Summertime Thang," which is very odd since it also appears with the same musical basis on Pandemonium. Unlike the released version of "The Latest Fashion," the outtake is not a battle between Day and Prince. Instead it has Day explaining over the phone to his jilted partner that he was lying when he said that he loved her. Prince's rapped part, all the chants ("Go Morris, go Morris..."), and the spoken parts towards the end of the released version are nowhere to be found here. Musically, the unreleased Corporate World take of "The Latest Fashion" is actually far more contagious, boasting a rhythmic groove that is softer and far more funky than the pounding and mechanical drum machine beat of the released version (and "My Summertime Thang"). Female voices sing the chorus and Candy Dulfer plays saxophone, but like on "Murph Drag" her contribution is small

Version #1 of "Love Machine" features Prince on vocals and has a few explicit lyrics that Prince later changed. The line "you want some head that'll make you cry" became "you want some love that'll make you cry." Similarly, "tuning into your pussy's psyche" was changed to the less explicit "tuning into your body's psyche." Version #1 includes the line that was used in the remix of "Partyman," "When I want sax, I call Candy," referring to Candy Dulfer. She plays saxophone on alternate versions #1 and #2 of "Love Machine." The Corporate World take of "Love Machine" (version #2) is very similar to the released version on Graffiti Bridge, although it is a minute longer. Version #3 of "Love Machine" is Morris Day and Jerome Benton recording the spoken part of the song to Elisa Fiorillo's pre-recorded vocals. It only features the vocals, no music, and is almost a "blooper" because they mess up near the end and start laughing and joking.

Many of the *Graffiti Bridge* tracks exist in longer or alternate versions. Two different takes of "Can't Stop This Feeling I Got" are circulating. The song was originally recorded in 1982 and then re-cut live with The Revolution in 1986 (listed as outtake versions #1 and #2), but the *Graffiti Bridge* take is an entirely new version. Both circulating *Graffiti Bridge* versions (#3 and #4) are very similar to the released track. Version #3 is sparser than the finished album version, lacking some of the instrumentation that is on the released track. Version #4 is close to the released track but it has a few extra instrumental parts.

An early, rough mix of "New Power Generation" lacks all the backing vocals of the released version. There also exists an early mix of "New Power Generation (Pt. II)." It does not have T.C. Ellis' "True Confessions" rap and most backing vocals are lacking. Also in circulation is a version that is the "Pt. I" of the song joined together with "Pt. II." It features a guitar solo by Prince and T.C. Ellis' rap is included.

The circulating version of "Round And Round," with Tevin Campbell's vocals, is very different from the *Graffiti Bridge* track. The drums are heavier and the song features the same bassy synth sound as on "New Power Generation," as well as some different synth lines and scratching. This is the original version of the song before Prince had it remixed by Junior Vasquez for release. The circulating version of "Tick, Tick, Bang" from the *Graffiti Bridge* sessions is similar to the final version, just a bit rougher.

"We Can Funk" on *Graffiti Bridge* is a revamp of the original 1983 recording of the song. Version #4 of "We Can Funk" segues into "Joy In Repetition" much the same way as it does on *Graffiti Bridge*. This version does not feature any input by George Clinton. Susannah Melvoin's backing vocals are very evident on this version. The source for the track is most likely an early configuration of *Graffiti Bridge*, compiled by Prince at an early stage during the *Graffiti Bridge* sessions to document the work-in-progress.

Version #5 of "We Can Funk" is 10:24 minutes, being based on the full-length 1983 recording. The last four minutes are primarily instrumental and adds nothing in comparison to the original '83 recording. Clinton's input is limited to the "I'm testin' positive for the funk" chant ("we been funkin' over here" is not included).

"We Can Funk" version #6 features considerably more input by Clinton. It differs from #5 in that Clinton delivers the first verse and his vocalists sing the second and third verses (starting "I could say I'm sorry all of my life..." and "I could tell you things to get you excited...," respectively). The two chants are also included ("testin' positive for the funk" and "we been funkin' over here"). The song fades out, rather than being segued into "Joy In Repetition."

The final, Graffiti Bridge version of "We Can Funk" was completed after further input by Clinton and a final mix and edit by Prince (probably with David Z. Rivkin, who is credited for the mix of the track on the album). The album track is basically an edited version of version #6 but with some noteworthy differences: the second verse (starting "I could say I'm sorry all of my life...") has been removed and "testin' positive for the funk" chants have been inserted instead; the third verse (starting "I could tell you things to get you excited...") is sung by Prince instead of Clinton's vocalist; a guitar solo by a Clinton sideman has been added (he is not credited).

Version #7 of "We Can Funk" features more work by Clinton. It is similar to version #6 vocally but it is longer and has a different mix on the rhythm track, making the song more "Clintonesque." This version was included on an early tape of Clinton's *Hey Man... Smell My Finger* album, so it is likely that the song was intended for release by Clinton at one point.

Prince's original demo recording of "Thieves In The Temple" exists. He sings in a falsetto voice, accompanying himself on acoustic guitar. The song sounds more like a conventional blues number than the finished track. The demo contains fewer lyrics and repeats some of them several times, indicating that Prince quickly wanted to capture the song on a demo before developing the lyrics more when he made the actual recording of it. The only lyrics in the demo that were not used in the released version is the line "thinking that they gonna change me, taking me out of my misery."

Two instrumental versions of "The Question Of U" with

added orchestrations exist. In all likelihood, they were intended as background music for scenes in the *Graffiti Bridge* film.

A rough mix of Prince's recording of "Miss Thang" is circulating with T.C. Ellis' lead vocal. It lacks the polish of the final version, being sparser and more raw. This is the original version of the song before Prince had it remixed by Junior Vasquez. Much like "Round And Round," which Vasquez also remixed, the unreleased version of "Miss Thang" sounds more like a "Prince" track, while the released one sounds distinctly like a "remix."

"Mind Bells" and "Bliss" are Prince's versions (with his vocals) of the songs he gave to the Japanese artist Kahoru Kohiruimaki from a studio session on September 3rd 1989 (probably the date of the final mix). Kohiruimaki just substituted some of Prince's vocals for her own. Prince and an engineer can be heard talking before each track. An edited, 2: 57-minute version of "Mind Bells" is circulating, but it is just a shorter version of the 3:30-minute track.

"Well Done" is more or less identical to the released version on *Heaven Help Us All*, only with Prince's vocals instead of The Steeles'. The circulating version of "The Big Pump," with George Clinton's vocals, is longer than the released track on his 1993 *Hey Man... Smell My Finger* album.

1990 [II] - 1991 [I] sessions

- 5 Women (5:18)
- A Positive Place (2:13)
- All That (5:28)
- Allegiance (3:40)
- Carmen On Top (3:36)
- Cream (4:25)
- Daddy Pop (5:58)
- Don't Say U Love Me (4:38)
- The Flow #1 (8:12)
- Get Blue (4:29)
- Gett Off (9:16)
- Glam Slam '91 #1 (5:21)
- Glam Slam '91 #2 (5:15)
- Go Carmen Go (4:33)
- Heaven Is Keeping Score (1:08)
- Hey, Louie Louie (2:59)
- Hit U In The Socket (3:50)
- Hold Me (4:35)
- Horny Pony (4:28)
- I Hear Your Voice (4:28)
- I Wonder (3:25)
- Insatiable (8:08)
- The Juice (4:06)
- Letter 4 Miles (4:43)
- Love... Thy Will Be Done [Prince vocal] #1 (4:04)
- Love... Thy Will Be Done [Martika vocal] #2 (4:58)
- Martika's Kitchen (4:17)
- My Tree (4:03)
- Oobey Doop (4:28)
- Open Book (4:50)
- Play (3:41)
- Player (3:47)
- Power From Above #1 (4:31)
- Power From Above #2 (4:34)
- Powerline (4:01)

- Schoolyard (4:30)
- Something Funky (This House Comes) (3:52)
- Spirit (4:28)
- This Is My House (4:05)
- Tony's Iggnant Mix (4:13)
- Uh-Huh! (6:20)
- The Voice [Prince vocal] #1 (4:45)
- The Voice [Mavis Staples vocal] #2 (4:59)
- The Voice [Prince/Mavis Staples co-lead vocal] #3 (1:58)
- Walk Don't Walk (3:02)
- Willing And Able (5:40)
- Work That Fat (4:25)

The unreleased songs from this period include two tracks from the first configuration of *Diamonds And Pearls* ("Schoolyard" and "Something Funky (This House Comes)"), five leftovers from the *Carmen Electra* album ("Carmen On Top," "Go Carmen Go," "The Juice," "Power From Above," and "Powerline"), and five outtakes from the maxi-single of "New Power Generation" ("Play," "Oobey Doop," "A Positive Place," "Heaven Is Keeping Score," and "My Tree").

"Brother With A Purpose," released on the "New Power Generation" maxi-single, was originally recorded as "Tony's Iggnant Mix"; the early version is not as dense as the final cut on the maxi-single, with less things going on in the background. It should be noted that "A Positive Place" also is known as "Eliminate The Negative," while "Play" sometimes is called "Come Outside And Play" or "U Want Me 2 What?" (after Robin Power's question that kicks off the track).

The two versions of Carmen Electra's "Power From Above" are identical but version #2 adds a voice, possibly Martin Luther King, repeating "we will not give up the fight" a few times as the song starts. The unreleased "Glam Slam '91" also circulates in two versions. Version #2 was aired on WLOL. The mix is slightly different from version #1.

Two songs that ended up on *Carmen Electra* exist in alternate versions. The original version of "All That" was more clearly "Adore" with little attempt to hide it. The released track was re-mixed to make the similarity to "Adore" rather less obvious. The alternate version of "This Is My House" is mixed slightly different, with a prominent organ present from the outset, and is a little longer than the released track.

Several Diamonds And Pearls tracks circulate in different versions. "Walk Don't Walk," "Willing And Able," and "Daddy Pop" are more unpolished and sparser than the final versions; it is clear that the circulating tracks are the original recordings, which Prince did more work on before the tracks were finished. "Walk Don't Walk" lacks most of the drums of the final version. "Willing And Able" starts off with 30 seconds of drums by Michael Bland before Prince counts in the song; this intro was omitted from the final version. The backing vocals of "Willing And Able" are probably by Prince instead of The Steeles as on the album. "Daddy Pop" is a minute longer than on Diamonds And Pearls and includes a verse that was omitted on the released version. The unreleased version of "Daddy Pop" also includes a line in the second verse that was changed. The full-length, 8: 08-minute recording of "Insatiable" was shortened for inclusion on Diamonds And Pearls. The complete version contains all the lyrics printed in the CD booklet to Diamonds And Pearls, including the verse that starts "I give in to you upon command..." that was omitted on the released track. Besides

this verse, the longer version has a slightly longer musical intro before Prince's vocal entry and a much longer spoken part at the end. The alternate version of "Cream" continues a few seconds longer and has a longer intro than the *Diamonds And Pearls* track. Another difference is a more prominent reverb on the released version of "Cream"; the outtake version sounds rawer.

A rough mix of "Horny Pony" lacks the intro, "New dance commercial, take one," and the female speaking voice of the released song. The organ and piano embellishments are also absent here, although the lyrics are the same. The original 1990 take of "The Flow," which was re-recorded for the "album, has Tony Mosley rapping over a funky groove that actually resembles "Live 4 Love." Rosie Gaines joins in on the chorus. The chant of "Michael B. in the house" was later used in "Daddy Pop" on *Diamonds And Pearls*. The "remake retained the chorus and the second verse (which opens the "version) although "the brother" of the lyrics was changed to "the woman" to fit in with the story of the female reporter chasing Prince.

Prince's versions (with his vocals) of the four songs he gave to Martika for her *Martika's Kitchen* album are circulating: "Martika's Kitchen," "Don't Say U Love Me," "Spirit," and "Love... Thy Will Be Done." Of these, "Love... Thy Will Be Done" also exists with a Martika lead vocal and Prince singing in the background. "Open Book" was also recorded with Martika but it was later offered to and released by Jevetta Steele. Prince's original take of "Open Book" is exceptional and far superior to the released version, containing a sparser yet far more dramatic arrangement and a vulnerable vocal delivery by Prince that enhances the melancholy mood of the song.

The outtake version of "5 Women" is missing the horns of the released version on Prince's *The Vault... Old Friends 4 Sale.* Joe Cocker's version of the song was a re-recording. The title was originally "Five Women," but Prince changed it to "5 Women" when he released the song in 1999 on *The Vault... Old Friends 4 Sale.*

The unreleased version of "Hit U In The Socket," with Rosie Gaines on lead vocals, is quite different from the version released in 2001 through the NPG Music Club. Version #1 of 'The Voice" is Prince's version of the song (with his own vocals), while version #2 has vocals by Mavis Staples and features a rap by Tony Mosley. The third version of the song, circulating as a two-minute sample only, is rougher, with Prince and Staples singing together.

Prince's versions, with his lead vocal, of songs he gave to Patti LaBelle ("I Hear Your Voice"), Louie Louie ("Get Blue"), Howard Hewett ("Allegiance"), and Jevetta Steele ("Hold Me") are circulating. Using the basic tracks recorded by Prince, the released tracks are mostly quite similar to the original recordings. Particularly "Hold Me" follows closely Prince's version, which he sings in his falsetto voice. LaBelle's version of "I Hear Your Voice" is more fully produced than Prince's sparse, demolike recording. Similarly, Louie Louie's version of "Get Blue" is busier and denser than Prince's spartan version. Prince's version of "Allegiance" is fairly different from the released version by Hewett. Ricky Peterson produced Hewett's track, replacing a great deal of Prince's original instrumentation. Prince's recording of "Allegiance" is denser and more "active" than the final

version.

1991 (II) — 1992 sessions

- 51 Hours #1 (3:23)
- 51 Hours #2 (4:22)
- Be My Mirror (2:37)
- Empty Room #1 (2:00)
- The Flow #2 (2:36)
- I Can't Love U Anymore (3:10)
- I'll Do Anything (3:11)
- "I'll Do Anything Medley" (7:29)
- Make Believe (1:30)
- MPLS #1 (4:13)
- My Name Is Bart (4:53)
- The P (3:20)
- Poor Little Bastard (3:31)
- The Rest Of My Life (1:37)
- The Ryde Dyvine #1 (4:05)
- The Ryde Dyvine #2 (4:17)
- The Sacrifice Of Victor (6:01)
- Sex (5:37)

The bulk of the unreleased material from this period originate from the *I'll Do Anything* project: "Be My Mirror," "Empty Room," "I Can't Love U Anymore," "I'll Do Anything," "Make Believe," "Poor Little Bastard," and the so-called "*I'll Do Anything* Medley." The unreleased version of "The Rest Of My Life" does not include the horns of the released version.

The two versions of the unreleased "The Ryde Dyvine" are fairly similar. Both feature Sonny Thompson on lead vocal but Prince's backing vocals are more prominent on the 4:05-minute version #1. Version #1 was included on a Paisley Park Records in-house cassette titled "The Ryde Dyvine Sampler," while version #2 was included on a CD-single that was printed up in the spring of 1994; the single was never released but some copies were sold at one of the shows on the *Love 4 One Another Charities* tour in 1997. The CD-single also included "MPLS (12-inch Mix)," which is listed amongst the remixes and extended versions.

There are two, slightly different versions of "51 Hours." The longer, version #2, is from an unissued 12-inch record. This version places greater emphasis on Prince's vocals and has a few additional lyrics in comparison to version #1, which is the version that was aired on Spanish radio in the summer of 1992

Two T tracks exist in slightly different versions. The alternate version of "The Flow" does not have the voice that repeats "Minneapolis" (lifted from one of the unreleased segues) during the chorus on the released track. "The Sacrifice Of Victor" is close to the released track, but the unreleased version contains 21 seconds of additional music (beginning at circa 4: 00 minutes into the song), making the outtake version longer than the released track (the released track is 5:40 minutes and the outtake version is 6:01 minutes).

The alternate version of "MPLS" is the version of the song in an unreleased animated promo clip of the song. It is fairly close to the released *1-800-NEW-FUNK* track but has a slightly different mix and starts with Carmen saying. "Alright, stop the music, stop the music," lifted from the unreleased Powerline."

The 1989 B-side "Sex" was overhauled for use by Lois

Lane. The circulating version is close to the released track on their 1992 *Precious* album, only with Prince's vocals.

Prince contributed "My Name Is Prince" to a Simpsons album. It became "My Name Is Bart" with mostly new lyrics by the producers and writers behind the Simpson series as well as a new lead vocal (by Nancy Cartwright). The song was slated for The Yellow Album, containing music from the Simpsons series. Geffen Records originally planned to release the album in 1993, but it didn't appear until November 1999. According to the producer, John Boylan, Prince withdrew the song after the album's release was delayed. A test pressing of The Yellow Album included "My Name Is Bart" and this is probably the source for the track in circulation. "My Name Is Bart" can hardly be called a "Prince outtake" since the track utilises Prince's backing tracks, only replacing Prince's lead vocal with Bart's. It also features new lyrics, written without Prince's input. The suggestiveness of Prince's song is missing, replaced in part with Bart's complaining about bootlegs, "I seen those TV shirts, I seen that face, I've seen the phoney Bart all over the place. That Bart's a bootleg, that Bart's a fake, he's out to fool you, man. He's on the take."

1993 - 1994 sessions

- 18 And Over (6:38)
- A 1,000 Hugs And Kisses (4:20)
- Acknowledge Me #1 (6:22)
- Acknowledge Me #2 [The NPG version] (5:18)
- Ain't No Place Like U [Mayte vocal] #1 (4:33)
- Ain't No Place Like U [Jevetta Steele vocal] #2 (3:55)
- **Asswoop** (7:09)
- Baby Don't Care (5:41)
- Billy Jack Bitch #1 (7:08)
- Calhoun Square (4:30)
- Children Of The Sun (4:22)
- Come [early version] #1 (4:40)
- Come [Glam Slam Ulysses version] #2 (4:29)
- Come [edited Glam Slam Ulysses version] #3 (3:15)
- Come [The Beautiful Experience version] #4 (3:17)
- Come [extended *The Beautiful Experience* version] #5 (5:27)
- Dark [Glam Slam Ulysses version] (6:26)
- Days Of Wild (6:08)
- Dolphin [Glam Slam Ulysses version] #1 (6:27)
- Dolphin [The Undertaker version] #2 (3:35)
- Empty Room #2 (3:18)
- Endorphinmachine [Glam Slam Ulysses version] (3:48)
- The Exodus Has Begun #1 (10:35)
- The Exodus Has Begun #2 (10:35)
- Eye Hate U (6:15)
- Free The Music (3:23)
- Funky (4:13)
- Funky Design [Sonny Thompson vocal] (4:23)
- Get Wild [Prince vocal] #1 (5:35)
- Get Wild [Sonny Thompson vocal] #2 (4:33)
- Get Wild [Sonny Thompson vocal] #3 (5:56)
- (Got 2) Give It Up (7:19)
- Hallucination Rain (11:05)
- House Of Brick (Brick House) (4:27)
- However Much U Want #1 (4:43)
- However Much U Want #2 (3:33)

- If I Could Get Your Attention (2:47)
- If I Love U 2night #4 (3:23)
- In Your Gracious Name (5:00)
- It Takes 3 (4:00)
- Latino Barbie Doll (4:55)
- Loose! #1 [Glam Slam Ulysses version] (3:20)
- Loose! #2 [The Beautiful Experience version] (3:25)
- Love... Thy Will Be Done #3 [The NPG version] (4:41)
- Love's No Fun #1 (3:41)
- Love's No Fun #2 (3:52)
- Mad [Sonny Thompson vocal] (5:29)
- Mo' Better (4:54)
- New Power Soul #1 (3:51)
- New Power Soul #2 (5:38)
- On Your Own (5:05)
- Outa-Space (4:31)
- P. Control (6:33)
- Parlor Games (4:01)
- Pheromone (Video LP) [instrumental version] (3:56)
- Pheromone (Edit) [instrumental version] (3:00)
- Poorgoo (4:26)
- Proud Mary (4:07)
- Race #1 [Glam Slam Ulysses version] (4:01)
- Race #2 (6:13)
- Race #3 [The Beautiful Experience version] (5:04)
- The Rhythm Of Your Heart (5:37)
- The Ride (10:53)
- Rootie Kazootie (7:05)
- Slave 2 The System #1 (1:01)
- Snow Man (4:16)
- Somebody's Somebody #1 (4:27)
- Somebody's Somebody #2 (4:25)
- Space [Glam Slam Ulysses version] #1 (5:26)
- Space [Madhouse version] #2 (4:47)
- Super Hero (2:45)
- Zannalee (2:49)

Unreleased Prince-penned songs from the 1993-94 period include tracks from the abandoned Madhouse 24 album ("Asswoop," "Parlor Games," "Rootie Kazootie"), leftovers from The NPG Exodus sessions ("It Takes 3" and "Slave 2 The System"), and two songs recorded with Nona Gaye singing lead ("Snow Man" and "A 1,000 Hugs And Kisses"). Also unreleased is "On Your Own," which was recorded with Ashley Davis on lead vocals. Originally recorded in December 1987 with Sheila E., "Latino Barbie Doll" was tried out for use by Mayte on her Child Of The Sun album. She also attempted a version of "If I Could Get Your Attention," previously released by Taja Sevelle, during the initial sessions for her album. Mayte's version is close to the released version.

Three tracks on the unreleased *The Undertaker* CD differ from the versions in the officially released *The Undertaker* video. *The Undertaker* video version of "Poorgoo," which has never been released on record, is missing a part at the beginning of the alternate version (he says "Poorgoo" a few times over a strumming guitar). In the video, "The Ride" stops abruptly at one point during the song and Marcil's character throws up, before the music starts again. This break is not on the alternate version. The video version of "Dolphin" was overdubbed with the studio recording of the song, while the alternate take is the actual live recording of the song from *The*

Undertaker session.

The earliest version of "Come" (#1) was aired before a concert in Los Angeles on the Act I tour, April 16th 1993. This version is very sparse and demo-like, being more of a jam than a proper song. It has no repeated chorus. A few lines in the song evolved into what would be the chorus in the succeeding versions, "Come, you should do that baby, do that till you're through." It also includes the line "long as you wash between your toes and through your hair," instead of soul as in the later versions. At the April 27th DNA Lounge aftershow on the Act I tour, Prince performed a version of "Come" that was very similar to this recording, but he included the extra lines that appeared in the later versions about the "splendid open-ended celibate friend." Obviously, Prince was still in the process of developing the song.

"Come" was reworked for inclusion in Glam Slam Ulysses. The Glam Slam Ulysses take (#2) is different both from the later released track on Come and the first version (#1). Prince rerecorded the lead vocals and added many instrumental embellishments, along with more lyrics and a chorus. Version #2 is a much more melodic and uptempo song. The beginning of the song includes the line "this is the dawning of a new spiritual revolution," while the line "I'll do my duty there" had become "the feeling will be there." The new lyrics gave the song a much more spiritual undertone.

It should be noted that "Come" (#2) was broken up into three different portions in the *Glam Slam Ulysses* production. There were two short portions played in various parts of the shows, and the third (most complete) was played near the end of the show. Combining these three portions, the song's total duration is 4:29 minutes.

"Come" version #3 was aired over the PA before some aftershows on the Act II tour in 1993 (and during Prince's birthday concerts in 1994). It appears to be an edit of the Glam Slam Ulysses version (#2), but it is a cohesive song instead of being split up into three portions.

Several of the songs that appeared in the Glam Slam Ulysses show are different from or longer than the released versions. "Dolphin" and "Dark" are longer than the released tracks. "Endorphinmachine" from Glam Slam Ulysses is much rawer than the released track on Come. The Glam Slam Ulysses take on "Race" has more of a funky live band ambience than the released song. "Space" from Glam Slam Ulysses is less polished than the released track on Come. It is also over a minute longer and is missing many of the keyboard parts and the entire mix sounds less busy.

The Glam Slam Ulysses version of "Loose!" (#1) is a fast, raunchy guitar-dominated rocker. Prince radically revamped the song for Come, turning it into a techno-style number by replacing most guitar parts with synths and adding a multitude of sound effects that fade in and out of the fabric. He kept some of the original guitar parts and his vocal seems to have been left intact on Come.

"Acknowledge Me" version #1 is an alternate version of the song and is a minute longer compared to the released version on *Crystal Ball*. A number of passages present here were removed from the released version, including some extra vocal improvisations and music. The ending of the song continues on longer with a Prince monologue lifted from "All My Dreams."

"Eye Hate U" is an alternate version of the released song, featuring a slightly different mix. There is more of an echo effect in the mix and slight variations in the bass line with the overall mix being a little less polished then what was released on *The Gold Experience*. The ending is also longer than the released version.

An instrumental version of "Pheromone" was used as a theme song for BET's Video LP TV programme. Two instrumental versions of the song are circulating, the 3:56-minute "Video LP" version and a 3:00-minute "Edit."

Apart from three newly written tracks, the Madhouse 24 album included covers of Prince's "Space" and Marvin Gaye's "Got To Give It Up" (from Live At The London Palladium, 1977), retitled "(Got 2) Give It Up" by Prince. Madhouse's rendition of "Space" retains the bass line of the Come version, utilising it as a foundation for the band members' solos. The chorus of the song is sung by a group of singers, including Nona Gaye. Meanwhile, "(Got 2) Give It Up" is performed as a funky, uptempo number with a drum machine beat. Nona Gaye is featured as one of the singers on the track (the chorus is sung).

"Calhoun Square" was released on *Crystal Ball* in 1998 in a slightly revised version, which features some different (and additional) keyboard and guitar parts. There are appears to be extra vocal overdubs on the *Crystal Ball* version. Additionally, the spoken intro on *Crystal Ball* is not heard on the unreleased version.

An early mix of Mayte's Child Of The Sun exists, with nearly all the tracks being at least slightly different. "Children Of The Sun" features somewhat different music, which is not quite as busy as the released track. There is also more emphasis placed on Prince's vocal. "The Rhythm Of Your Heart," apart from other small differences, has a radically altered ending, including a rap by Prince that was completely deleted from the final, released mix. The version of "Ain't No Place Like U" on the early mix of the album has a rock guitar solo intro to kick it off, while the music appears to include more background effects. "House Of Brick (Brick House)" does not have the sample from Back To The Future at the beginning. It is also longer, with a different keyboard part and a few extra lyrics toward the end. "In Your Gracious Name," "Baby Don't Care," and "Mo' Better" all have differences, although they are minor when compared to the previously mentioned songs.

Perhaps most dramatically different of all is "If Eye Love U 2night"; the track features completely new music and additional background vocals. Incidentally, this is the fourth (unreleased) version of the song: version #1 is The Rebels take from 1979 and #2 and #3 are two alternate versions of the 1987 track Prince gave to Mica Paris. Version #4 was recorded from a TV appearance Mayte made in Europe while promoting her album in the autumn of 1995. She lip-synched to this alternate version of the song.

The spoken intro to "However Much U Want" (#1) is not backward as it appears on the released album, while the instrumental intro is a little longer. An alternate version of "However Much U Want" (#2), intended for an unreleased CD single, exists. There is also a slightly different, more demo-like version of "Love's No Fun" (#1), featuring Prince's backing vocals. Version #2 of "Love's No Fun" is fairly close to the version released on *Child Of The Sun*.

One of the songs that was released on Child Of The Sun, "Ain't No Place Like U," was also recorded with Jevetta Steele in 1994. This version is almost completely different musically from the Mayte take, with the emphasis placed more on R&B/pop instead of the rock focus of Mayte's track. Gone is the pounding rhythm and strong guitar undertone of the final mix. Steele's version also has many different lyrics.

Intended for *The Gold Experience*, the original studio recording of "Days Of Wild" is circulating. A 3:47-minute version of the song was included on a tape of seven then-unreleased songs that was sold to European radio stations in March 1994. However, this was an edit of the full-length 6:08-minute recording. Similarly, there exists a longer version of "Billy Jack Bitch," which is nearly two minutes longer than on *The Gold Experience*, with the addition of extensive jamming and The NPG Hornz's "New Dell Inn" horn part at the end. The track was edited down for inclusion on the album. "P. Control" was aired over the PA during a Glam Slam concert in Minneapolis on July 25th 1994. This version is longer than the released track on *The Gold Experience* and features some differences in the mix.

The Beautiful Experience film, which premiered on British TV on April 3rd 1994, included yet another version of "Come" (#4) and alternate versions of "Loose!" (#2) and "Race" (#3). There also exists an extended version of The Beautiful Experience take of "Come," listed as version #5. This was included on a Paisley Park in-house 12-inch record. Compared to earlier versions of "Come," The Beautiful Experience version of the song features a remixed rhythm track to make it more of a dance song. The vocals are the same as on the Glam Slam Ulysses take (#2). However, many of the racier lyrics have been omitted and the spiritual aspects of the song are more obvious than in the previous versions.

The Beautiful Experience version of "Race" has a more electronic and "robotic" feel than the funkier Glam Slam Ulysses take. The Beautiful Experience take was edited down for inclusion on Come and Prince replaced a guitar solo by other guitar parts. Other passages were omitted: some lyrics, samples, and distorted guitar work by Prince. A 6:13-minute version of the song exists (#2), but a shorter 5:04-minute edit (#3) is what was aired in The Beautiful Experience. "Loose!" in The Beautiful Experience is identical to the released track on Come except for one detail: Prince screams after a guitar solo; this scream is not in the released version.

A number of alternate versions of *Exodus* tracks exist. All feature Sonny Thompson on lead vocals unless otherwise is noted. "Mad" and "Funky Design" were made available for download from the NPG Music Club in 2001 (with Prince's vocal). Both songs exist with Sonny singing lead. There also exists (an audience recording of) a 7:19-minute version of "Mad," but this is just Prince's DJ mixing in "Mad" with a song commonly referred to as "Hip Hop To Be Bop" (a recurrent sample from this song is part of "Mad"); it is not a legit (unreleased) remix version.

Version #1 of "Get Wild" is the most demo-like version of the song, with Prince singing lead vocals. Version #2 is very similar to the *Exodus* track but there are some subtle differences in the mix, as well as a female voice saying "but you do like music?" a few seconds into the song, which is not on the released version. Version #3 of "Get Wild" is a longer version

that has some extra lyrics delivered by Mayte.

There exists two alternate versions of "The Exodus Has Begun," which are close to the released *Exodus* track. Version #1 is a somewhat rawer mix than the released track. It lacks the harsh record-scratching sound effects, and is also missing the dedication of the song to "His Royal Badness" from the end of the released version. Version #2 is taken from an early configuration of *Exodus* compiled on June 19th 1994. It has some minor musical differences in the mix and is longer at the end.

Alternate version #1 of "New Power Soul" has some extra shouting at the end by Morris Hayes. Apart from this, it is very similar to the released track. Version #2 of "New Power Soul" is the same as the released track but it is about a minute and a half longer. There exists a longer version of "Free The Music" (a single B-side) that was included on a promo tape entitled The Good Life Exodus Sampler Experience that was handed out at a Paisley Park concert in 1995. Also in circulation is a different and considerably longer version of "Hallucination Rain"; the unreleased track is 11:05 minutes and the Exodus version is 5:49 minutes.

A few covers were recorded during the Exodus sessions. "Funky" was written and performed by The Chambers Brothers and released on their 1970 album entitled New Generation. "Proud Mary" is a version of the Creedence Clearwater Revival song (from Bayou Country, 1969), which has been covered by numerous artists, including Wilson Pickett, Ike and Tina Turner, and Elvis Presley. It features a lead vocal by Derek Hughes, who was a friend of Levi Seacer Jr. The NPG also covered three previously recorded songs written by Prince: "Love... Thy Will Be Done" (version #3), "Acknowledge Me" (version #2), and "Super Hero." They are quite different from the released studio takes, featuring the typical NPG live sound and occasionally some additional jamming. "Super Hero" goes into Billy Preston's "Outa-Space" (from I Wrote A Simple Song, 1971), which was not going to be listed as a separate track on Exodus.

In late 1994, Prince shot videos of three then-unreleased songs, "18 And Over," "Zannalee," and "Empty Room." "Zannalee" was later released on *Chaos And Disorder* in a revamped version that features many sound effects and a different drum sound. The outtake version is unadorned and sparser. There exists a 6:38-minute version of "18 And Over" that is longer and slightly different from the released track on the *Crystal Ball* three-CD set. It has some extended instrumental portions near the end and includes a woman's voice saying "let's do it" at one point. The "video version" of "Empty Room" (#2) is quite different from the *I'll Do Anything* take, featuring parts from the original 1985 recording; the finger cymbal Prince used a great deal in 1984–85 is audible.

Also from 1994 is "Somebody's Somebody," which would appear on *Emancipation*. The song was first recorded with Derek Hughes on lead vocals. Two slightly different versions exist with Hughes singing lead; both are fairly similar to the released song.

1995 - 1996 sessions

- 2020 (2:05)
- Emancipation (4:28)
- Feel Good (4:05)
- Eye Am The DJ (4:47)
- Eye'll Never B Another Fool (3:14)
- How We Livin' (3:33)
- Journey 2 The Center Of Your Heart (4:14)
- Nothing Left To Give (3:04)
- Right Back Here In My Arms (6:16)
- Rock 'N' Roll Is Alive (And It Lives In Minneapolis) #1 (4:24)
- Sarah (2:50)
- Slave (5:09)
- Slave 2 The System #2 (3:05)
- Soul Sanctuary (4:32)
- Starfish And Coffee (3:17)
- Van Gogh (5:02)

The four songs "2020," "Feel Good," "Eye Am The DJ," and "Slave 2 The System" were included on an early configuration of *Emancipation*, assembled in the summer of 1995. They were dropped from the project as sessions progressed. This version of "Slave 2 The System" (#2) is entirely different musically from the earlier NPG version (#1), although the lyrics appear to be the same. Instead of the rock energy and furious tempo of The NPG track, version #2 (Prince lead vocals) has a pulsating, funky groove and some nice rhythm guitar decorations. It also features discreet strings, possibly by Clare Fischer.

Five songs originally written by Sandra St. Victor but with musical and lyrical revisions made by Prince are circulating. Prince later gave "Eye'll Never B Another Fool" (originally titled "I'll Never Open My Legs Again") to Chaka Khan, while Van Gogh received the aptly titled "Van Gogh" (it was originally titled "Love Is," though). "Soul Sanctuary" (originally titled "Sanctuary") ended up on *Emancipation*. All the songs are a bit rawer and demo-like than the released versions. "Soul Sanctuary" also has some lyrical differences. Prince's original version of "Van Gogh" lacks the horn parts by Eric Leeds, which were added for the version intended for *Emancipation*, which was made available by the NPG Music Club (as part of edition #6, July 7th 2001). Two of the five St. Victor songs never saw the light of day: "How We Livin" and "Nothing Left To Give."

A longer version of the *Emancipation* track "Right Back Here In My Arms" is circulating. It was played by Brother Jules on his KMOJ radio show on November 16th 1995. "Slave" exists in a version that is 18 seconds longer than on *Emancipation*. Unlike the released track, the longer, unreleased version doesn't have the pounding drum effects during the chorus. The alternate version of "Emancipation" is 20 seconds longer than the released track. It lacks the rhythmic attack of the released *Emancipation* track, as synths are emphasised instead of Prince's percussive bass playing; the released version is much more powerful.

Prince and The NPG recorded a new version of "Starfish And Coffee" during a rehearsal session in the autumn of 1995. The song made its debut in the live set in October 1995 and was included in Prince's episode of *Muppets Tonight!*

There exists an alternate mix of "Rock 'N' Roll Is Alive (And It Lives In Minneapolis)." Although very close to the released track, it is missing some of the crowd backing vocal parts. The unreleased version of "Sarah" differs from the track on *The Vault... Old Friends 4 Sale*, being considerably rawer and more unpolished. Prince added a great deal to the song before it was released.

1997 — 1998 [1] sessions

- Come On #1 (7:17)
- (Eye Like) Funky Music (5:36)
- Jump And Shout (6:22)
- S & M Groove (5:23)

"Jump And Shout" is the only unreleased song in circulation from this period, which yielded *Newpower Soul*, Chaka Khan's *Come 2 My House*, and Graham Central Station's *GCS2000*. "Jump And Shout" is a leftover from *GCS2000*, most likely being a Larry Graham song with production input by Prince (he probably also plays on the song).

"S & M Groove" was posted on Love 4 One Another in June 1997. A longer version of the song was taped by a fan during an aftershow in October 1997 when a DJ played it over the speakers. Apart from being longer, it appears to be different from the "official" Love 4 One Another version.

The alternate version of "(Eye Like) Funky Music" is longer than the track on *Newpower Soul* and is missing some musical embellishments that are on the released version. The listed track is an audience recording, taped at an aftershow party (the tape recording is actually 5:06 minutes, but the initial part, which is 30 seconds, is identical to the released version).

Similarly, there exists a longer version of "Come On" taped at an aftershow party; the released track on *Newpower Soul* is 5:59 minutes and the longer version is 7:17 minutes. The extended portion of the song is mostly instrumental, with some more guitar playing.

2000 - 2001 sessions

• Thank U Just The Same (0:45)

Utilising the backing track from "My Medallion," "Thank U Just The Same" is a sung thank-you message that Prince taped for the *Yahoo! Internet Life* Online Music Awards, held on July 24th 2000.

Remixes and extended versions

- Alphabet St. [Kirk Johnson remix] #1 (5:58)
- Alphabet St. (This Is Not Music, This Is A Trip) #2 (7:54)
- Billy Jack Bitch #2 (2:31)
- Chatounette Controle (2:38)
- Come On #2 (3:26)
- The Continental (5:31)
- Electric Chair #2 (7:37)
- Everybody Get On Up (Instrumental) (7:04)
- Exploding All Over Europe (House Remix) (10:23)
- Eye Hate U (Remix) (3:28)
- Eye No (2:30)
- Fantasia Erotica (2:57)
- Fun (Final Long Version) (5:43)
- G-Spot (Extended Version) #2 (4:58)
- G-Spot (Extended Version) [bass part] #3 (4:58)
- G-Spot (Extended Version) [guitar part] #4 (3:29)
- G-Spot (Extended Version) [keyboard part] #5 (1:15)
- Gangster Glam (Gangster Groove Mix) #1 (11:47)
- Gangster Glam (Gangster Mental Mix) #2 (4:39)
- Gangster Glam (Hurley's House Mix) #3 (11:32)
- Gangster Glam (Hurley's House Dub) #4 (6:19)
- Gangster Glam (Hurley's House 7-inch) #5 (4:22)
- Gangster Glam (Gangster Groove 7-inch) #6 (4:05)
- Head [Kirk Johnson remix] (3:58)
- Heaven Must Be Near (Extended Mix) #1 (7:01)
- Heaven Must Be Near (House Mix) #2 (6:01)
- Heaven Must Be Near (Quiet Storm Mix) #3 (7:06)
- Heaven Must Be Near (The Heavenly Mix) #4 (7:04)
- Heaven Must Be Near (The Closest Thing 2 Heaven Mix)
 #5 (6:11)
- Housequake [Razormaid remix] (7:42)
- I Would Die 4 U (Extended Version) #2 (30:50)
- Jam Of The Year (Remix) (5:41)
- (Lemme See That Body) Get Loose! (3:44)
- Love Sign (Ted's Get 'Em Up Mix) #1 (6:23)
- Love Sign (Ted's Funky Chariot Mix) #2 (6:52)
- Love Sign (Mack Attack Message Mix) #3 (4:33)
- Love Sign (Ted's Double Trouble Mix) #4 (6:52)
- Love Sign (Ted's Love Sign Radio Mix) #5 (6:19)
- Love Sign (Shock's Silky Smooth Int's) #6 (4:22)
- The Max [Levi Seacer Jr. remix] (3:17)
- Mo' Fun (2:00)
- MPLS (12-inch Mix) #2 (7:00)
- The Most Beautiful Girl In The World #1 (10:26)
- The Most Beautiful Girl In The World (Mustang Mix '96)
 #2 (4:25)
- P. Control (Club Mix) #1 (6:02)
- P. Control (Club Mix Edit) #2 (3:04)
- P. Control (Control Tempo Edit) #3 (1:23)
- P. Control (House Mix) #4 (5:43)
- Partyman (6:50)
- Pop Life [Kirk Johnson remix] (4:48)
- Rock 'N' Roll Is Alive (And It Lives In Minneapolis)
 (Tony Fly Mix) #2 (4:40)
- Sexy MF (6:00)
- When Doves Cry [Kirk Johnson remix] (5:03)

The 12-inch version of "I Would Die 4 U" was recorded live with The Revolution, with Sheila E. guesting on percussion, shortly before the start of the *Purple Rain* tour. The

version listed here is about 20 minutes longer than the released 12-inch track. The recording ends abruptly so it is likely that the session is actually longer than what is circulating. Prince added some reverb and some instrumental overdubs before the song was released. This 30:50-minute version of "I Would Die 4 U" is often listed as a rehearsal tape, but since it was the basis for the released 12-inch track it is included here as an outtake.

Version #2 of "G-Spot" is an alternate mix of the remix of the song, titled "Extended Version," that was released on a 12-inch single in 1987. It is very close to the released track. The individual bass, guitar, and keyboard tape tracks are circulating (listed here as version #3, #4, and #5).

In 1987, Prince commissioned the DJ remix service Razormaid to create a remix of "Housequake." He didn't like the results, however, so he never released it. Despite Prince's objections, the remix is excellent, staying quite close to the original recording but making effective use of Prince's playful backing vocals and many isolated musical ingredients that are brought to the fore.

The extended 12-inch version of "Alphabet St.", "This Is Not Music, This Is A Trip," exists in an alternate version, featuring a different mix and additional vocals and chants ("dance for the power," "lovesexy," etc). There also exists a remixed version of "Eye No."

An alternate instrumental remix of "Electric Chair" is circulating. There also exists a mostly instrumental dance remix of "Partyman" featuring a bouncy bass line.

"Heaven Must Be Near" was remixed for an intended 1991 five-track maxi-single release. Remixing and additional production were done by Larry Robinson. The five remixes plus a single edit of the song were also slated for a promo 12-inch.

"Fun (Final Long Version)" is an extended 5:43-minute version of "Fun" from an unissued promo cassette. The track is extended with a two-minute mostly instrumental segment, featuring a saxophone solo by Eric Leeds. There also exists a 2: 00-minute version called "Mo' Fun" that was included as a separate track on an unreleased 1991 cassette single of "Fun." This track, which is also known as "Fun (Pt. II)," is the extended two-minute segment. Also circulating is a mostly instrumental dance-oriented remix of "Fantasia Erotica." "Everybody Get On Up (Instrumental)" was a track from the unreleased Paisley Park Records in-house cassette titled *The Ryde Dyvine Sampler*.

Six remixes exist of "Gangster Glam," some of which have extra vocals and lyrics. House music pioneer Steve "Silk" Hurley was responsible for three of the mixes.

The circulating version of "Exploding All Over Europe" features Rosie Gaines on lead vocals. The circulating version is taken from a promo 12-inch acetate and is actually a remix made by Junior Vazquez titled "House Remix."

The remix of "The Max" was done by Levi Seacer Jr. in September 1992. This is a very different, laidback instrumental take on the song. "Sexy MF" exists as a dance remix with a new rhythm track and some new instrumental parts and samples. It closes with a minute-long repeat of the "sexy motherfucker" line. Similarly, there is a dance-oriented remix of "The Continental" that has a new "bubbling" synth bass part and a metallic, "trash can" snare drum sound. It also has some new vocals by Prince. This version is entirely different from "Tell Me How U Wanna Be Done" on the *Crystal Ball* three-CD set.

The 10:26-minute version of "The Most Beautiful Girl In The World" was included on a tape of outtakes that was sold to European radio stations in March 1994. This version of the song is a mix of the remixes that would later end up on *The Beautiful Experience* maxi-single. There also exists an unreleased remix of "The Most Beautiful Girl In The World" from 1996, titled "Mustang Mix '96." It is similar in style to the original 1993 recording, but features some different music and lyrics.

Promotional copies of "Love Sign" were delivered to US radio stations in June 1994. The CD also contained "2gether" with The NPG. Several remixes of "Love Sign" had been prepared, by amongst others Teddy Riley and QD III (Quincy Jones' son). Warner Bros. was very unhappy about "Love Sign" being issued as a promo single, since the record company felt they had an agreement with Prince that he would not release the song separately from the *1-800-NEW-FUNK* album, in any configuration. The "Love Sign" remixes were never released at the time, but a "Remix By Shock G." (originally titled "Shock's Silky Smooth Mix") turned up in 1998 on the *Crystal Ball* set.

The "12-inch Mix" of "MPLS" was a track on the unreleased CD-single that was produced in the spring of 1994 (see "The Ryde Dyvine"). This version is not too far removed from the released track, although it is considerably longer, being extended with mostly instrumental portions.

In 1994, Kirk Johnson remixed and revamped several tracks for the "Purple Medley" single (released in March 1995). Four unreleased remixes by Kirk exist: "Head," "When Doves Cry," "Pop Life," and "Alphabet St."

There exists an unreleased remix, of "Loose!", entitled "(Lemme See That Body) Get Loose!" An excerpt of this remix was included on the Sampler Experience cassette tape that was given away during the March 1995 European tour. The remix was called "Loose Dub" on another sampler tape. This is a predominantly instrumental reworking of "Loose!". It features many new synth lines and has a vaguely menacing atmosphere lacking in the original recording. The track is similar to but different from "Get Loose" released on Crystal Ball in 1998. The Crystal Ball version is a little shorter but there are some musical differences as well (some parts are in each version that are not in the other).

A sample tape titled *The Versace Experience (Prelude 2 Gold)* was given away at a Versace fashion show in Paris, July 1995. The tape contains complete versions or edits of released Prince and NPG tracks, as well as edits of the unreleased Madhouse tracks, "Rootie Kazootie" and "Sonny T." It also includes new remixes of three *The Gold Experience* tracks: a remixed edit of the released version of "Billy Jack Bitch" (#2), "Eye Hate U (Remix)" (which combines the "Quiet Night Mix" and "Extended Remix" versions of the song), and three "P. Control" remixes: "P. Control (Club Mix Edit)," "P. Control (Control Tempo Edit)," and "Chatounette Controle" (which has some French lyrics).

Another sample tape was handed out to VIPs at VH1's Fashion And Music Awards, December 3rd 1995. It contained the "House Mix" (which Prince lip-synched to that same evening) and a version called "Club Mix" of "P. Control." Parts of the latter mix are included in the French version of "P. Control" included on the promo tape The Versace Experience (Prelude 2 Gold). The "Club Mix" was slightly overhauled with some added sound effects, and was released on Crystal Ball in

1998 as "P. Control."

The "Tony Fly Mix" of "Rock 'N' Roll Is Alive (And It Lives In Minneapolis)" is missing all the verses of the song; they are replaced by some funky keyboard parts. It also has the DJ Tony Fly speaking over the track. The parts where he is speaking were recorded off the air a few days before by Prince when Fly debuted the regular version of the song on the air. Then he put these parts in the remix.

A 46-second sample of "Jam Of The Year (Remix)" was made available from Love 4 One Another in the autumn of 1997. An "audience recording" of the entire song also exists, having been taped during a 1997 Jam Of The Year tour aftershow when it was played by the DJ. The two recordings appear to be identical. "Jam Of The Year (Remix)" is essentially a remake of "Jam Of The Year" with rapping and chanting by Doug E. Fresh. Prince retained many of the parts when he developed the song into "Push It Up" on the Newpower Soul album.

"Come On" is a remix that was played over the PA by DJ Dudley prior to the *One Nite Alone...* concert in Nagoya, November 29th 2002. It is an uptempo dance remix, which features a great deal of additional lyrics by Prince.

Spoken and instrumental seques

- 4 album intro (1:39)
- 4 segue 1 (0:58)
- F segue 2 (1:59)
- T segue 3 (0:39)
- 4 segue 4 (0:39)
- f segue 5 (0:14)
- † segue 6 (0:33) • DJ Seduces Sonny (0:45)
- Ethereal (0:31)
- Guitar Segue (1:05)
- Michael B. (0:41)
- NPG Operator (1:02)
- NPG Outro (0:11)
- Segue [from The Versace Experience tape] (0:49)
- Sonny (0:49)
- Sonny T. (1:42)
- Sonny Turns The TV Off (0:47)
- Spooky Soup (0:11)

The \mathfrak{F} album was originally conceived as a "rock soap opera," with segues between most songs. The album intro and six segues listed here are all unreleased or alternate from the released versions. The only segue not included here is the released segue between "The Max" and "Blue Light" on \mathfrak{F} ; the released segue is identical to the one on the unreleased version of the album. Thus, the above numbering only takes into account the unreleased or alternate segues.

The $\frac{\Phi}{1}$ album intro starts with a deep voice informing us that the place is Minneapolis and the year is 1997. While digging in the dirt, a small boy, Michael, unearths a box containing the Three Chains of Turin. On his way to show his mother, Egyptian Princess Mayte, he is distracted by a crowd down the street. TV reporter Vanessa Bartholomew is on the scene, telling the TV audience that Prince has embarked on a strange career move; even though the country is in the midst of a recession, he and The NPG are going to launch "a series of concerts in which they perform an opera of entirely new

music." Meanwhile, back at home, the child shows the chains to his mother, who remembers back five years, presumably to a Prince show. "My Name Is Prince" then begins.

Segue 1 was originally a segue between "Sexy MF" and "Love 2 The 9's." The 58-second segue consists of Kirk Johnson telling Prince that "she [Mayte] came" to the concert. Segue 2 was the original segue between "Blue Light" and "Sweet Baby." A short part of this segue was placed between "3 Chains O' Gold" and "The Sacrifice Of Victor" on the released album. The full segue is much longer (1:59 minutes), with Vanessa explaining that "there's a half a million dollar reward out for the capture of the thieves" of the Three Chains of Turin. Segue 3 is an unreleased 39-second segue, originally bridging "Sweet Baby" and "The Continental." It consists of an NPG member telling Prince to cheer up and hang out with them "and all things will be cool." Mayte repeats, "They're all I have in this world," and a choir says, "Three Chains O' Gold." Segue 4 was originally placed between "The Flow" and "7." It was also used in the intro to the "7" video clip. This 39-second segue finds Mayte explaining that she is the sole heir to a \$10 million estate that her father left behind. Apparently, her father was killed by seven men that also serve as her personal bodyguards; she now feels that they are after her and the chains. Mayte tells Prince, "They must never find them. They must never find us. If anything should happen to you..." Then "7" begins. Segue 5 is an unreleased 15-second segue that originally bridged "7" and "And God Created Woman." Mayte says to Prince, "Look now into the mirror. If you are the beginning, I am the end, and all things in between are reflected therein." The 33-second segue 6 was the original segue between "3 Chains O' Gold" and "The Sacrifice Of Victor." Prince and Mayte are on an airplane on their way to Minneapolis, where they settle down (and have a child, Michael). Prince claims final victory with "The Sacrifice Of Victor."

The result of removing so many of the segues was that the storyline became almost undecipherable. The short segues that were included on the released album only served to confuse the listener. Particularly the album intro, the full segue 2, and segue 4 are crucial to understanding the narrative.

The 1993 Madhouse 24 album included four instrumental segues: "Guitar Segue," "Ethereal," "Michael B.," and "Sonny T." Expectedly, the "Guitar Segue" showcases some guitar playing although it also features some saxophone by Eric Leeds. "Ethereal" is a short segue of Prince playing piano. Michael Bland plays drums on "Michael B." while "Sonny T." features some weird organ music, sounding like a soundtrack to a horror movie.

There are three unreleased segues from earlier configurations of The NPG's Exodus: "Spooky Soup," "NPG Outro," and "Sonny." "Spooky Soup" was originally segued from "Hallucination Rain." It begins with the question, "So did he eat all of the soup?", and features a conversation between two girls. Following after "Spooky Soup" on earlier versions of Exodus, "NPG Outro" is an "advertisement," saying, "To find out what happens to our heroes, tune in to the full-length CD entitled The NPG's Newpower Soul, coming soon on NPG Records." This is interesting because it shows that Prince already planned in 1994 what he would title the next NPG album (which wasn't released until 1998). "Sonny" features Sonny saying about Tora Tora, Prince's alter ego on Exodus, "...and that no-

talkin' silent motherfucker, how can he see with that mask on? Fuck that! Put me in the trunk." The "Sonny" segue was going to lead into the "DJ Gets Jumped" segue on the December 2nd 1994 configuration of *Exodus*.

Two segues that are untitled on *Exodus* previously had titles. The "Segue" that is track 7 on *Exodus* was originally called "Count," before it was changed to "Sonny Turns The TV Off" on a later configuration. "Segue" track 17 on *Exodus* was first called "Rain."

A few *Exodus* segues also exist in different versions. "Sonny Turns The TV Off" is identical to but five seconds longer than the segue titled simply "Segue," track 7, on *Exodus*. Similarly, the *Exodus* segue titled "DJ Seduces Sonny" exists in a slightly longer version than the released one.

Also in circulation are a few segues entitled "NPG Operator" from the Sampler Experience tape given away on the European tour in March 1995. The first segue starts, "Welcome to the dawn, this is just a sample of the many experiences the dawn has to offer. If you would like to access the full experience, please call 1-800-NEW-FUNK for details." The next segment is, "To find out what happens to our heroes, tune into the full-length CD entitled Exodus, coming soon on NPG Records." Then follows, "That was just a sample of the soon-to-be-released Tora Tora experience. Next up, prepare to be chilled by a two-track sampler of jazz instrumentals by Madhouse. That's right, they're back and they're slicker this year. Watch for the CD entitled 24, coming soon on NPG. Check this out." The last segment is, "That was just a sample of the many experiences the dawn has to offer. Closing this 'sampler experience' is an excerpt from The NPG's full-length ballet entitled Kamasutra. We hope you've enjoyed this experience. Welcome to the dawn." The total duration of the segues is 1:02 minutes.

An unreleased 49-second segue, titled simply "Segue," was included on a sample tape, *The Versace Experience (Prelude 2 Gold)*, that was handed out at a Versace fashion show in Paris, July 1995. It leads into the last track on the tape, "Gold," and says, "Welcome to the Dawn. You've just accessed the Versace Experience. You've just accessed the Beautiful Experience. This experience will cover courtship, sex, commitment, fetishes, loneliness, vindication, love, and hate. Welcome to the Dawn. You've just accessed the Versace Experience." This speech precedes "The Most Beautiful Girl In The World" on *The Gold Experience* but Prince has looped parts and either slowed down or speeded up parts of it on the Versace cassette.

Concert Video Recordings

This survey includes all known Prince concerts circulating on video tape. It covers regular concerts performed at normal concert venues, which means that individual songs performed in TV studios and appearances on TV shows are excluded. Likewise, concert rehearsals are excluded.

The list includes both officially released live recordings (broadcast on TV and/or released on home video, LaserDisc or DVD) and unreleased live recordings, including concerts shot by fans or by someone in Prince's entourage. Videos made available from Prince's websites are included. Live footage from Prince's movies or promo clips featuring live-in-the-studio recordings (such as "4 The Tears In Your Eyes" and "Willing And Able") are not included. In contrast, video clips entirely based on "normal" concert footage, such as the clips for "I Would Die 4 U," "Baby, I'm A Star," and "Take Me With U," are included.

The concerts were either professionally shot (by a professional camera team or people in Prince's employ) or filmed by an audience member with a video camera. The picture quality of the professionally shot footage normally is superior to the concerts shot by someone in the audience with a camera. Unless otherwise noted, the concerts were filmed by audience members.

The video recordings are listed in chronological order. Timings and brief assessments of all recordings are given. The duration is rounded off to closest 5 minutes (unless the recording is shorter than 5 minutes). In concerts where Prince only makes an appearance, the timing listed only refers to the length of his appearance during the show. Recordings of the opening acts for Prince's shows are often included on the circulating tapes, but the timings here only refer to the duration of Prince's set.

The dates refer to the starting time of the concert. Thus, concerts starting after midnight are listed as "am" performances. The dates for soundchecks are the same as for the concerts although it is quite possible that a soundcheck began prior to midnight even if the show commenced past midnight.

22 March 1981: The Ritz, New York

A professionally shot *Dirty Mind* show. It was filmed very well from stage level, with many excellent close-ups. (55 mins)

4 June 1981 (am): Theatre Le Palace, Paris

The conclusive *Dirty Mind* club tour show. It was professionally filmed from the balcony, from the right side of the stage, with many good close-ups. (60 mins)

21 November 1981: Warner Theatre, Washington DC

This is the second show of the *Controversy* tour, professionally shot slightly to the right of the stage. (70 mins)

9 December 1981: The Summit, Houston

A professionally shot show from the Controversy tour. (75 mins)

12 February 1982: Roxy Theatre, Los Angeles

This is actually a concert by The Time, but Prince joins them onstage for "Dance To The Beat" during the encore. The professionally shot concert is 40 minutes, but Prince's appearance lasts about five minutes. (5 mins)

29 December 1982: The Summit, Houston

This is a show from the 1999 tour. Prince's set is incomplete and ends after 50 minutes, but The Time's complete opening set is included on this professionally filmed video tape. (50 mins)

1 February 1983: Civic Center, Lakeland

This is the start of the 1983 leg of the 1999 tour. The Time's opening set is included. Professionally filmed. (60 mins)

14 February 1983: Starplex Armory, Washington DC

Another professionally shot show from the 1999 tour. The picture is quite grainy. The Time's opening set is included. (60 mins)

8 March 1983: Scope, Norfolk

Also from the 1999 tour. The video also includes the opening sets of both Vanity 6 and The Time. Professionally filmed. (65 mins)

15 March 1983: Met Center, Bloomington

The "home-coming" concert on the 1999 tour, with both The Time's and Vanity 6's opening sets. Professionally filmed. (65 mins)

8 April 1983: Joe Louis Arena, Detroit

One of the very last 1999 tour shows, which also includes The Time's and Vanity 6's opening sets. Professionally filmed. (55 mins)

3 August 1983: First Avenue, Minneapolis

This is the famous benefit show for the Minnesota Dance Theatre, which was Wendy's first public concert performance. Professionally shot. (70 mins)

September 1983: Beverly Theatre, Los Angeles

This is a clip of a James Brown concert with appearances by Michael Jackson and Prince. It was professionally shot. (5 mins)

November 1984: Capital Centre, Landover

The promo clip of "I Would Die 4 U" was shot during one of the Capital Centre shows. (5 mins)

4 January 1985: The Omni, Atlanta

This is a professionally shot show from the *Purple Rain* tour, filmed very well directly in front of the stage. (135 mins)

11 January 1985: The Summit, Houston

Another *Purple Rain* tour concert, this one filmed by a fan in the audience, from the right side of the stage. There are occasionally some pretty good shots of Prince. (95 mins)

January 1985: The Summit, Houston

Footage for the promo clips of "Take Me With U" and "Baby, I'm A Star" was shot during one of the Houston concerts. (10 mins)

30 March 1985: Carrier Dome, Syracuse

The complete *Purple Rain* show that was broadcast live around the world. It was the first glimpse of Prince for most Europeans. The concert was later released on the *Double Live* (later reissued as *Live*) home video and the *Live* LaserDisc. (115 mins)

3 March 1986: First Avenue, Minneapolis

This *Parade* show preview was professionally filmed from the DJ booth and has a few good close-ups. (155 mins)

8 March 1986: Warfield Theatre, San Francisco

Prince and The Revolution join Sheila E. on "A Love Bizarre." The show was filmed and later released as a home video, *Romance 1600 Live.* (5 mins)

7 June 1986: Cobo Arena, Detroit

Prince 28th birthday show was professionally filmed and later broadcast in Europe and Japan as the TV special *Parade Live*. The Japanese version, however, is only 45 minutes long. (60 mins)

22 August 1986: Isstadion, Stockholm

A *Parade* tour show professionally filmed directly in front of the stage. The picture is somewhat dark due to the poor lighting. (105 mins)

25 August 1986: Le Zénith, Paris

This was shot by a fan in the audience, fairly close to the left side of the stage. (85 mins)

9 September 1986: Stadium, Yokohama

This concert was shot pretty far from the stage, but the person handling the video camera often films the big video screen that has close-up shots of Prince for the majority of the concert. This was the last show of the *Parade* tour and the last performance of The Revolution. (105 mins)

21 March 1987: First Avenue, Minneapolis

A professionally shot video of the Sign O'The Times tour preview. Clear picture, but due to poor lighting, it tends to be dark at times. (70 mins)

31 December 1987: Paisley Park, Chanhassen

A professionally shot video with several camera angles, it has clear and sharp picture quality. The audio is direct from the soundboard; unfortunately the circulating video is incomplete and is missing the first five songs. The full-length video does however exist. (86 mins)

9 July 1988: Palais Omnisports de Paris-Bercy, Paris

This is the second show of the *Lovesexy* tour. It is an incomplete video of the first half of the concert. The picture is a little distant, but is clear and steady. (50 mins)

27 August 1988: Waldstadion, Frankfurt

Filmed by someone in the audience. Quite distant, but the video screen is occasionally filmed. (135 mins)

27 August 1988: Waldstadion, Frankfurt

A second version of the Frankfurt concert. This is also distant but has a clear view of the stage and a steady camera. (80 mins)

31 August 1988 (am): Grosse Freiheit 36, Hamburg

This is part of an after-concert club show during the *Lovesexy* tour. Taylor Dayne joins Prince onstage during an early version of "Still Would Stand All Time." Professionally filmed with several camera angles and close-ups. (10 mins)

8 September 1988: Westfalenhalle, Dortmund

Filmed by a fan, quite close, but the camera gets too shaky at times. (125 mins)

8 September 1988: Westfalenhalle, Dortmund

Another version of the same show. Quite good, but ends with "I Wish U Heaven." (85 mins)

9 September 1988: Westfalenhalle, Dortmund

The last show of the European *Lovesexy* tour was broadcast live on TV in many countries. It was later released on two home videos as *Lovesexy Live 1* and *Lovesexy Live 2*, as well as a LaserDisc titled *Lovesexy Live*. (130 mins)

2 October 1988: Madison Square Garden, New York

This concert was filmed from far away and there are no closeup shots. However, it does provide a good view of the *Lovesexy* show's lightshow. (120 mins)

5 October 1988: Maple Leaf Gardens, Toronto

Extremely well filmed by someone in the audience using a tripod. The person filming gets many good close-ups of Prince and the band. The video cuts off right before "Alphabet St." (120 mins)

28 October 1988: Civic Arena, Pittsburgh

This video starts during "Housequake" and cuts off near the end of the piano medley. It was shot from the side of the stage and it gets far too many shots of the band. (100 mins)



28 October 1988: Civic Arena, Pittsburgh

A different video of the same show as the one listed above. The beginning is shaky, but otherwise the camera is steady. Shot very close to the stage. (120 mins)

7 November 1988 (am): The Palace, Los Angeles

This is part of a *Lovesexy* tour aftershow concert. It was filmed from a balcony beside the stage. It is filmed rather well, but the stage is almost completely unlit during the last part. (25 mins)

2 June 1990: Stadion Feijenoord, Rotterdam

This professionally shot footage from the first *Nude* tour show was filmed for a Prince special on German TV but was never aired. (20 mins)

3 June 1990: Stadion Feijenoord, Rotterdam

This is the second show of the *Nude* tour, filmed from the left side of the stage. Picture is good and clear, but does not get any really tight close-ups. (95 mins)

7 June 1990: Alsterdorfer Sporthalle, Hamburg

Prince's birthday show from the *Nude* tour. It was shot from the left side of the stage and has many good close-ups. (90 mins)

13 June 1990: Westfalenhalle, Dortmund

Shot by an audience member from a distance in front of the stage. There are many good shots of Prince and the last 30 minutes has a number of tight close-ups. The picture is a little shaky. The video starts at the end of "1999." (85 mins)

14 June 1990: Olympiastadion, Munich

Very distant, but has a clear view and steady camera. (80 mins)

26 June 1990: Wembley Arena, London

A bit too shaky to be really enjoyable. The view is occasionally obstructed. (35 mins)

3 July 1990: Wembley Arena, London

The filming by a fan leaves a lot to be desired; it is shaky and the view is often obstructed. (60 mins)

7 July 1990: Pairc Ui Chaoimh, Cork

Shot from a far distance, but the view is clear and the camera steady. (95 mins)

29 July 1990: Estadio Santa Maria del Mar, La Coruna

This professionally shot concert film was broadcast only on Spanish TV. (90 mins)

4 August 1990: Festivalterrein, Werchter

Sometimes too shaky but mostly very good. (95 mins)

5 August 1990: Ijsstadion Thialf, Heerenveen

Distant but clear view of the stage. (95 mins)

21 August 1990: Maine Road, Manchester

Filmed from a far distance but it has a clear view of the action on stage. (90 mins)

31 August 1990: Dome, Tokyo

This show was broadcast in its entirety in Japan and the footage has been seen countless times in other documentaries and specials on Prince. For some reason, the show was edited completely out of its regular sequence. (90 mins)

2 September 1990: Hanshin Koshien Kyujyo, Hyogo

Pretty poor overall quality. The screen is occasionally filmed. (85 mins)

10 September 1990: Stadium, Yokohama

The complete last show of the *Nude* tour. The quality is good, but it is not really close and the camera is shaky in parts. (100 mins)

18 January 1991: Estadio Maracana, Rio de Janeiro

This is an uncut copy of the complete Rock In Rio II concert. Only 45 minutes were broadcast. The tape is good quality, but the picture is a bit blurry. (90 mins)

19 July 1991: Metrodome, Minneapolis

A part of Prince's performance at the Special Olympics benefit concert was broadcast on Victory & Valor: A Special Olympics All-Star Celebration, August 14th 1991 ("Diamonds And Pearls") and on Friday Night Videos, February 28th 1992 ("Diamonds And Pearls" and "Baby, I'm A Star"). (10 mins)

April/May 1992: Sydney

Professionally shot footage of "Live 4 Love" made available from NPG Music Club on November 20th 2001. The exact date of the recording is not known, but the source is a Sydney show on the *Diamonds And Pearls* tour. (5 mins)

28 May 1992: Ahoy, Rotterdam

This was the second show on the European leg of the *Diamonds And Pearls* tour. It was filmed from a distance and is a bit shaky, but good on the whole. (130 mins)

30 May 1992: Westfalenhalle, Dortmund

Filmed closer to the stage than Rotterdam, May 28th, but it is still shaky. Overall, however, this video is quite nice. (125 mins)

2 June 1992: Sporthalle, Cologne

Shot from the right side of the stage. It is close, clear, steady, and very well done. Outside of the professionally shot June 24th London show, it contains the best *Diamonds And Pearls* tour footage. (140 mins)

5 June 1992: Olympiahalle, Munich

A slightly incomplete show, filmed pretty close to the left side of the stage. The view is obstructed in a few instances. (120 mins)

6 June 1992: Olympiahalle, Munich

Shot very close to the stage. Steady camera. (120 mins)

15 June 1992: Earl's Court, London

Professionally filmed with several camera angles. It cuts off during the performance of "Insatiable." The sound is distorted on the first few songs. (90 mins)

20 June 1992: Earl's Court, London

Shot from a distance. Shaky and obstructed view at times. (110 mins)

24 June 1992: Earl's Court, London

Much like the June 15th show, this was professionally filmed with several camera angles. There was discussion about releasing this concert as a home video for a projected Christmas 1992 release, but Prince decided against it. A portion of "Daddy Pop" taken from this performance was shown on BET's Video LP on April 27th 1993. Footage was also included in the Diamonds And Pearls Video Collection home video and LaserDisc. The complete 130-minute show exists, but only 115 minutes is circulating. (115 mins)

26 June 1992: Maine Road, Manchester

Fairly distant and the camera is a bit shaky. (120 mins)

10 July 1992: Palais Omnisports de Paris-Bercy, Paris

Shot quite close to the stage, but is shaky at times. The video screen is occasionally filmed. (140 mins)

12 July 1992: Palais Omnisports de Paris-Bercy, Paris

The last show of the *Diamonds And Pearls* tour. A bit distant and shaky, but the footage is quite good when the zoom is used. The video is incomplete. (75 mins)

November/December 1992: Paisley Park, Chanhassen

This concert footage was broadcast on *The Ryde Dyvine* TV special broadcast on December 19th 1992. Includes a 17-minute five-song set by Prince and one song each by The Crayons, Carmen Electra, George Clinton, Rosie Gaines, and Mavis Staples. The performances by the associated artists were lip-synched to the studio recordings; only Prince actually played live. (40 mins)

26 February 1993: Glam Slam, Los Angeles

"My Name Is Prince" from this concert was broadcast on *Friday*Night Videos, March 6th 1993. (5 mins)

11 March 1993: Fox Theatre, Atlanta

This is professionally shot footage by *Entertainment Tonight* of "The Morning Papers" and "Blue Light." (10 mins)

15 March 1993: Patriot Center, Fairfax

A show from the Act I tour, filmed from the balcony in front of the stage. The picture is quite steady with many tight close-ups. (130 mins)

16 March 1993: Patriot Center, Fairfax

This was also filmed from the balcony in front of the stage. The first few songs are shaky, but the rest is very clear and steady, with many close-ups. A short, but complete show. (110 mins)

24 March 1993: Radio City Music Hall, New York

Filmed from the left side of the stage. No tight close-ups, but it is close and clear, with a good view of the stage.

(135 mins)

25 March 1993: Radio City Music Hall, New York

This was filmed in front of the stage. It starts during "Damn U" and cuts off after "Purple Rain." It is very well done and of excellent quality. (120 mins)

26 March 1993: Radio City Music Hall, New York

The third New York show on the Act I tour was filmed from the balcony in front of the stage. This is the first half of the show, from "My Name Is Prince" to "7." The picture is a little shaky. (80 mins)

30 March 1993: Maple Leaf Gardens, Toronto

This *Act I* show was filmed from the front of the stage. No extreme close-ups, but still close enough to get a good view of the show. (130 mins)

14 June 1993: Paisley Park, Chanhassen

This performance was released on the 40-minute *The Undertaker* home video and LaserDisc. The released film includes a version of "Dolphin" with the ending overdubbed from the studio version of the song instead of the originally recorded live version. This is intact on the circulating copy of the original film, which also has a brief section at the start of "Poorgoo," which was edited out when the final film was assembled. (40 mins)

26 July 1993: NIA, Birmingham

The first show of the European Act II tour. It contains the encores only, shot from a far distance. (45 mins)

27 July 1993: NIA, Birmingham

This is the complete second show of the *Act II* tour filmed from the audience. The person films the huge video screen in the arena for the entire concert with excellent results. It has many close-ups. (135 mins)

29 July 1993: Meadowbank Stadium, Edinburgh

An outdoor concert on the Act II tour. Filmed from quite a distance. (105 mins)

31 July 1993: Wembley Stadium, London

Incomplete video. Shot from a far distance and shaky. (65 mins)

5 August 1993: Globe Arena, Stockholm

Another incomplete Act II tour video. It suffers from the colour fading. (40 mins)

21 August 1993: Plaza de Toros de las Ventas, Madrid

Despite being filmed from a distance, this video is very steady and quite good when the zoom is used. (80 mins)

25 August 1993: Donauinsel, Vienna

Filmed from the front of the stage. The quality is good and the picture is close and clear. (100 mins)

27 August 1993: Flughafen Riem, Munich

This show was part of a three-day Rock Over Germany festival and it suffered from terribly wet conditions. The video contains just the encore. (30 mins)

28 August 1993 (am): Terminal 2, Munich

This footage of "Calhoun Square," "Race," and "Jailhouse Rock" was professionally shot by MTV Europe. (5 mins)

28 August 1993: Flugplatz Wildenrath, Wegberg

This was filmed in front of the stage and is very steady, with lots of good close-ups. (95 mins)

31 August 1993: Palais Omnisports de Paris-Bercy, Paris

Filmed from a distance toward the left side of the stage. It has some annoying dropouts in the sound, but is still filmed fairly well and enjoyable. (95 mins)

31 August 1993: Palais Omnisports de Paris-Bercy, Paris

Same show as the one listed above, although this version is sometimes shaky. Both the stage and the video screen was shot. It also includes The NPG's opening set. (120 mins)

7 September 1993: Wembley Arena, London

The last (regular) show of the *Act II* trek. It was shot from the left balcony and is very close and clear. The view is sometimes obstructed, though. (105 mins)

8 September 1993 (am): Bagley's Warehouse, London

A 45-minute TV special of this end-of-the-tour show was broadcast by MTV Europe on January 22nd 1994 and later released as a home video and LaserDisc, *The Sacrifice Of Victor*. (45 mins)

13 February 1994 (am): Paisley Park, Chanhassen

This concert celebrated the release of "The Most Beautiful Girl In The World." Some of the footage (25 minutes) was incorporated into *The Beautiful Experience* TV film, which premiered on April 3rd 1994. (25 mins)

8 June 1994 (am): Glam Slam, Miami

A professionally shot film of the show celebrating Prince's first "birthday" as "and the grand opening of Glam Slam in South Beach, Miami. The concert is approximately 110 minutes and is missing the pre-show performance of "Come"; the additional footage is of the "interactive party" that was broadcast via satellite to the other Glam Slam clubs. (130 mins)

9 June 1994 (am): Glam Slam, Miami

The second Glam Slam show in Miami that was broadcast via satellite to the other Glam Slam clubs. Only 45 minutes of the concert was broadcast; the remaining footage is from before the show. (90 mins)

10 June 1994 (am): Glam Slam, Miami

This is the third Glam Slam show that was broadcast via satellite. (60 mins)

26 June 1994: Glam Slam, Los Angeles

This is incomplete and is missing about half the show. It was shot very close to the stage from the balcony and is very steady. The video is also circulating in black and white, but it is the same footage. (60 mins)

14 July 1994 (am): Palladium, New York

This is almost the complete show. It was filmed from the video screen and has pretty good close-ups, but only one camera angle. (140 mins)

4 March 1995: Wembley Arena, London

The second show from European tour in March 1995. It was shot from the video screen, which includes many different camera angles and close-ups. (85 mins)

21 March 1995: Wembley Arena, London

Shot close to the stage with a clear picture, but the camera tends to wander from the action on stage at times. (100 mins)

22 March 1995: Wembley Arena, London

Shot fairly close from the right side of the stage. It is shaky in parts, but is done very well overall. (100 mins)

27 March 1995: Flanders Expo, Ghent

This was shot directly in front of the stage, but from a distance. The picture is very clear and gives a good view of the action onstage. (110 mins)

28 March 1995: Vorst Nationaal, Brussels

This was filmed quite well with a camera on a tripod. (90 mins)

28 October 1995: Paisley Park, Chanhassen

A portion of this brief four-song set ended up in the *Love 4* One Another TV film, which premiered on VH1 on January 27th 1996. (15 mins)

20 January 1996: Arena, Yokohama

The final show of the Japanese tour. Much of it is filmed terribly and only parts of it are really watchable. (115 mins)

12 November 1996: Paisley Park, Chanhassen

The "Emancipation Special" was broadcast live by MTV, VH1, and BET in the US. (25 mins)

21 November 1996 (am): Park West, Chicago

Professionally shot footage of "Jam Of The Year." (5 mins)

28 December 1996: Paisley Park, Chanhassen

This is professionally shot footage of "Jam Of The Year" and "Talkin' Loud And Sayin' Nothing" from a *Love 4 One Another Charities* tour preview concert. (10 mins)

10 January 1997: DAR Constitution Hall, Washington DC

An incomplete recording of a show from the *Love + One*Another Charities tour. It was filmed pretty well and gets some good shots, but the view is obstructed in parts. (55 mins)

21 June 1997: The Mark of The Quad Cities, Moline

A complete show from the *Love 4 One Another Charities* tour. It was filmed very well from the right of the stage, and is quite close and clear. (105 mins)

28 June 1997: United Center, Chicago

This was the conclusive *Love 4 One Another Charities* tour show. The video recording of the show is incomplete, although it was filmed very well from the right side of the stage and has many excellent close-ups. (90 mins)

23 July 1997: Jones Beach Theatre, Wantagh

This was the second date of the *Jam Of The Year* tour, which basically was a continuation of the *Love 4 One Another Charities* tour. The concert was shot from the centre of the audience, fairly close to the stage. (115 mins)

26 July 1997: Corestates Center, Philadelphia

This concert was filmed quite far from the stage, but there are some decent close shots and it gives a good overall view of the performance. (115 mins)

26 July 1997: Corestates Center, Philadelphia

Another video of the same concert exists. This was filmed from two different camera angles and edited together professionally with excellent results. (115 mins)

10 August 1997: The Summit, Houston

Filmed from the left side of the stage. It is filmed very well, with many close shots. The video screen is occasionally filmed. (110 mins)

10 August 1997: The Summit, Houston

This is professionally shot footage of "Jam Of The Year." (5 mins)

23 August 1997: Pyramid Arena, Memphis

Shot slightly from the right side of the stage. It is clear and fairly close, but a little shaky in parts. (115 mins)

14 September 1997: Oakdale Theatre, Wallingford

Very poor picture quality, with many drop-outs on the audio. (60 mins)

16 September 1997: PNC Bank Arts Center, Holmdel

This show was filmed from the video screen with excellent results, with close-ups and different camera angles. The first song is missing. (105 mins)

21 September 1997: Arena, Baltimore

Filmed from the centre of the arena. It has many good close shots. (110 mins)

24 October 1997: MGM Grand Garden Arena, Las Vegas

This was filmed from the left side of the stage, with many close shots throughout. (135 mins)

22 January 1998: New Arena, Oakland

This is the last *Jam Of The Year* show. It was filmed from quite far away and the view is sometimes obstructed. However, it zooms in for some decent shots. (130 mins)

1 June 1998: Convention Center, Indianapolis

This is a complete *Newpower Soul* tour concert, featuring Prince, Larry Graham, Chaka Khan, and Doug E. Fresh. It has a good view of the action onstage. (180 mins)

28 August 1998: Brixton Academy, London

A portion of "Jam Of The Year" from this 1998 European tour concert was made available from NPG Music Club on April 18th 2003. It is professionally shot with one camera from the balcony, centre stage. It gets some good shots when the zoom is used. (3 mins)

28 August 1998 (am): Café de Paris, London

The British *Beautiful Strange* TV special, October 24th 1998, included footage from this show. The same footage (with a slightly different editing) was included in the *Beautiful Strange* home video. (40 mins)

25 September 1998: Madison Square Garden, New York

This is a concert from the brief *Newpower Soul Festival* tour with Chaka Khan, Larry Graham, and Doug E. Fresh. The video features Prince's complete set, shot with two cameras from the audience and mixed together professionally. (100 mins)

23 December 1998: Prins van Oranjehal, Utrecht

The video includes Larry Graham's set. It is filmed from the right side of the stage and has some good shots but nothing spectacular. It is incomplete as a number of songs are cut short. (85 mins)

1 January 1999: Studio 54, MGM Grand Studios, Las Vegas

Prince guests with The Time. The video is professionally shot with one camera from the right side of the stage. It has a clear and sharp picture and sound (the audio is from the sound-board). The complete Time concert clocks in at 80 minutes. Prince's guest spot lasted 10 minutes. (10 mins)

6 September 1999: Warehouse district, Minneapolis

Prince's performance at the Mill City Festival is filmed extremely well, being close and clear. (90 mins)

17 and 18 December 1999: Paisley Park, Chanhassen

Footage from The Time's Paisley Park concert on December 17th 1999 and Prince's concert the next day were used for the *Rave Un2 The Year 2000* TV special, which premiered on December 31st 1999, and the home video and DVD of the same title. (130 mins)

11 November 2000: Academy of Music, Philadelphia

This video from the *Hit N Run* tour was filmed very well by an audience member. It was filmed from the centre of the balcony with a digital camera so the sound and picture quality is very good. It has fantastic close-ups although there are moments, most notably during the first 20 minutes, when the view is obstructed by people. (130 mins)

24 November 2000: The Pyramid, Memphis

This video was filmed by an audience member from slightly left of the stage. It is quite close and the results are excellent when the zoom is used, with many good close-ups and shots of Prince and the action onstage. The picture quality is sharp and clear. (110 mins)

3 December 2000: Ruby Skye, San Francisco

"Gett Off" from this *Hit N Run* show was made available from NPG Music Club on December 19th 2001. (3 mins)

8 December 2000: State University Event Center Arena, San José

"Controversy" and "Mutiny" from this show were made available from NPG Music Club on March 22nd 2001. Then "I Could Never Take The Place Of Your Man" (including a snippet of "Summertime") was made available on May 15th. (10 mins)

19 April 2001: First Union Arena at Casey Plaza, Wilkes-Barre

This video of a 2001 *Hit N Run* show is filmed with two cameras and was edited together professionally. The majority of the filming is done from the left side of the stage. It is shot very well with good close-ups and the picture quality is sharp and clear. The footage also includes Prince onstage during Fonky Bald Heads' opening act. (100 mins)

13 June 2001 (am): Paisley Park, Chanhassen

Prince guests with Maceo Parker on his "We Gon' Make It Funky" during "The Rainbow Children" celebration. The footage was made available from NPG Music Club on November 20th 2001. (5 mins)

28 June 2001: Marcus Amphitheatre, Milwaukee

"Bambi" (and a bit of "And God Created Woman") and "If I Was Your Girlfriend," believed to be from this *A Celebration* tour concert, were made available from NPG Music Club on August 30th 2001. (3 mins)

9 April 2002: Avery Fisher Hall, Lincoln Center, New York

This One Nite Alone... tour show is filmed from the balcony in front of the stage area. It gets good shots throughout. There are a few technical difficulties with the picture and sound during a few songs, but overall very enjoyable footage. The video is often incorrectly listed as 160 minutes, but the last 10 minutes of the first tape are repeated on the second tape. (150 mins)

10 April 2002 (am): The World, New York

A One Nite Alone... tour aftershow, filmed from the front of the stage. It has excellent close-ups throughout. Many guests, including Maceo Parker, Larry Graham, Candy Dulfer, George Clinton, and Doug E. Fresh, join Prince for a great show, portions of which ended up on One Nite Alone... Live! The recording is incomplete. (35 mins)

31 October 2002: Palatucker, Milan

This is an incomplete *One Nite Alone...* tour concert and is filmed with one camera from the right side of the stage. The picture quality is sharp and clear. It was shot from a far distance from the stage but with the zoom used it gets some good shots on occasion. The camera is obstructed and shaky in parts. Several songs during the concert are missing or incomplete. (95 mins)

31 October 2002: Palatucker, Milan

Another version of the same *One Nite Alone...* tour concert in Milan. It was filmed with one camera from the left hand side of the stage. The picture quality is somewhat grainy and the camera work is shaky and obstructed in parts. With the zoom used it gets some good shots of Prince and the action on-stage. Large sections of the concert are missing and some songs are incomplete. (60 mins)

15 November 2002: Kokusai Forum Hall A, Tokyo

This One Nite Alone... tour concert is filmed with one camera from the balcony, slightly left of stage. The picture quality is sharp and clear, although a little dark in places. Still, the overall footage is excellent with some very good close-ups of Prince. A couple of songs during the concert are missing or incomplete. (120 mins)

19 November 2002: Budokan, Tokyo

Yet another *One Nite Alone...* tour concert from Japan, this is shot with one camera from the left side of the stage. The footage is truly excellent. With the zoom used it gets some fabulous shots of Prince. The picture quality is very sharp and clear. A couple of songs are missing or incomplete. (120 mins)

15 December 2002:

Aladdin Theatre for the Performing Arts, Las Vegas

Footage of "The Work, Pt. 1," "Pop Life," Nikka Costa's "Push And Pull," and a portion of "Money Don't Matter 2 Night" from this, the final *One Nite Alone...* tour concert, was made available from NPG Music Club on April 18th 2003. The footage turned out to be a glimpse of the forthcoming DVD, *Live At The Aladdin Las Vegas*, which was released on August 12th 2003 to NPG Music Club members and a week later to stores. (80 mins)

Concert Audio Recordings

This survey includes all known Prince concerts circulating on audio tape. It covers regular concerts performed at normal concert venues, which means that individual songs performed in TV studios and appearances on TV shows are excluded. Likewise, concert rehearsals are excluded.

The list includes both officially released live recordings and unreleased live recordings. Video and audio recordings of concerts made available from Prince's websites are included. Live footage from Prince's movies or promo clips featuring live-in-the-studio recordings (such as "4 The Tears In Your Eyes") are not included, however. Live recordings that were released after considerable overdubbing, such as "It's Gonna Be A Beautiful Night" and "The War," are not included since the final versions are so radically different from the original live recordings. In contrast, the tracks released on *One Nite Alone... Live!*, *Crystal Ball* ("The Ride" and "Days Of Wild"), *NYC* cassette ("Jam Of The Year" and "Face Down"), and the Montreal 2002 maxi-single ("Days Of Wild") are included.

The recordings are organised chronologically. They are divided into four categories: (1) Tours; (2) One-off concerts; (3) Soundchecks; (4) Guest appearances. One-off concerts are concerts not considered to be part of a particular tour, such as aftershows and unannounced gigs. Soundchecks are essentially run-throughs of portions of or entire concerts. In contrast to the rehearsals, few of the soundchecks contain anything out of the ordinary.

The dates refer to the starting time of the concert. Thus, concerts starting after midnight are listed as "am" performances. The dates for soundchecks are the same as for the corresponding concerts although it is quite possible that a soundcheck began

prior to midnight even if the show commenced past midnight.

Timings and quality assessments are given for all recordings. The duration is rounded off to closest 5 minutes (unless the recording is shorter than 5 minutes). In concerts where Prince only makes an appearance, the timing listed only refers to the length of his appearance during the show. Recordings of the opening acts for Prince's shows are often included on the circulating tapes, but the timings here only refer to the duration of Prince's set.

While the sound quality and duration of most tapes have been examined, please remember that all timings and quality gradings are estimates. Needless to say, it is often very difficult to judge the sound quality objectively. The quality grading used is the following:

- EX Excellent quality, usually with crisp, clear stereo sound.

 This category is reserved for soundboard recordings and radio/TV broadcasts of concerts.
- VG+ Very good plus quality. This denotes an audience recording of very high quality, usually a DAT or some other form of digital recording. These recordings are superior to audience recordings made on analogue equipment, which are mostly "VG" quality.
- VG Very good quality. This is the average sound on most concert tapes. Most recordings in this category are very enjoyable.
- G Good quality. This is listenable, but it is actually pretty poor sound quality.
- F Fair quality. This is very poor sound quality and is hardly listenable. Only for the hardcore fans that need to have everything there is to have.

[1] Tours	28 DecCivic Center, St. Paul (105 mins/G)
	31 DecReunion Arena, Dallas (130 mins/VG)
1979-80 Prince tour	4 JanThe Omni, Atlanta (125 mins/EX)
6 MarThe Omni, Atlanta (50 mins/EX)	7 JanThe Omni, Atlanta (90 mins/VG)
	10 JanThe Summit, Houston (115 mins/VG)
1980-81 Dirty Mind club tour	11 JanThe Summit, Houston (95 mins/G)
9 MarSam's, Minneapolis (85 mins/G)	13 JanThe Summit, Houston (100 mins/G)
22 MarThe Ritz, New York (55 mins/EX)	16 JanThe Summit, Houston (105 mins/G)
4 June (am) Theatre Le Palace, Paris (60 mins/EX)	29 Jan Frank Erwin Center, Austin (120 mins/VG)
	1 FebLouisiana Superdome, New Orleans
1981-82 Controversy tour	(115 mins/VG)
21 Nov Warner Theatre, Washington DC (70 mins/VG)	14 FebDome, Tacoma (110 mins/G)
9 DecThe Summit, Houston (75 mins/EX)	18 FebInglewood Forum, Los Angeles (100 mins/VG)
12 DecColumbia (80 mins/EX)	23 FebInglewood Forum, Los Angeles (130 mins/VG)
4 Feb Wendler Arena, Saginaw (70 mins/EX)	24 FebInglewood Forum, Los Angeles (115 mins/VG)
6 FebISU Braden Auditorium, Bloomington	27 FebCow Palace, San Francisco (90 mins/G)
(80 mins/EX)	28 FebCow Palace, San Francisco (100 mins/VG)
14 FebCivic Auditorium, San Francisco (85 mins/G)	1 MarCow Palace, San Francisco (95 mins/VG)
25 FebCivic Center, Monroe (75 mins/EX)	3 MarCow Palace, San Francisco (95 mins/VG)
28 FebSaenger Theatre, New Orleans (75 mins/EX)	4 MarCow Palace, San Francisco (110 mins/G)
3 MarOrpheum Theatre, Boston (85 mins/VG)	5 MarCow Palace, San Francisco (110 mins/G)
7 MarMet Center, Bloomington (30 mins/EX)	10 MarArena, Long Beach (60 mins/EX)
	17 MarNassau Coliseum, Uniondale (125 mins/VG)
1982-83 1999 tour	20 MarNassau Coliseum, Uniondale (120 mins/VG)
30 NovMasonic Temple Auditorium, Detroit	23 MarNassau Coliseum, Uniondale (130 mins/G)
(75 mins/EX)	26 MarCivic Center, Hartford (130 mins/VG)
2 DecMasonic Temple Auditorium, Detroit	30 MarCarrier Dome, Syracuse (120 mins/EX)
(70 mins/VG)*	7 AprOrange Bowl, Miami (120 mins/EX)
9 DecAuditorium Theatre, Chicago (70 mins/VG)	Recording notes: The previously listed tape of Capital Centre,
15 DecMid-South Coliseum, Memphis (60 mins/VG)	Landover, November 1984, is actually a poor quality recording
17 DecPine Bluff's Convention Center Arena, Little	of Dome, Tacoma, 14 February 1985 (which already exists in a
Rock (35 mins/EX and 25 mins/VG)	longer and better quality recording). Thus, there is no current-
29 DecThe Summit, Houston (50 mins/EX)	ly circulating recording of Capital Centre, Landover, November
1 FebCivic Center, Lakeland (60 mins/EX)	1984. The March 26th 1985 Hartford show is sometimes listed
10 FebCivic Center, Providence (60 mins/EX)	as being from Worcester, March 27th, but that is incorrect.
14 FebStarplex Armory, Washington DC (60 mins/VG)	
8 MarScope, Norfolk (60 mins/VG+)	1986 "Hit & Run" concerts
15 MarMet Center, Bloomington (65 mins/EX)	3 MarFirst Avenue, Minneapolis (120 mins/VG+)
28 MarUniversal Amphitheatre, Los Angeles	3 AprMetro, Boston (135 mins/VG+)
(60 mins/VG)	23 May Warfield Theatre, San Francisco
31 MarArena, Long Beach (55 mins/VG)	(5 mins/EX and 145 mins/VG+)*
1 AprColiseum, Oakland (60 mins/VG)	May/Juneunknown venue (15 mins/EX)**
2 AprConvention Center, Fresno (60 mins/EX)	7 JuneCobo Arena, Detroit
8 AprJoe Louis Arena, Detroit (55 mins/EX)	(60 mins/EX and 60 mins/VG)
10 AprThe Pavilion, University of Illinois, Chicago (75 mins/VG)	2 AugMadison Square Garden, New York (110 mins/G)
Concert notes: *) There were two concerts (matinee and	3 AugMadison Square Garden, New York
evening) at the Masonic Temple Auditorium on December 2nd.	(110 mins/G)
It is not known from which one the tape recording originates.	Notes: *) A portion of "America" from this show was made
100 / 05 D / D :	available from NPG Music Club on April 22nd 2001; **)
1984-85 Purple Rain tour	Three songs ("Automatic," "D.M.S.R.", and "The Dance
11 NovJoe Louis Arena, Detroit (90 mins/G)	Electric") from this unidentified show were made available
22 NovSpectrum Arena, Philadelphia (115 mins/VG)	from NPG Music Club on August 28th 2001.
2 DecMaple Leaf Gardens, Toronto (115 mins/G)	1096 Daniel anna (France)
3 DecMaple Leaf Gardens, Toronto (120 mins/VG)	1986 Parade tour (Europe)
9 DecRosemont Horizon, Chicago (120 mins/G)	12 Aug Wembley Arena, London (90 mins/VG)
10 DecRosemont Horizon, Chicago (90 mins/G)	13 Aug Wembley Arena, London (75 mins/VG)
17 Dec Memorial Auditorium, Buffalo (120 mins/VG)	14 Aug Wembley Arena, London (10 mins/VG+
18 DecMemorial Auditorium, Buffalo (130 mins/VG)	and 95 mins/VG)

26 Dec......Civic Center, St. Paul (140 mins/VG)

17 AugAhoy, Rotterdam (110 mins/VG+)

18 Aug. Abov Rotterdam (105 mins/VC)	1988 Lovesexy tour (Europe)
18 AugAhoy, Rotterdam (105 mins/VG) 19 AugAhoy, Rotterdam (90 mins/VG)	8 July Palais Omnisports de Paris-Bercy, Paris
21 AugValbyhallen, Copenhagen (90 mins/VG)	(135 mins/VG)
22 AugIsstadion, Stockholm (105 mins/EX)	9 JulyPalais Omnisports de Paris-Bercy, Paris
25 AugLe Zénith, Paris (80 mins/EX and 35 mins/VG+)	(120 mins/VG+)
26 Aug Eissporthalle, Frankfurt (80 mins/G)	10 JulyPalais Omnisports de Paris-Bercy, Paris
27 AugVorst Nationaal, Brussels (105 mins/VG)	(115 mins/VG)
30 AugAlsterdorfer Sporthalle, Hamburg	12 JulyPalais Omnisports de Paris-Bercy, Paris
(110 mins/VG)	(135 mins/VG)
31 AugAlsterdorfer Sporthalle, Hamburg	15 JulyPalatrussardi, Milan (125 mins/VG)
(15 mins/EX and 100 mins/VG+)*	17 JulyPalatrussardi, Milan (120 mins/VG)
Recording notes: *) A portion (circa 15 minutes) of this show	19 JulyPalatrussardi, Milan (110 mins/VG)
was made available from NPG Music Club on May 15th 2001.	23 JulySportpaleis, Antwerp (120 mins/G)
	25 July Wembley Arena, London (115 mins/VG)
1986 Parade tour (Japan)	26 July Wembley Arena, London (125 mins/VG)
5 SepFestival Hall, Osaka (80 mins/VG+)	28 July Wembley Arena, London (125 mins/VG)
6 SepFestival Hall, Osaka (100 mins/VG)	29 July Wembley Arena, London (135 mins/VG)
8 SepStadium, Yokohama (105 mins/VG)	1 Aug Wembley Arena, London (135 mins/G) 2 Aug Wembley Arena, London (135 mins/VG)
9 SepStadium, Yokohama (110 mins/VG+)	3 AugWembley Arena, London (145 mins/VG)
1987 Sign O'The Times tour	5 AugNEC, Birmingham (130 mins/VG)
8 May Isstadion, Stockholm (90 mins/VG)	6 AugNEC, Birmingham (115 mins/VG)
9 May	10 AugIsstadion, Stockholm (130 mins/VG)
10 MayIsstadion, Stockholm (95 mins/VG)	11 AugIsstadion, Stockholm (120 mins/VG)
12 MayScandinavium, Gothenburg (105 mins/VG)	14 AugValle Hovin, Oslo (105 mins/VG)
14 May Deutschlandhalle, West Berlin (90 mins/VG)	17 AugStadion Feijenoord, Rotterdam (120 mins/VG)
15 May Deutschlandhalle, West Berlin (90 mins/VG)	18 AugStadion Feijenoord, Rotterdam (125 mins/VG)
19 MayHallenstadion, Zurich (100 mins/VG)	19 AugStadion Feijenoord, Rotterdam (115 mins/VG)
20 May Hallenstadion, Zurich (80 mins/G)	21 AugIdraetsparken, Copenhagen (130 mins/VG)
22 MayOlympiahalle, Munich (100 mins/VG)	27 Aug Waldstadion, Frankfurt (120 mins/VG)
23 MayOlympiahalle, Munich (105 mins/VG)	30 AugWilhelm-Koch Stadion, Hamburg
25 MayFesthalle, Frankfurt (100 mins/VG)	(125 mins/VG+)
26 MayFesthalle, Frankfurt (90 mins/G)	31 AugWilhelm-Koch Stadion, Hamburg
29 MayStadthalle, Vienna (70 mins/EX	(120 mins/VG)
and 25 mins/VG)	3 SepStadio Braglia, Modena (120 mins/VG)
30 MayStadthalle, Vienna (95 mins/VG)	8 Sep
1 June Westfalenhalle, Dortmund (100 mins/G)	9 SepWestfalenhalle, Dortmund (120 mins/EX)
2 June	1988 Lovesexy tour (North America)
8 June	14 SepMet Center, Minneapolis (115 mins/VG)
9 JunePalatrussardi, Milan (95 mins/VG) 13 JunePalais Omnisports de Paris-Bercy, Paris	15 Sep Met Center, Minneapolis (125 mins/VG)
(100 mins/VG)	18 SepRosemont Horizon, Chicago (115 mins/VG)
14 June Palais Omnisports de Paris-Bercy, Paris	19 SepRosemont Horizon, Chicago (120 mins/VG)
(90 mins/VG)	24 SepColiseum, Charlotte (125 mins/VG)
15 June Palais Omnisports de Paris-Bercy, Paris	27 SepColiseum, Richmond (125 mins/VG)
(105 mins/VG)	30 SepCivic Center, Hartford (120 mins/VG)
17 June Palais Omnisports de Paris-Bercy, Paris	2 OctMadison Square Garden, New York
(70 mins/EX and 20 mins/VG)	(120 mins/VG)
19 JuneStadion de Galgenwaard, Utrecht	3 OctMadison Square Garden, New York
(105 mins/VG+)	(110 mins/VG)
20 JuneStadion de Galgenwaard, Utrecht	5 OctMaple Leaf Gardens, Toronto (120 mins/VG+)
(105 mins/VG+)	8 OctColiseum, Hampton (130 mins/G)
21 JuneStadion de Galgenwaard, Utrecht	10 OctCapital Centre, Landover (130 mins/VG)
(85 mins/VG)	11 OctCapital Centre, Landover (120 mins/VG)
22 JuneStadion de Galgenwaard, Utrecht	13 Oct The Omni, Atlanta (130 mins/VG+)
(15 mins/EX and 90 mins/VG)	14 OctThe Omni, Atlanta (125 mins/VG+)
26 JuneAhoy, Rotterdam (95 mins/VG)	16 OctColiseum, Greensboro (120 mins/VG)
27 JuneAhoy, Rotterdam (95 mins/VG)	18 OctSpectrum Arena, Philadelphia (140 mins/VG) 20 OctCentrum, Worcester (130 mins/G)
28 JuneAhoy, Rotterdam (110 mins/VG)	22 OctCentrum, Worcester (130 mins/G) 22 OctCentrum, Worcester (110 mins/G)
29 JuneSportpaleis, Antwerp (110 mins/VG)	22 Set Sentially workster (110 lilling G)

2/0	mand or the court from the court
24 OctNassau Coliseum, Uniondale (145 mins/VG)	22 July Estadio Vicente Calderón, Madrid
28 OctCivic Arena, Pittsburgh (140 mins/VG+)	(115 mins/EX)
30 Oct	25 July Estadio Olimpico de Montjuic, Barcelona
6 NovMemorial Sports Arena, Los Angeles (140 mins/VG)	(100 mins/VG)
7 NovMemorial Sports Arena, Los Angeles	27 July Estadio Municipal, Marbella (85 mins/VG)
(125 mins/VG)	29 July Estadio Santa Maria del Mar, La Coruna
10 NovColiseum, Oakland (140 mins/VG)	(80 mins/EX) 4 Aug Festivalterrein, Werchter (100 mins/EX)
11 NovColiseum, Oakland (125 mins/VG)	5 Aug
15 NovCenter Coliseum, Seattle (125 mins/VG)	6 Aug
21 NovHilton Coliseum, Ames (125 mins/VG)	8 AugMaimarkthalle, Mannheim (100 mins/VG)
23 NovMid-South Coliseum, Memphis (60 mins/VG)	10 Aug Scandinavium, Gothenburg (100 mins/VG)
25 Nov Keifer Arena, New Orleans (125 mins/VG)	11 AugGlobe Arena, Stockholm (95 mins/VG)
27 NovThe Summit, Houston (110 mins/VG)	12 AugGlobe Arena, Stockholm (100 mins/VG)
	16 Aug Stade la Pontaise, Lausanne (90 mins/VG)
1989 Lovesexy tour (Japan)	18 Aug Parc des Sports Charles-Ehrmann, Nice
1 FebGym, Sendai (105 mins/EX)	(100 mins/VG)
4 FebDome, Tokyo (105 mins/VG)	20 Aug Wembley Arena, London (95 mins/G)
5 FebDome, Tokyo (110 mins/G)	21 AugMaine Road, Manchester (90 mins/VG)
7 FebRainbow Hall, Nagoya (115 mins/EX)	22 Aug Wembley Arena, London (70 mins/G)
8 FebRainbow Hall, Nagoya (115 mins/VG)	23 Aug Wembley Arena, London (100 mins/G)
10 FebStadium, Fukuoka (105 mins/EX)	24 Aug Wembley Arena, London (95 mins/VG)
12 FebOsakajo Hall, Osaka (115 mins/EX)	Recording notes: *) 20 minutes from this show was included in
13 FebOsakajo Hall, Osaka (100 mins/VG)	an unaired TV special.
1000 M / 1000 M	
1990 Nude tour (Europe)	1990 Nude Japanese tour
2 JuneStadion Feijenoord, Rotterdam (20 mins/EX and 60 mins/VG)*	30 AugDome, Tokyo (85 mins/G)
3 JuneStadion Feijenoord, Rotterdam (95 mins/VG)	31 Aug Dome, Tokyo (80 mins/EX)
5 JuneGentofte Stadion, Copenhagen	2 Sep Hanshin Koshien Kyujyo, Hyogo (80 mins/G)
(75 mins/VG+ and 10 mins/VG)	6 SepMakomanai Open Stadium, Sapporo (90 mins/G)
6 June Ostseehalle, Kiel (85 mins/VG)	10 SepStadium, Yokohama (95 mins/VG)
7 June	10 Sepstadium, Tokonama (7) mms/ v G)
9 June	1991 South American tour
10 June Niedersachsen Stadion, Hannover (85 mins/VG)	18 JanEstadio Maracana, Rio de Janeiro
12 June Waldbuhne, Berlin (105 mins/VG+)	[Rock In Rio II] (80 mins/EX)
13 June Westfalenhalle, Dortmund (90 mins/VG)	21 Jan Estadio de River Plate, Buenos Aires
14 June Olympiastadion, Munich (90 mins/VG)	[Rock And Pop Festival] (75 mins/EX)
16 JuneParc des Princes, Paris (90 mins/VG)	
17 JuneFoire de Lille, Lille (85 mins/VG)	1992 Diamonds And Pearls tour (Japan)
19 June Wembley Arena, London (95 mins/VG)	3 AprDome, Tokyo (120 mins/VG)
20 June Wembley Arena, London (85 mins/VG)	4 AprDome, Tokyo (125 mins/VG)
22 June Wembley Arena, London (85 mins/VG)	7 AprRainbow Hall, Nagoya (115 mins/VG)
23 June Wembley Arena, London (90 mins/VG)	9 AprArena, Yokohama (115 mins/VG)
25 June Wembley Arena, London (100 mins/VG)	
26 June Wembley Arena, London (95 mins/VG)	1992 Diamonds And Pearls tour (Australia)
27 June Wembley Arena, London (90 mins/VG)	13 AprEntertainment Centre, Brisbane (105 mins/G)
29 JuneNEC, Birmingham (105 mins/VG)	14 AprEntertainment Centre, Brisbane (125 mins/VG)
30 JuneNEC, Birmingham (90 mins/G)	16 AprFlinders Park Tennis Centre, Melbourne
1 JulyNEC, Birmingham (90 mins/G)	(105 mins/VG)
3 JulyWembley Arena, London (80 mins/VG)	18 Apr Flinders Park Tennis Centre, Melbourne
4 July Wembley Arena, London (85 mins/VG)	(125 mins/VG)
7 JulyPairc U Chaoimh, Cork (100 mins/VG)	19 AprFlinders Park Tennis Centre, Melbourne
9 JulyWembley Arena, London (95 mins/VG)	(75 mins/VG+ and 50 mins/VG)
10 JulyWembley Arena, London (95 mins/VG)	27 Apr Entertainment Centre, Sydney (130 mins/VG)
11 JulyWembley Arena, London (100 mins/VG)	29 Apr Entertainment Centre, Sydney (130 mins/VG)
13 JulyNEC, Birmingham (95 mins/G)	30 AprEntertainment Centre, Sydney (135 mins/VG)
15 JulyFussballstadion St. Jakob, Basle (85 mins/VG)	Apr/May Sydney (5 mins/EX)*
17 JulyStadio Flaminio, Rome (100 mins/VG)	3 May
18 JulyStadio S.L., Cava dei Tirreni (85 mins/G)	Recording notes: *) "Live 4 Love" recorded live in Australia was

PURPLE MUSIC: The Circulating Recordings

made available by NPG Music Club on November 20th 2001. The exact date of the recording is not know, although Sydney has been verified as the source location.

has been vermed as the source location.
1992 Diamonds And Pearls tour (Europe)
25 MayFlanders Expo, Ghent (125 mins/VG)
27 MayAhoy, Rotterdam (125 mins/VG)
28 MayAhoy, Rotterdam (130 mins/VG+)
30 May Westfalenhalle, Dortmund (95 mins/VG)
31 May Waldbuhne, Berlin (70 mins/VG)
2 JuneSporthalle, Cologne (125 mins/VG)
3 JuneFesthalle, Frankfurt (135 mins/VG)
5 JuneOlympiahalle, Munich (140 mins/VG+)
6 JuneOlympiahalle, Munich (130 mins/VG+)
8 JuneOstseehalle, Kiel (120 mins/VG)
9 JuneAlsterdorfer Sporthalle, Hamburg (130 mins/VG)
10 JuneAlsterdorfer Sporthalle, Hamburg (130 mins/VG)
13 June Royal Dublin Showgrounds, Dublin
(135 mins/VG+)
15 June Earl's Court, London (90 mins/EX and 45 mins/
VG)
16 June Earl's Court, London (125 mins/VG)
17 June Earl's Court, London (120 mins/VG)
19 June Earl's Court, London (120 mins/VG+)
20 June Earl's Court, London (130 mins/VG)
21 June Earl's Court, London (125 mins/VG)
23 June Earl's Court, London (115 mins/VG+)
24 June Earl's Court, London (115 mins/EX)
26 June Maine Road, Manchester (135 mins/VG)
28 June Celtic Park, Glasgow (135 mins/VG)
1 July Hanns-Martin-Schleyer-Halle, Stuttgart
(130 mins/VG)
3 July Moselstadion, Trier (130 mins/VG)
4 JulyMECC, Maastricht (115 mins/VG)
6 JulyAhoy, Rotterdam (135 mins/VG)
7 JulyAhoy, Rotterdam (130 mins/VG)
8 JulyAhoy, Rotterdam (135 mins/VG)
10 July Palais Omnisports de Paris-Bercy, Paris
(130 mins/VG+)
11 JulyPalais Omnisports de Paris-Bercy, Paris
(135 mins/VG)
12 JulyPalais Omnisports de Paris-Bercy, Paris
(135 mins/VG)
(13) 111113/ (3)
1993 Act / tour
8 MarSunrise Musical Theatre, Fort Lauderdale
(135 mins/VG)
9 MarSunrise Musical Theatre, Fort Lauderdale
(130 mins/VG)
11 MarFox Theatre, Atlanta
I I IVIAI FOX I HEATTE, ATIANTA

(135 mins/VG)
9 MarSunrise Musical Theatre, Fort Lauderdale
(130 mins/VG)
11 MarFox Theatre, Atlanta
(10 mins/EX and 120 mins/VG)*
12 MarFox Theatre, Atlanta (135 mins/VG)
15 MarPatriot Center, Fairfax (135 mins/VG)
16 MarPatriot Center, Fairfax (110 mins/VG)
17 Mar Warner Theatre, Washington DC (120 mins/VG)
19 MarThe Mosque, Richmond (135 mins/VG)
21 MarThe Aud, Worcester (130 mins/VG)
22 Mar The Aud, Worcester (135 mins/VG)
24 MarRadio City Music Hall, New York
(135 mins/VG+)

25 MarRadio City Music Hall, New York	
(15 mins/EX and 110 mins/VG)**	
26 MarRadio City Music Hall, New York	
(20 mins/EX and 120 mins/VG+)***	
29 MarThe Forum, Montreal (130 mins/VG)	
30 MarMaple Leaf Gardens, Toronto (135 mins/VG	;)
1 AprFox Theatre, Detroit (135 mins/VG)	
2 AprFox Theatre, Detroit (140 mins/VG)	
4 AprTheatre, Chicago (140 mins/VG+)	
5 AprTheatre, Chicago (135 mins/VG)	
6 AprTheatre, Chicago (130 mins/VG)	
10 Apr Bill Graham Civic Auditorium, San Francisc	0
(135 mins/VG)	
11 AprBill Graham Civic Auditorium, San Francisc	0
(135 mins/VG)	
15 AprUniversal Amphitheatre, Los Angeles	
(140 mins/VG)	
16 AprUniversal Amphitheatre, Los Angeles	
(140 mins/VG)	
17 AprUniversal Amphitheatre, Los Angeles	
(5 mins/EX and 140 mins/VG)****	
Recording notes: *) "Blue Light" and "The Morning Pape	rs"
from this concert were filmed by Entertainment Tonight; **	
. (1: /: 15 :)	

portion of this concert (circa 15 minutes) was made available from NPG Music Club on May 15th 2001; ***) A portion of this concert (circa 20 minutes) was made available from NPG Music Club on November 15th 2001; ****) "Gett Off" from this concert was posted on NPG Online LTD.

1993 Act	// tour
26 July .	NIA, Birmingham
	(105 mins/VG)
27 July .	NIA, Birmingham
	(25 mins/VG+ and 100 mins/VG
29 July	Meadowbank Stadium, Edinburg
	(105 mins/VG)
31 July	Wembley Stadium, London (120
1 Aug	Arena, Sheffield (90 mins/VG+)

29 Aug......Stadion Hardturm, Zurich (100 mins/VG) 31 Aug......Palais Omnisports de Paris-Bercy, Paris

(110 mins/VG)

1 SepPalais Omnisports de Paris-Bercy, Paris	18 MayLouisville Gardens, Louisville (110 mins/VG)
(120 mins/VG)	5 JuneThe Warehouse, Toronto (120 mins/VG+)
3 SepFlugplatz, Luneburg (105 mins/EX)	6 JuneSalle Wilfrid-Pelletier, Palais des Arts, Montreal
4 SepFlanders Expo, Ghent (110 mins/VG)	(135 mins/VG)
5 SepFlughafen Finthen, Mainz (95 mins/VG)	21 June The Mark of The Quad Cities, Moline
7 Sep	(105 mins/VG)
Concert notes: *) The full concert was recorded by Sheffield	22 June Deer Creek Music Center, Indianapolis
538 Radio, but Prince pulled the plug on the broadcast at last	(115 mins/VG+)
minute. Excerpts from the recording have been aired.	28 June United Center, Chicago (90 mins/VG)
1005 WTL THE TANK TO THE TANK THE THE TANK THE TANK THE T	Recording notes: *) "Jam Of The Year" and "Face Down" from
1995 "The Ultimate Live Experience" tour	this show were released on the NYC cassette; **) The circulat-
3 MarWembley Arena, London (135 mins/VG)	ing tape is 125 minutes, but the encores on the tape are not
4 MarWembley Arena, London (120 mins/VG+)	from this San José concert.
5 MarWembley Arena, London (110 mins/VG) 7 MarWembley Arena, London (120 mins/VG)	1997 98 Jam Of The Vernage
8 MarWembley Arena, London (120 mins/VG)	1997-98 Jam Of The Year tour 23 JulyJones Beach Theatre, Wantagh (120 mins/VG)
10 MarG-Mex, Manchester (90 mins/VG)	26 July Corestates Center, Philadelphia (110 mins/VG)
	3 AugCoca-Cola Lakewood Amphitheatre, Atlanta
11 MarG-Mex, Manchester (90 mins/VG)	(115 mins/VG)
13 MarSECC, Glasgow (105 mins/VG) 14 MarSECC, Glasgow (105 mins/VG)	10 Aug The Summit, Houston
16 MarArena, Sheffield (100 mins/G)	(5 mins/EX and 120 mins/G)*
17 MarArena, Sheffield (105 mins/G)	15 AugArena, Miami (40 mins/VG+)
18 MarNEC, Birmingham (100 mins/VG+)	18 Aug Hardee's Walnut Creek Amphitheatre, Raleigh
19 MarNEC, Birmingham (105 mins/VG)	(110 mins/VG)
21 MarWembley Arena, London (105 mins/VG)	22 AugArena, Nashville (105 mins/VG+)
22 Mar Wembley Arena, London (95 mins/VG)	23 Aug Pyramid Arena, Memphis (115 mins/VG)
24 MarBrabanthallen, Den Bosch (100 mins/VG)	13 SepMarine Midland Arena, Buffalo (120 mins/VG)
25 MarBrabanthallen, Den Bosch (110 mins/VG)	14 SepOakdale Theatre, Wallingford (60 mins/G)
27 MarFlanders Expo, Ghent (105 mins/VG)	16 SepPNC Bank Arts Center, Holmdel (100 mins/VG)
29 MarPoint Depot, Dublin (115 mins/VG)	20 SepCivic Arena, Pittsburgh (125 mins/VG+)
30 MarPoint Depot, Dublin (115 mins/VG+)	21 SepArena, Baltimore (110 mins/VG)
	27 SepGorge Amphitheatre, George (95 mins/G)
1996 Japanese tour	1 OctARCO Arena, Sacramento (110 mins/VG+)
8 JanBudokan, Tokyo (130 mins/VG+)	2 OctSelland Arena, Fresno (120 mins/VG)
9 JanBudokan, Tokyo (110 mins/VG)	4 OctE Center, West Valley City (120 mins/VG)
11 JanOsakajo Hall, Osaka (110 mins/VG)	5 OctFiddler's Green Amphitheatre, Denver
13 JanKokusai Center, Fukuoka (105 mins/VG)	(110 mins/VG)
16 JanBudokan, Tokyo (105 mins/VG)	10 OctShoreline Amphitheatre, Mountainview
17 JanBudokan, Tokyo (100 mins/VG)	(130 mins/VG+)
20 JanArena, Yokohama (115 mins/VG+)	11 OctHollywood Bowl, Los Angeles (105 mins/VG)
	12 OctMeadows Amphitheatre, Irvine (130 mins/VG)
1997 Love 4 One Another Charities tour	24 OctMGM Grand Garden Arena, Las Vegas
7 JanTower Theatre, Philadelphia (130 mins/G)	(135 mins/VG)
8 JanThe Roxy, Boston (105 mins/VG+)	29 OctNMSU Pan Am Center, Las Cruces
10 JanDAR Constitution Hall, Washington DC	(125 mins/VG)
(115 mins/VG+)	31 OctCivic Center, Mobile (150 mins/VG+)
11 JanRoseland Ballroom, New York	8 NovColiseum, Greensboro (135 mins/VG)
(15 mins/EX and 85 mins/VG+)*	10 DecTarget Center, Minneapolis (130 mins/VG)
13 JanState Theatre, Detroit (110 mins/VG)	17 DecBradley Center, Milwaukee (125 mins/VG+)
18 JanBoutwell Auditorium, Birmingham	30 DecReunion Arena, Dallas (150 mins/VG+)
(115 mins/VG)	31 DecCompaq Center, Houston (150 mins/VG+)
19 JanAtlanta Live, Atlanta (115 mins/VG+)	2 JanUNO Kiefer Lakefront Arena, New Orleans
16 FebNeil S. Blaisdell Center, Honolulu	(125 mins/VG+)
16 FebNeil S. Blaisdell Center, Honolulu (130 mins/VG+)	(125 mins/VG+) 3 JanT.H. Barton Coliseum, Little Rock
16 FebNeil S. Blaisdell Center, Honolulu (130 mins/VG+) 11 AprPantages Theatre, Los Angeles (115 mins/VG)	(125 mins/VG+) 3 JanT.H. Barton Coliseum, Little Rock (110 mins/VG)
16 FebNeil S. Blaisdell Center, Honolulu (130 mins/VG+) 11 AprPantages Theatre, Los Angeles (115 mins/VG) 19 AprState University Event Center Arena, San José	(125 mins/VG+) 3 JanT.H. Barton Coliseum, Little Rock (110 mins/VG) 4 JanKemper Arena, Kansas City (110 mins/VG+)
16 FebNeil S. Blaisdell Center, Honolulu (130 mins/VG+) 11 AprPantages Theatre, Los Angeles (115 mins/VG) 19 AprState University Event Center Arena, San José (140 mins/VG+)	(125 mins/VG+) 3 JanT.H. Barton Coliseum, Little Rock (110 mins/VG) 4 JanKemper Arena, Kansas City (110 mins/VG+) 5 JanRoberts Municipal Stadium, Evansville
16 FebNeil S. Blaisdell Center, Honolulu (130 mins/VG+) 11 AprPantages Theatre, Los Angeles (115 mins/VG) 19 AprState University Event Center Arena, San José (140 mins/VG+) 20 AprState University Event Center Arena, San José	(125 mins/VG+) 3 JanT.H. Barton Coliseum, Little Rock (110 mins/VG) 4 JanKemper Arena, Kansas City (110 mins/VG+) 5 JanRoberts Municipal Stadium, Evansville (125 mins/VG+)
16 FebNeil S. Blaisdell Center, Honolulu (130 mins/VG+) 11 AprPantages Theatre, Los Angeles (115 mins/VG) 19 AprState University Event Center Arena, San José (140 mins/VG+)	(125 mins/VG+) 3 JanT.H. Barton Coliseum, Little Rock (110 mins/VG) 4 JanKemper Arena, Kansas City (110 mins/VG+) 5 JanRoberts Municipal Stadium, Evansville

22 JanNew Arena, Oakland (130 mins/VG) Recording notes: *) "Jam Of The Year" was professionally filmed and exists in EX quality.

1998 Newpower Soul tour

21 Apr Electric Factory, Philadelphia (155 mins/EX) 1 June Convention Center, Indianapolis (175 mins/VG) Concert notes: Timings include Larry Graham's set, with Prince present onstage.

Recording notes: *) A portion of "Jam Of The Year" from this concert was made available from NPG Music Club, April 18th 2003.

Concert notes: The duration of the shows applies to Prince's portion of the show. The sets by Larry Graham and Chaka Khan are not included (Prince only guested on a few songs during their sets).

1998 Newpower Soul Festival tour

25 SepMadison Square Garden, New York
(100 mins/VG+)
26 SepGrand Cayman Ballroom, Trump Marina Hotel
and Casino, Atlantic City (100 mins/VG)
17 OctPavilion, Concord (40 mins/VG)
24 OctJoe Louis Arena, Detroit (130 mins/VG+)
Concert notes: The duration of the shows applies to Prince's
portion of the show.

1998 European tour (II)

15 Dec Pavilhao Atlantico, Lisbon (130 mins/VG+)
17 DecSala Multiusos Auditorio, Zaragoza
(120 mins/VG+)
18 DecPalau Sant Jordi, Barcelona (130 mins/VG+)
20 DecPalacio de los Deportes de la Comunidad,
Madrid (130 mins/VG+)
22 DecFesthalle, Frankfurt (115 mins/VG+)
23 DecPrins van Oranjehal, Utrecht (110 mins/VG+)
26 Dec Hanns-Martin-Schleyer-Halle, Stuttgart
(115 mins/VG+)
27 DecKölnarena, Cologne (90 mins/VG+)
28 DecFlanders Expo, Ghent (10 mins/EX
and 100 mins/VG)*
Recording notes: *) Three tracks from this show were posted

Recording notes: *) Three tracks from this show were posted on NPG Online LTD.

2000 Hit N Run tour

8 Nov	Landmark Theatre, Richmond (125 mins/VG+)
10 Nov	Patriot Center, Fairfax (115 mins/VG)
11 Nov	Academy of Music, Philadelphia (130 mins/VG)

12 NovCSU Convocation Center, Cleveland
(125 mins/VG+)
18 NovAuditorium, Milwaukee (115 mins/VG+)
19 NovVan Andel Arena, Grand Rapids
(125 mins/VG+)
22 NovThe Tabernacle, Atlanta (115 mins/VG)
24 NovThe Pyramid, Memphis (110 mins/VG)
26 NovIndependence Arena, Charlotte (115 mins/VG)
30 NovUH Hofheinz Pavilion, Houston (90 mins/VG)
Nov or Dec Unknown location (5 mins/EX)*
3 DecRuby Skye, San Francisco (5 mins/EX)**
8 DecState University Event Center Arena, San José
(10 mins/EX and 95 mins/VG+)***
9 DecAladdin Theatre for the Performing Arts,
Las Vegas (115 mins/VG+)
Recording notes: *) "Pop Life" from an unidentified 2000
III. M.D. 1

Hit N Run show was made available by NPG Music Club on March 22nd 2001. It is not known from which show the recording originates; **) "Gett Off" from this concert was made available as a video from NPG Music Club on December 19th 2001; ***) "Controversy," "Mutiny," and "I Could Never Take The Place Of Your Man" (including snippets of "Summertime") from this show were made available from NPG Music Club on March 22nd 2001.

2001 Hit N Run tour

14 AprCivic Center, Atlanta (115 mins/VG)
18 AprLyric Opera House, Baltimore (90 mins/VG+)
19 AprFirst Union Arena at Casey Plaza, Wilkes-Barre
(75 mins/VG)*
24 AprDU-Ritchie Center Magness Arena, Denver
(115 mins/VG+)
27 AprCox Arena, San Diego (105 mins/VG)
28 AprArena, Oakland (110 mins/VG+)
Recording notes: *) The circulating tape recording is 85 min-
utes, but portions of the tape are not from the Wilkes-Barre
concert.

2001 Prince: A Celebration tour

15 JuneXcel Energy Center, St. Paul (130 mins/VG)	
16 JuneXcel Energy Center, St. Paul (125 mins/VG+	-)
21 June Nationwide Arena, Columbus (130 mins/EX	()
28 June Marcus Amphitheatre, Milwaukee	
(5 mins/EX and 120 mins/G)*	
Recording notes: *) Video recordings of "Bambi" and "If I	V

Was Your Girlfriend" believed to be from this concert were made available by NPG Music Club on August 30th 2001.

2002 One Nite Alone ... tour (USA)

30 Mar	.Warner Theatre, Washington DC
	(170 mins/VG+)
31 Mar	.Warner Theatre, Washington DC
	(10 mins/EX and 150 mins/VG+)*
4 Apr	Symphony Hall, Woodruff Arts Center, Atlanta
	(155 mins/VG+)
6 Apr	Youkey Theatre, Lakeland Center, Lakeland
	(5 mins/EX)*
9 Apr	Avery Fisher Hall, Lincoln Center, New York
	(170 mins/VG+)

14 Apr.......Verizon Wireless Theatre, Houston (10 mins/EX and 140 mins/VG+)*

19 AprKodak Theatre, Los Angeles (15 mins/EX)*

20 AprKodak Theatre, Los Angeles (150 mins/VG+)

24 AprParamount Theatre, Oakland (3 mins/EX and 170 mins/VG+)*

29 AprParamount Theatre, Seattle (5 mins/EX)*

30 AprArlene Schnitzer Concert Hall, Portland (55 mins/EX)*

Recording notes: *) Eight concerts featuring material that was released on *One Nite Alone... Live!* The "EX" quality material from these shows refer to the portions included on the live album.

2002 One Nite Alone ... tour (Canada)

13 June Hamilton Place, Hamilton (160 mins/VG+)
18 June Centre Molson Theatre, Montreal (10 mins/EX)*
Recording notes: *) Released on the "Days Of Wild" maxisingle, which contains two versions of "Days Of Wild," an edit and a full-length version, from the show. Both versions are based on the same live recording and the timing listed refers to the full-length rendition. The maxi-single also includes "1+1+1 Is 3," which is the same as on *One Nite Alone... Live!* (Lakeland, April 6th 2002).

2002 One Nite Alone... tour (Europe)

3 OctCarling Hammersmith Apollo, London	n
(150 mins/VG+)	

- 4 OctCarling Hammersmith Apollo, London (130 mins/G)
- 5 OctCarling Hammersmith Apollo, London (125 mins/G)
- 13 Oct Festhalle, Frankfurt (145 mins/VG+)
- 15 OctAhoy, Rotterdam (145 mins/VG+)
- 16 OctCCH Hall 1, Hamburg (150 mins/VG+)
- 18 OctSportpaleis, Antwerp (145 mins/VG+)
- 19 OctICC, Berlin (175 mins/VG+)
- 24 OctKongres & Kultur Center, Aalborg (155 mins/VG+)
- 25 Oct Falkoner Salen, Copenhagen (150 mins/VG+)
- 27 Oct König-Pilsener Arena, Oberhausen (150 mins/VG+)
- 28 OctLe Zénith, Paris (150 mins/VG+)
- 30 OctHallenstadion, Zurich (120 mins/VG)
- 31 OctPalatucker, Milan (135 mins/G)
- 2 Nov.....Ahoy, Rotterdam (140 mins/VG)

2002 One Nite Alone ... tour (Japan)

- 15 Nov.......Kokusai Forum Hall A, Tokyo (145 mins/VG+)
- 17 Nov......Act City Hall, Hamamatsu (120 mins/EX)

- 18 Nov....... Budokan, Tokyo (145 mins/VG+) 19 Nov...... Budokan, Tokyo (130 mins/VG+)
- 21 Nov........ Koseinenkin Hall, Sapporo (120 mins/VG+)
- 22 Nov......ZEPP, Sendai (5 mins/EX and 140 mins/G)*
- 26 Nov......Sun Palace, Fukuoka (140 mins/VG+)
- 28 Nov......Castle Hall, Osaka (160 mins/VG+)
- 29 Nov.......Century Hall, Nagoya (110 mins/VG+)

Recording notes: *) A portion of "Xenophobia" (circa 5 mins) was broadcast on Osaka radio on November 28th 2002.

(2) One-off concerts	1991
	19 JulyMetrodome, Minneapolis [Special Olympics]
1982	(10 mins/EX)
8 MarFirst Avenue, Minneapolis (75 mins/EX)	22.2
1002	1992
1983	6 AprGlam Slam, Yokohama (75 mins/VG) 22 Apr (am) . The Palace, Melbourne (80 mins/VG+)
3 AugFirst Avenue, Minneapolis [benefit for the Minnesota Dance Theatre]	7 June (am)Park-Café, Munich (40 mins/F)
(70 mins/EX)	12 July (am) .Les Bains Douches, Paris (65 mins/VG)
(7 6 mms/EA)	Nov/Dec Paisley Park, Chanhassen
1984	[filmed for The Ryde Dyvine] (15 mins/EX)
7 June First Avenue, Minneapolis (80 mins/EX)	, , , , , , , , , , , , , , , , , , , ,
14 Aug First Avenue, Minneapolis (70 mins/VG+)	1993
25 Oct7th Street Entry, Minneapolis (25 mins/EX)*	26 FebGlam Slam, Los Angeles (5 mins/EX)
Concert notes: *) This tape is sometimes listed as a Detroit	12 MarTurtle's Rhythm & Views, Atlanta (10 mins/G)
club gig, November 1984, but the source of the tape main-	6 Apr (am) Cabaret Metro, Chicago (90 mins/EX)
tains that it was recorded at the 7th Street Entry, a small club	12 Apr (am) .DNA Lounge, San Francisco (75 mins/EX)
connected to First Avenue. Sheila E. performed at First Avenue	14 JunePaisley Park, Chanhassen
earlier that night (with Prince guesting on "Too Sexy"). Prince	[filmed for The Undertaker] (40 mins/EX)
mentions Detroit during the performance, but he was probably	7 Aug (am)Park Lane, Gothenburg (20 mins/VG+)
using the gig as an opportunity for an open rehearsal (he is	23 Aug (am). Estàndard, Barcelona (85 mins/VG+)
known to shout out different city names during rehearsals).	28 Aug (am). Terminal 2, Munich (5 mins/EX)*
1985	30 Aug (am).Kaufleuten, Zurich (70 mins/VG+) 1 Sep (am)Rex Club, Paris (105 mins/VG+)
16 Jan Texas Southern University, Houston	5 Sep (am)The Mirano, Brussels (75 mins/VG)
[invitation-only concert] (60 mins/G)	7 SepBBC Broadcasting House, London [recorded for
7 June Prom Center, St. Paul (60 mins/VG)	BBC Radio One show] (20 mins/EX)
	8 Sep (am) Bagley's Warehouse, London [filmed for The Sac-
1986	rifice Of Victor] (45 mins/EX and 45 mins/VG)**
early 19867th Street Entry, Minneapolis (10 mins/EX)	Recording notes: *) Taken from MTV Europe footage; **) The
[Prince and Sheila E. jam]	audience recording is more complete than the live footage in
20 MayCarlton Celebrity Room, Bloomington [Minnesota Music Awards] (35 mins/VG)	The Sacrifice Of Victor TV special and home video/LaserDisc.
24 AugLe New Morning, Paris (85 mins/VG)	1994
	13 Feb (am) Paisley Park, Chanhassen [filmed for
1987	The Beautiful Experience] (50 mins/EX)
21 MarFirst Avenue, Minneapolis (65 mins/EX)*	4 May (am) Stars and Bars, Monte Carlo (105 mins/VG+)
15 May (am) Quasimodo, West Berlin (40 mins/G)	6 May (am)Le Bataclan, Paris (105 mins/VG+)
28 MayU4, Vienna (60 mins/VG+)	8 June (am)Glam Slam, Miami [broadcast live via satellite
15 June (am) Le New Morning, Paris (55 mins/EX)	to Glam Slam in Los Angeles and Minneapolis]
5 SepRupert's, Minneapolis (90 mins/VG)	(110 mins/EX)
5 Dec Fine Line, Minneapolis (90 mins/VG)	9 June (am)Glam Slam, Miami (45 mins/EX and 15 mins/VG+)
31 DecPaisley Park, Chanhassen (85 mins/EX) Notes: *) "Strange Relationship" from this concert was made	10 June (am) Glam Slam, Miami (55 mins/EX
available from NPG Music Club on May 15th 2001.	and 25 mins/VG+)
	20 June (am) Glam Slam, Los Angeles (40 mins/VG+)
1988	21 June (am) House of Blues, Los Angeles (45 mins/VG)
26 July (am). Camden Palace, London (45 mins/EX)	26 JuneGlam Slam, Los Angeles (100 mins/VG+) 27 JuneGlam Slam, Los Angeles [benefit for the Sabriya
19 Aug (am). Het Paard van Troje, The Hague (110 mins/EX) 31 Aug (am). Grosse Freiheit 36, Hamburg (10 mins/EX and	Castle of Fun Foundation, matinee]
85 mins/VG)	(40 mins/VG)
3 Oct (am) Roseland Ballroom, New York (85 mins/VG+)	27 JuneGlam Slam, Los Angeles [benefit for the Sabriya
21 Oct (am) .The Citi, Boston (75 mins/G)	Castle of Fun Foundation] (115 mins/VG+)
7 Nov (am) The Palace, Los Angeles (70 mins/VG)	14 July (am) . Palladium, New York (135 mins/VG+)
11 Nov (am). Warfield Theatre, San Francisco (65 mins/VG)	14 JulyPalladium, New York (130 mins/VG+)
	25 JulyGlam Slam, Minneapolis [benefit for the Na-

tional Kidney Foundation] (105 mins/VG+)

tional Kidney Foundation] (120 mins/VG)

26 JulyGlam Slam, Minneapolis [benefit for the Na-

25 Nov (am) Tränenpalast, Berlin (120 mins/VG+)

1990

30 AprRupert's, Minneapolis [benefit for Chick Hunts-

berry's family] (75 mins/VG)

6 MayCivic Center, St. Paul (90 minsVG+)

1995 9 Mar (am) .. Astoria Theatre, London (65 mins/VG+) 15 Mar (am). The Garage, Glasgow (45 mins/VG) 22 Mar (am) Emporium, London (75 mins/VG+) 23 Mar (am) Emporium, London (110 mins/VG+) 26 Mar (am) Paradiso, Amsterdam (75 mins/VG+) 27 Mar (am) Paradiso, Amsterdam (75 mins/VG+) 28 Mar......Vorst Nationaal, Brussels (80 mins/VG+) 31 Mar (am) The Pod, Dublin (80 mins/VG+) 5 Apr.....Channel 4 Studios, London [filmed for The White Room] (10 mins/EX and 25 mins/VG+)* 8 June (am)..Glam Slam, Miami (70 mins/EX and 40 mins/VG+) 9 June (am)..Glam Slam, Miami (125 mins/VG+) 18 June (am) Paisley Park, Chanhassen (90 mins/VG+) 5 Aug Paisley Park, Chanhassen (60 mins/VG+) 12 AugPaisley Park, Chanhassen (55 mins/VG+) 27 Aug (am). Paisley Park, Chanhassen (85 mins/VG+) 30 Aug (am). Paisley Park, Chanhassen (55 mins/VG+) 2 Sep......Paisley Park, Chanhassen (65 mins/VG+) 9 Sep (am) ... Paisley Park, Chanhassen (70 mins/VG+) 9 Sep......Paisley Park, Chanhassen (90 mins/VG+) 16 SepPaisley Park, Chanhassen (50 mins/VG+)

[filmed for Love 4 One Another] (15 mins/EX)*** 11 Nov......Paisley Park, Chanhassen (80 mins/VG+) 9 DecPaisley Park, Chanhassen (10 mins/EX and 85 mins/VG+)**** Recording notes: *) Only two songs were broadcast on The White Room TV show. The full-length performance exists on an audience recording; **) "We March," "Vicki Waiting," "Letit-

18 Sep...... Paisley Park, Chanhassen (50 mins/VG+)

20 Sep (am) . Paisley Park, Chanhassen (70 mins/VG+)

10 OctPaisley Park, Chanhassen (15 mins/VG+)

22 Oct (am). Paisley Park, Chanhassen (15 mins/EX)**

23 Oct Paisley Park, Chanhassen (95 mins/VG+)

28 Oct Paisley Park, Chanhassen

go," and "Return Of The Bump Squad" from this concert were made available from NPG Music Club on March 22nd 2001; ***) Live footage from the Love 4 One Another TV special. "The Ride" from this concert was released on Crystal Ball; ****)

"Days Of Wild" on Crystal Ball was recorded at this show.

1996

17 FebNeil S. Blaisdell Center, Honolulu
(105 mins/VG)
18 FebNeil S. Blaisdell Center, Honolulu
(110 mins/VG+)
19 FebNeil S. Blaisdell Center, Honolulu
(105 mins/VG+)
26 Oct (am). Paisley Park, Chanhassen (30 mins/VG+)
27 Oct (am). Paisley Park, Chanhassen (25 mins/VG+)
12 Nov Paisley Park, Chanhassen
["Emancipation Special" show, broadcast live]
(25 mins/EX)
21 Nov (am) Park West, Chicago
(5 mins/EX and 65 mins/VG+)*
28 Dec Paisley Park, Chanhassen (10 mins/EX)
Recording notes: *) "Jam Of The Year" was professionally

1997

21 Apr (am) . DNA Lounge, San Francisco (10 mins/VG+ and 10 mins/VG) 29 Apr (am). Electric Ballroom, Tempe (20 mins/VG+) 29 June (am) Excalibur, Chicago (25 mins/VG+)

9 Aug (am)...Café Hollywood, San Antonio (60 mins/VG+)

10 Aug (am). Mirage, Dallas (45 mins/VG+)

11 Aug (am). The Roxy, Houston (50 mins/VG)

16 Aug (am). Glam Slam, Miami (60 mins/VG+)

19 Aug (am). Plum Crazy, Raleigh (55 mins/VG+)

24 Aug (am). New Daisy Theatre, Memphis (45 mins/VG)

7 Sep (am) ... Paisley Park, Chanhassen (65 mins/VG+)

10 Sep Paisley Park, Chanhassen [benefit for Mayor Sharon Sayles Belton] (65 mins/EX)

6 Oct (am) ... The Church, Denver (75 mins/VG+)

30 Oct (am). Club West, Las Cruces (40 mins/VG+)

11 Dec (am). Paisley Park, Chanhassen (90 mins/VG)

1998

1 Jan (am) The Roxy, Houston (50 mins/VG+) 14 Jan (am) .. Millennium 2000, Tampa (60 mins/VG+) 23 Jan (am) .. Townsend Club, San Francisco (70 mins/VG+) 7 Feb (am) ... Paisley Park, Chanhassen (110 mins/VG+) 14 Feb (am).. Paisley Park, Chanhassen (75 mins/VG+) 21 Mar (am) Paisley Park, Chanhassen (55 mins/VG)* 28 Mar (am) Paisley Park, Chanhassen (120 mins/VG+)

11 Apr (am) .Irving Plaza, New York (115 mins/VG+)

12 Aug (am). Nighttown, Rotterdam (65 mins/VG+)

19 Aug (am). Vega, Copenhagen (75 mins/VG+)

24 Aug (am). Kaufleuten, Zurich (60 mins/VG+)

27 Aug (am). Hippodrome, London (110 mins/VG+)

28 Aug (am). Café de Paris, London [filmed for Beautiful Strange] (30 mins/EX and 20 mins/VG)**

18 Oct (am) .Slim's, San Francisco (40 mins/VG+)

16 Dec (am). Lux, Lisbon (55 mins/VG+)

24 Dec (am). Tivoli, Utrecht (135 mins/VG+)

28 Dec (am). Live Music Halle, Cologne (105 mins/VG+) Recording notes: *) Sometimes incorrectly listed as 20 March (am) 1998; **) The audience recording is more complete than the live footage in the Beautiful Strange TV special and home

video.

1999

2 Jan	Studio 54, MGM Grand Studios, Las Vegas
	(80 mins/EX)
29 May	MGM Grand Garden Arena, Las Vegas
	(95 mins/VG+)
31 May (a	m) Studio 54, MGM Grand Studios, Las Vegas
	(160 mins/EX)
6 Sep	Warehouse district, Minneapolis
	[1999 Music Mill City Festival] (105 mins/VG+)
23 Oct (ar	n).Paisley Park, Chanhassen (15 mins/EX)*
15 Nov	Mermaid Theatre, London
	[Rave Un2 The Joy Fantastic listening party]
	(80 mins/VG+)
17 NI /	A I D . I D . (100 . 01/2) 111

17 Nov (am). Le Bataclan, Paris (100 mins/VG+)**

24 Nov (am) Sala Aqualung, Madrid (145 mins/FX)

18 Dec Paisley Park, Chanhassen [filmed for Rave Un2 The Year 2000 (130 mins/EX)***

filmed and exists in EX quality.

Recording notes: *) A portion of "Days Of Wild" was made available by the NPG Music Club on February 18th 2001; **) Sometimes incorrectly dated November 18th (am); ***) From the Rave Un2 The Year 2000 TV special plus extra footage included in the home video/DVD of the same title. The film also includes footage from The Time's performance on December 17th.

2000

- 13 June Northrop Auditorium, Minneapolis ["Prince: A Celebration" finale] (200 mins/VG+)
- 15 July (am) . Paisley Park, Chanhassen (5 mins/EX)*
- 17 Nov (am). The Metro, Chicago (95 mins/VG+)
- 20 Nov (am) The Orbit, Grand Rapids (40 mins/VG+)
- 10 Dec (am). Studio 54, MGM Grand Studios, Las Vegas (80 mins/VG+)

Recording notes: *) "Good Life" and Tell Me What It Is" from this show were made available from NPG Online LTD on July 21st 2000.

2001

29 April (am).. The Fillmore, San Francisco (90 mins/VG+) 6 July Salle Wilfrid-Pelletier, Palais des Arts, Montreal (150 mins/G)

2002

- 8 Mar (am) .. The Tralf, Buffalo (100 mins/VG+)
- 5 Apr (am) ... Eleven 50, Atlanta (95 mins/VG+)
- 10 Apr (am) . The World, New York (20 mins/EX and 105 mins/VG+)*
- 17 Apr (am) : The Red Jacket, Dallas (80 mins/VG+)
- 21 Apr (am) . House of Blues, Los Angeles (25 mins/EX)*
- 1 May (am) .. Roseland, Portland (10 mins/EX)*
- 7 June (am)..Le Rendezvous, Winnipeg (80 mins/VG+)
- 21 June Paisley Park, Chanhassen

["Xenophobia" celebration] (145 mins/EX)

- 23 June (am) Paisley Park, Chanhassen
 - ["Xenophobia" celebration] (55 mins/EX)
- 23 June Paisley Park, Chanhassen
 - ["Xenophobia" celebration] (75 mins/EX)
- 24 June Paisley Park, Chanhassen
 - ["Xenophobia" celebration] (95 mins/EX)
- 25 June Paisley Park, Chanhassen
 - ["Xenophobia" celebration] (115 mins/EX)
- 26 June Paisley Park, Chanhassen
 - ["Xenophobia" celebration] (155 mins/EX)
- 28 June (am) Paisley Park, Chanhassen
 - ["Xenophobia" celebration] (120 mins/EX)
- 6 Oct (am)...The New Marquee, London (55 mins/EX)
- 26 Oct (am). Vega, Copenhagen (70 mins/VG+)
- 29 Oct (am). Le Bataclan, Paris (140 mins/EX)
- 3 Nov (am) .. Nighttown, Rotterdam (110 mins/VG+)
- 15 Dec 2002 Aladdin Theatre for the Performing Arts, Las Vegas [filmed for Live At The Aladdin Las Vegas] (80 mins/EX)**

Recording notes: *) Three aftershows featured on One Nite Alone... Live! The "EX" material from these shows is from the live album; **) Released on Live At The Aladdin Las Vegas DVD.

[3] Soundchecks

- 3 Mar 1986..... First Avenue, Minneapolis (45 mins/VG+)
- 21 Mar 1987.... First Avenue, Minneapolis (45 mins/VG)
- 30 May 1987 Stadthalle, Vienna (20 mins/VG)
- July 1988 Wembley Arena, London (45 mins/F)
- 10 Aug 1988 Isstadion, Stockholm (35 mins/G)
- 27 Aug 1988 Waldstadion, Frankfurt (75 mins/VG)
- 12 Feb 1989 Osakajo Hall, Osaka (80 mins/EX)
- 1 June 1990 Stadion Feijenoord, Rotterdam (230 mins/F)
- 5 June 1990 Gentofte Stadion, Copenhagen (30 mins/VG)
- 6 June 1990 Ostseehalle, Kiel (40 mins/VG)
- 7 June 1990Alsterdorfer Sporthalle, Hamburg (30 mins/VG)
- 9 July 1990 Wembley Arena, London (45 mins/VG)
- 10 July 1990 Wembley Arena, London (90 mins/VG)
- 11 July 1990 Wembley Arena, London (30 mins/VG)
- 17 July 1990 Stadio Flaminio, Rome (45 mins/F)
- 4 Aug 1990 Festivalterrein, Werchter (20 mins/VG)
- 24 May 1992 ... Flanders Expo, Ghent (175 mins/VG)
- 6 July 1992 Ahoy, Rotterdam (45 mins/VG)
- 7 July 1992 Ahoy, Rotterdam (100 mins/VG)
- 8 July 1992 Ahoy, Rotterdam (90 mins/VG)
- 25 July 1993 NIA, Birmingham (360 mins/VG)
- 26 July 1993 NIA, Birmingham (90 mins/VG)
- 27 July 1993 NIA, Birmingham (145 mins/VG)
- 2 Aug 1993 Arena, Sheffield (10 mins/G)
- 10 Aug 1993 Brabanthallen, Den Bosch (45 mins/VG)
- 13 Aug 1993 Estadio Ramón de Carranza, Cadiz (60 mins/VG)
- 17 Aug 1993 Auditorio Monte de Gozo,
 - Santiago de Compostela (60 mins/VG)
- 19 Aug 1993 Hippódromo de las Mestas, Gijon (130 mins/VG)
- 31 Aug 1993 Palais Omnisports de Paris-Bercy, Paris (60 mins/VG)
- 1 Sep 1993 Palais Omnisports de Paris-Bercy, Paris (60 mins/VG)
- 7 Sep 1993...... Wembley Arena, London (60 mins/G)
- 2 Mar 1995..... Wembley Arena, London (40 mins/G)
- 3 Mar 1995..... Wembley Arena, London (30 mins/G)
- 18 Mar 1995 NEC, Birmingham (10 mins/G)
- 25 Mar 1995.... Brabanthallen, Den Bosch (20 mins/VG)
- 29 Mar 1995.... Point Depot, Dublin (30 mins/VG)
- 30 Mar 1995.... Point Depot, Dublin (30 mins/VG)
- 7 Jan 1997 Tower Theatre, Philadelphia (5 mins/VG+)
- 18 Aug 1997 Hardee's Walnut Creek Amphitheatre, Raleigh (30 mins/G)
- 11 Oct 1997 Hollywood Bowl, Los Angeles (20 mins/VG)
- 17 Dec 1998 Sala Multiusos Auditorio, Zaragoza (10 mins/VG)
- 18 Dec 1998 Palau Sant Jordi, Barcelona (20 mins/VG)
- 20 Dec 1998 Palacio de los Deportes de la Comunidad, Madrid (35 mins/VG)
- 22 Dec 1998 Festhalle, Frankfurt (45 mins/VG)
- 23 Dec 1998 Prins van Oranjehal, Utrecht (50 mins/VG)
- 26 Dec 1998 Hanns-Martin-Schleyer-Halle, Stuttgart (10 mins/VG)
- 27 Dec 1998 Kölnarena, Cologne (20 mins/VG)
- 28 Dec 1998 Flanders Expo, Ghent (10 mins/VG)
- 24 Nov 1999 (am) Sala Aqualung, Madrid (10 mins/VG+)
- 15 June 2001 ... Xcel Energy Center, St. Paul (75 mins/VG+)

16 June 2001 Xcel Energy Center, St. Paul (20 mins/VG+)
5 Mar 2002 Ohio Theatre, Columbus (30 mins/VG)
6 Mar 2002 Opera House, Detroit (25 mins/VG)
7 Mar 2002 Shea's Performance Arts Center, Buffalo
(35 mins/VG)
9 Mar 2002 Palace Theatre, Louisville (50 mins/VG+)
30 Mar 2002 Warner Theatre, Washington DC
(35 mins/VG)
31 Mar 2002 Warner Theatre, Washington DC
(30 mins/VG)
4 Apr 2002 Symphony Hall, Woodruff Arts Center,
Atlanta (5 mins/VG+)
6 Apr 2002 Youkey Theatre, Lakeland Center, Lakeland
(35 mins/VG+)
9 Apr 2002 Avery Fisher Hall, Lincoln Center, New York
(80 mins/VG+)
12 Apr 2002 Midland Theatre, Kansas City (80 mins/VG+)
14 Apr 2002 Verizon Wireless Theatre, Houston
(60 mins/VG+)
3 Oct 2002 Carling Hammersmith Apollo, London
(15 mins/VG+)
4 Oct 2002 Carling Hammersmith Apollo, London
(40 mins/VG+)
5 Oct 2002 Carling Hammersmith Apollo, London
(30 mins/VG+)
13 Oct 2002 Festhalle, Frankfurt (45 mins/VG+)
15 Oct 2002 Ahoy, Rotterdam (40 mins/VG+)
16 Oct 2002 CCH Hall 1, Hamburg (40 mins/VG+)
19 Oct 2002 ICC, Berlin (60 mins/VG+)
25 Oct 2002 Falkoner Salen, Copenhagen
(20 mins/EX and 35 mins/VG)*
27 Oct 2002 König-Pilsener Arena, Oberhausen
(80 mins/VG+)
28 Oct 2002 Le Zénith, Paris (55 mins/EX)
31 Oct 2002 Palatucker, Milan (20 mins/VG+)
2 Nov 2002 Ahoy, Rotterdam (55 mins/VG+)
15 Nov 2002 Kokusai Forum Hall A, Tokyo (5 mins/VG+)
18 Nov 2002 Budokan, Tokyo (5 mins/EX
and 25 mins/VG+)**
19 Nov 2002 Budokan, Tokyo (25 mins/VG)
26 Nov 2002 Sun Palace, Fukuoka (5 mins/VG)
28 Nov 2002 Castle Hall, Osaka (5 mins/EX
150 ' (1/0)+++

and 5 mins/VG+)**** Recording notes: *) A portion (13:37 minutes) of an instrumental from the Copenhagen soundcheck was made available from NPG Music Club in November 2002. The same portion but now missing the first three minutes (lasting 10:07 minutes) was made available from NPG Music Club on January 3rd 2003 (in better quality). Additionally, 4:01 minutes of "Empty Room" from the Copenhagen soundcheck was made available on January 3rd 2003; **) A portion (5:09 minutes) from an instrumental played at the Tokyo soundcheck was made available from NPG Music Club on January 3rd 2003; ***) A portion (5:53 minutes) from an instrumental played at the Osaka soundcheck was made available from NPG Music Club on January 3rd 2003; ****) A portion (8:53 minutes) from an instrumental played at the Nagoya soundcheck was made available from NPG Music Club on January 3rd 2003.

and 50 mins/VG)*** 29 Nov 2002.... Century Hall, Nagoya (10 mins/EX

[4] Guest appearances
12 Feb 1982 Roxy Theatre, Los Angeles (5 mins/EX)
[joins The Time]
25 Oct 1984 First Avenue, Minneapolis (5 mins/VG+)
[joins Sheila E.]
8 Mar 1986 Warfield Theatre, San Francisco
(20 mins/EX) [joins Sheila E.]
14 May 1986 Warfield Theatre, San Francisco
(10 mins/VG+) [joins The Bangles]
20 Oct 1986 The Palace, Los Angeles (10 mins/VG+)
[joins The Bangles]
12 June 1995 Bunker's, Minneapolis (15 mins/EX)
[joins Dr. Mambo's Combo]
18 Aug 1995 Paisley Park, Chanhassen (20 mins/VG+)
[joins T.C. Jammers]
1 Jan 1999 Studio 54, MGM Grand Studios, Las Vegas
(10 mins/EX) [joins The Time]
20 June 1999 Northrop Auditorium, Minneapolis
(10 mins/VG) [joins Santana]
23 Aug 1999 Centre Molson Theatre, Toronto
(5 mins/VG+) [joins Sheryl Crow]*
5 June 2000 Bunker's, Minneapolis (10 mins/EX)
[joins The Legendary Combo]
12 June 2001 Paisley Park, Chanhassen (10 mins/VG+)
[joins The Time]
13 June 2001 (am) Paisley Park, Chanhassen (5 mins/EX)
[joins Maceo Parker]**
14 June 2001 Paisley Park, Chanhassen (10 mins/EX)
[joins Common]***
Notes: *) Previously listed as August 22nd 1999; **) Prince
guesting on "We Gon' Make It Funky" with Maceo Parker was
made available from NPG Music Club on November 20th
2001; ***) Common's "The Light" and a medley of James

Brown's "Give It Up Or Turnit A Loose" and "Get Up (I Feel Like Being A) Sex Machine" were made available by NPG Music Club on July 7th 2001.

Rehearsal Video Recordings

This chapter deals with video recordings of rehearsals in preparation for tours and special one-off shows. In contrast to regular live performances, most sessions in this chapter were not played in front of an audience. Rehearsals for TV performances are also included despite the fact that some of these can be considered to be soundchecks, being straightforward run-throughs of what was going to be performed. Additionally, live sessions that involve work on specific songs are included. Unless otherwise noted, the sound quality is excellent as most rehearsal sessions are soundboard recordings.

June 1984: Rehearsal for the June 7th 1984 First Avenue concert

Tracks: 17 Days / Our Destiny / Roadhouse Garden / 17
Days / Our Destiny / Roadhouse Garden / All Day, All Night /
Free / Erotic City – All The Critics Love U In New York /
Something In The Water (Does Not Compute) / Irresistible
Bitch / When Doves Cry / Possessed

Duration: 73 mins

This is the earliest known rehearsal to exist on videotape. It features a complete run-though of the birthday show, including the unreleased "Our Destiny" and "Roadhouse Garden" that were debuted that night. The video is fascinating to watch just to see Prince work out his dance steps.

21 April 1990: Nude tour rehearsal

Tracks: Jealous Again / Our Love Is Here To Stay / The Future / 1999 / Housequake / Sexy Dancer / Kiss - I'm In The Mood / Purple Rain / Take Me With U / Alphabet St. - It Takes Two / The Question Of U - Electric Man / Ain't No Way / Nothing Compares 2 U / Batdance / Baby, I'm A Star Duration: 73 mins

This rehearsal is held at the *Nude* tour stage set. The highlight of the session is a 10-minute track tentatively titled "Jealous Again," which is an energetic rocker with Prince's guitar to the fore. Prince says the title "Jealous Again" and the song is widely believed to be a cover version of The Black Crowes' "Jealous Again" (from *Shake Your Money Maker*, released early 1990) but there is no resemblance to that song.

Sung by Rosie Gaines, "Our Love Is Here To Stay" is a jazz standard by George and Ira Gershwin which has been performed by Ella Fitzgerald, Billie Holiday, and Dinah Washington amongst others. Prince and Miko Weaver get into an argument at the beginning of "Baby, I'm A Star" about the level of Weaver's guitar. Weaver leaves the stage, with Prince saying, "Just what I thought, punk!" Weaver makes some comment and Prince storms off the stage, yelling, "What did you say?" The rehearsal is then over. It is hardly surprising that the *Nude* tour became Weaver's last tour with Prince.

24 April 1990: Nude tour rehearsal

Tracks: Take Me With U / The Future / 1999 / Housequake / Sexy Dancer / Kiss - I'm In The Mood / Take Me With U / Alphabet St. - It Takes Two / Take Me With U / Erotic City / Sex (several takes)

Duration: 118 mins

Much like the April 21st *Nude* tour rehearsal, this session takes place on the *Nude* tour stage set. There is a great deal of focus on the lighting and choreography. Levi Seacer Jr. is Prince's stand-in vocalist for the first half, and Prince arrives after an hour. It features heavy work (45 minutes) on "Sex." Towards the end of the song, Prince sings a few lines from "Let's Work," so it is possible that "Erotic City," "Sex," and "Let's Work" were rehearsed to be a medley.

March 1992: Diamonds And Pearls tour rehearsal

Tracks: Take My Hand, Precious Lord / Thunder / Daddy
Pop / Diamonds And Pearls / Let's Go Crazy / Kiss / Jughead /
Purple Rain / Live 4 Love / Willing And Able / Nothing
Compares 2 U / Sexy MF / Thieves In The Temple / Strollin' /
Insatiable / Gett Off / The Flow / Cream / 1999 / Baby, I'm A
Star – Push – Pink Panther Theme

Duration: 120 mins

This was one of the final production rehearsals for the *Diamonds And Pearls* tour. By this time the set list had already been determined and the focus of this session is getting the lighting absolutely perfect. Musically, it is pretty uninteresting.

25 March 1992: Diamonds And Pearls tour rehearsal

Tracks: Take My Hand, Precious Lord / Thunder / Daddy
Pop / Diamonds And Pearls / Let's Go Crazy / Kiss / Jughead /
Purple Rain / Live 4 Love / Willing And Able / Nothing
Compares 2 U / Sexy MF / Thieves In The Temple / Strollin' /
Insatiable / Gett Off / The Flow / Cream / 1999 / Baby, I'm A
Star – Push – Pink Panther Theme

Duration: 115 mins

Very similar to March rehearsal above. This session is also concerned with the lighting.

25 February 1993: The Arsenio Hall Show rehearsal

Tracks: The Max / Blue Light / Peach / The Morning Papers / My Name Is Prince

Duration: 120 mins

Prince rehearses various live performances of the five tracks listed here. The rehearsal session was professionally filmed with multiple camera angles and close-ups.

9 April 1994: Soul Train rehearsal

Tracks: The Most Beautiful Girl In The World (Mustang

Mix) / Now / Acknowledge Me

Duration: 120 mins

This is rehearsal footage of Prince's appearance on *Soul Train* that aired May 7th 1994. It includes various lip-synched performances of the three songs listed here along with footage of the host rehearsing. It is professionally filmed with multiple camera angles and close-ups, but the overall quality is quite poor.

5 May 1994: Nulle Part Ailleurs rehearsal

Tracks: Endorphinmachine / Space / 319 / Shy / Billy Jack Bitch / Acknowledge Me / Endorphinmachine / Glam Slam Boogie / Cold Sweat / Endorphinmachine / The Ride / Glam Slam Boogie / Them Changes / Ripopgodazippa Duration: 72 mins

This tape could technically be considered a soundcheck for Prince's appearance on the French TV show *Nulle Part Ailleurs*, on cable channel Canal+, May 5th 1994, but the band used the occasion to rehearse much more than "Endorphinmachine," which was performed on the TV show. They also play two covers, James Brown's "Cold Sweat" (from *Cold Sweat*, 1967) and Buddy Miles' "Them Changes" (from *Them Changes*, 1970).

Prince does not arrive until "Acknowledge Me," and Morris Hayes leads the band up to that point. The session shows just how much Prince has come to rely on sampling in recent years. Indeed, even during those songs that he is not present, his vocal can be heard very clearly.

23 August 1995: "P. Control" and "Letitgo" rehearsal

Tracks: P. Control / Letitgo

Duration: 6 mins

This is one complete run-through of "P. Control" and a verse and chorus of "Letitgo," recorded at Paisley Park, in preparation for Prince's string of *Love 4 One Another* concerts. It was filmed with a single camera.

29 May 1998: The Today Show rehearsal

Duration: 50 mins

The majority of this recording consists of the band standing around while technicians work on the equipment. There is not much music played at all. The session was filmed by an audience member.

15 June 2001: Xcel Energy Center, St. Paul

Duration: 15 mins

This is a portion of the soundcheck for one of the "Prince: A Celebration" shows. It was filmed from the right of the stage and is very good. It is interesting to watch Prince and the NPG casually jam and talk to the audience.

Rehearsal Audio Recordings

This chapter deals with audio recordings of rehearsals in preparation for tours and special one-off shows. In contrast to regular live performances, most sessions in this chapter were not played in front of an audience. Rehearsals for TV performances are also included despite the fact that some of these can be considered to be soundchecks, being straightforward run-throughs of what was going to be performed. Additionally, live sessions that involve work on specific songs are included. Unless otherwise noted, the sound quality is excellent as most rehearsal sessions are soundboard recordings.

1982: Piano session

Tracks: Piano improvisations / Purple Music

Duration: 33 mins

This is Prince alone at the piano, working on what sounds like an early version of "Little Red Corvette" and a song that sounds somewhat like "Wonderful Ass," which finally goes into "Purple Music." Since "Purple Music" is from 1982, it is likely that this piano session took place that year.

January 1983: 1999 tour rehearsal

Tracks: Controversy / Let's Work / Little Red Corvette / Delirious / Do Me, Baby / Head / Lady Cab Driver / Free / Let's Pretend We're Married / When You Were Mine / 1999 / D.M.S.R.

Duration: 67 mins

This is a rehearsal for the second leg of the 1999 tour. The Time were often demoted from the bill, so Prince needed 15 to 20 minutes more music for his own performances. Many of the songs rehearsed during this session, including "Dirty Mind," "Head," "Free," "Let's Pretend We're Married," and "Little Red Corvette," were added to the set on the 1983 tour. Prince mentions Carolina a few times during the session, which might indicate that it was a rehearsal for one of the two Carolina concerts that were played in February of 1983, but more likely it is from the Lakeland Civic where rehearsals for the 1983 tour were held. Many songs are extended into long jams, with additional lyrics. At one point, Prince quotes Talking Heads' "Once In A Lifetime" (from Remain In Light, 1980). Overall, it is a great session.

1983: Piano session

Tracks: 17 Days / Purple Rain / A Case Of You / Mary Don't You Weep / Strange Relationship / International Lover / Wednesday / Cold Coffee And Cocaine / Mama

Duration: 36 mins

This is more of Prince just sitting at the piano and singing songs. Compared to the first piano session, this contains more actual songs and less improvisations. Some of the song titles are tentative. This tape has often been listed as a 1985 session, but more than likely it is from 1983 since "17 Days," "Purple Rain," and "Wednesday" were written in 1983. "Strange Relationship" and "International Lover" date back to 1982. "Mary, Don't You Weep" was performed by Aretha Franklin (on Amazing Grace, 1972).

Summer 1983: Rehearsal

Tracks: The Bird / Baby, I'm A Star / Let's Go Crazy / Computer Blue / G-Spot / I Would Die 4 U / Can't Stop This Feeling I Got / Electric Intercourse / Electric Intercourse / Purple Rain Duration: 80 mins

With the exception of a few repeated lyrics, the 24-minute rehearsal of "The Bird" is instrumental from beginning to end. The session with The Revolution took place some time during the summer of 1983. It is interesting how Prince methodically builds "The Bird," constantly giving the musicians instructions, "Make it a minor," "Take the echo out," "Gimme that line," "Drop out the handclaps," etc. At one point, he says, "That's not ours," referring to a bass part that sounds similar to a Rick James tune.

Prince makes a reference to the guitar player as "Jesse," showing that Prince sometimes took on the position of Morris Day when writing and rehearsing songs for The Time. "The Bird" on *Ice Cream Castle* is a live recording from October 1983, so this could be a rehearsal for that session, even though the song is far from being in its final shape. A few notes from (the Vanity 6 version of) "Sex Shooter" are included at times.

"The Bird" session continues with Prince and The Revolution working on material for the *Purple Rain* album. Most of the songs are quite close to what ended up on *Purple Rain*. A notable exception is "Purple Rain," which has an extra verse and is much more of a soft piano ballad than the later guitar-driven rock number. "Can't Stop This Feeling I Got" doesn't feature words and they basically jam on the song (this instrumental take is known as "Cruisin' Down The Highway" in collectors' circles).

Another tape, supposedly containing a second 1983 rehearsal, actually features a part of the above session. It has often been listed incorrectly as a separate session.

July 1983: Rehearsal for the August 3rd 1983 First Avenue concert Tracks: Let's Go Crazy / When You Were Mine / A Case Of You / Computer Blue / Delirious / Electric Intercourse / Automatic / I Would Die 4 U / Baby, I'm A Star / Little Red Corvette / Purple Rain / D.M.S.R. / jamming / Let's Go Crazy Duration: 89 mins

A run-through of the entire concert, including Joni Mitchell's "A Case Of You" (from *Blue*, 1971). The show is considered by many to be one of Prince's best performances ever. The rehearsals live up to the show as Prince and The Revolution members are in playful moods, joking and ad-libbing frequently. Prince sings "Holland, London, Paris, France" instead of "Dance, music, sex..." During a break, the band fool around with bits and pieces from other songs, including "James Bond Theme" (written by Monty Norman), Madness' "Our House" (from *The Rise And Fall*, 1982), and Stevie Nicks' "Stand Back" (from *The Wild Heart*, 1983).

1983: "White Girls" rehearsal

Tracks: White Girls Duration: 27 mins

This is a funk jam by Prince and The Revolution. The "na-na-na-nah..." part of the alternate (unreleased) version of "Computer Blue" is chanted and lines from both "Ice Cream Castles" and "Erotic City" are sung, indicating that the session was in the latter part of 1983. Prince also incorporates snippets from two Sly Stone numbers, "In Time" (from *Fresh*, 1973) and "Don't Call Me Nigger, Whitey" (from *Stand!*, 1969).

May/June 1984: Rehearsal for the June 7th 1984 First Avenue concert (#1)

Tracks: Free / Something In The Water (Does Not Compute) / Erotic City / When Doves Cry / Irresistible Bitch / Gotta Shake This Feelin' / Noon Rendezvous

Duration: 80 mins

A rehearsal for Prince's birthday concert at the First Avenue, which was his first public appearance since the Minnesota Dance Theatre benefit 10 months prior. "Gotta Shake This Feelin' Baby" is "Purple Rain" with some ad-libbed lyrics. Overall, great music, but not much talking by Prince.

May/June 1984: Rehearsal for the June 7th 1984 First Avenue concert (#2)

Tracks: 17 Days / When We're Dancing Close And Slow / Free / Erotic City / Erotic City / Irresistible Bitch / Irresistible Bitch / When Doves Cry / Possessed / Possessed / All Day, All Night / Something In The Water (Does Not Compute) Duration: 78 mins

This tape has often been listed as a *Purple Rain* tour rehearsal, but it is obviously a continuation of the rehearsals for the birthday concert at the First Avenue. All the songs except for "When We're Dancing Close And Slow" were played during the concert, and the versions here are fairly similar to what was performed.

June 1984: Rehearsal for the June 7th 1984 First Avenue concert

Tracks: 17 Days / Our Destiny / Roadhouse Garden / 17
Days / Our Destiny / Roadhouse Garden / All Day, All Night /
Free / Erotic City – All The Critics Love U In New York /
Something In The Water (Does Not Compute) / Irresistible
Bitch / When Doves Cry / Possessed

Duration: 73 mins

Also exists as a video recording (see the description of the video recording).

Summer 1984: The Family material rehearsal (#1)

Tracks: Mutiny / Desire Duration: 20 mins

Prince and The Revolution rehearse two tracks intended for *The Family* album. They jam extensively on "Mutiny," which features a number of saxophone solos by Eric Leeds (his first sessions with Prince was on July 2nd 1984). The version of "Desire" is quite different from the released version, to some extent resembling "I Guess It's All Over" on Mazarati's self-titled debut album. Prince's vocal delivery is stunning.

Summer 1984: The Family material rehearsal (#2)

Tracks: Feline / The Screams Of Passion / Bodyheat Duration: 46 mins

This is another rehearsal by Prince and The Revolution, working on material for *The Family* album. The primary focus is a 35-minute workout on the unreleased song "Feline," which includes parts of "Erotic City" and a few lines that ended up in Sheila E.'s "Holly Rock." Prince is at the electric piano for "The Screams Of Passion." A few minutes of "Bodyheat," a James Brown number (from *Bodyheat*, 1976), is also played. It should be noted that this session was previously listed as two separate sessions.

1984: "Billy" and "Strange Relationship" rehearsal

Tracks: Billy / Strange Relationship

Duration: 51 mins

Prince plays guitar for some 45 minutes, making up lyrics about how funky Billy's (Sparks) glasses are. He then teaches The Revolution "Strange Relationship," with Prince calling the chord changes.

15 October 1984: Purple Rain tour rehearsal

Tracks: Erotic City / Let's Go Crazy / Delirious / 1999 / Little Red Corvette / Free / Father's Song / God / Computer Blue / Darling Nikki / The Beautiful Ones / When Doves Cry / I Would Die 4 U / Baby, I'm A Star

Duration: 88 mins

A run-through of the *Purple Rain* show. It is the regular set, with the addition of the "Erotic City" intro jam but without "Purple Rain" and a few other titles. Although often listed as a Los Angeles rehearsal, this took place at the Met Center in Minneapolis.

October 1984: Purple Rain tour rehearsal

Tracks: Let's Go Crazy / Delirious / 1999 / Little Red Corvette / Free / Father's Song / God / America The Beautiful / Computer Blue / The Beautiful Ones / When Doves Cry Duration: 63 mins

Another rehearsal in preparation for the *Purple Rain* tour. The tour began in Detroit, which is mentioned here a few times. It is a great rehearsal with Prince talking and joking a great deal. The introduction to "Let's Go Crazy" is hilarious, "But I'm here to tell you there's something else... Your mama! A sexy woman with... long hair, greasy lips." Prince gets frustrated when band members keep making mistakes during "God." He sings the traditional "America The Beautiful" Ray Charles-style.

November/December 1984: Purple Rain tour rehearsal (#1)

Tracks: Another Lonely Christmas / When The Saints Go Marching In / Another Lonely Christmas / Let's Go Crazy / Baby, I'm A Star / Let's Go Crazy

Duration: 51 mins

The date of this rehearsal is probably November or December 1984. Prince is teaching The Revolution "Another Lonely Christmas." The traditional gospel song "When The Saints Go Marching In" is played as a warm-up. Lisa Coleman and Wendy Melvoin are not so familiar with the song, causing Prince to ask mockingly, "Do you know who The Rolling Stones are?" The only part of "Baby, I'm A Star" that is rehearsed is what Prince referred to in the rehearsal and in live shows as the "Sleazy" part.

November/December 1984: Purple Rain tour rehearsal (#2)

Tracks: Dirty Mind / I Wanna Be Your Lover / Sexy Dancer / I Wanna Be Your Lover / Dirty Mind / I Wanna Be Your Lover / Do Me, Baby / I Wanna Be Your Lover / Do Me, Baby / Dirty Mind / I Wanna Be Your Lover / Let's Go Crazy Duration: 58 mins

The primary focus of this rehearsal session is The Revolution working on the segue of "Dirty Mind" into "I Wanna Be Your Lover," with a great deal of instrumental jamming on both songs. Prince instructs the band a fair bit. Not much of interest, though, apart from a brief episode when Prince gets angry with Bobby Z. Rivkin, admonishing, "Holiday Inn back there! C'mon! It's got to be tight!" It should be noted that this session has previously been listed as two separate rehearsals.

1985: Purple Rain tour rehearsal

Tracks: Bedtime Story / Do Me, Baby / Baby, Baby, Baby / G-Spot / Let's Go Crazy / When Doves Scream / A Love Bizarre Duration: 47 mins

The date is uncertain. It could be a rehearsal for the 1985 birthday show, even though only "A Love Bizarre" of the above numbers was performed during that concert. The most "serious" part of the session seems to be "Let's Go Crazy." Prince and The Revolution are working on the conclusion of the song, which probably means that it is another *Purple Rain* tour rehearsal, possibly from early 1985.

"Baby, Baby, Baby" is a cover of an Aretha Franklin number (from I Never Loved A Man (The Way I Love You), released 1967). "When Doves Scream," meanwhile, is a frenzied "punk" version of "When Doves Cry." Prince sings it in a "garage band" voice and adds a great guitar riff to the song. "Bedtime Story" is the song that ended up on Sheila E.'s Romance-1600, most of which was recorded while on the Purple Rain tour. Prince teaches the song to the band, instructing them about the chords.

Summer 1985: The Family rehearsal

Tracks: Susannah's Pajamas / River Run Dry / High Fashion / Yes - Pink Panther Theme / Nothing Compares 2 U / The Screams Of Passion / Mutiny / River Run Dry / Nothing Compares 2 U / Desire / High Fashion / Pink Panther Theme / The Screams of Passion / Mutiny / Yes Duration: 80 mins

This rehearsal was for The Family's one and only public performance in 1985, on August 13th 1985 at First Avenue. Prince can occasionally be heard giving directions to the band, mostly at the beginning and end of the session. The instrumental "Pink Panther Theme" was composed by Henri Mancini (first released on the soundtrack to *The Pink Panther*, 1963).

27 October 1985: Rehearsal

Tracks: Pop Life / Temptation / Paisley Park / Love Or Money / Go / An Honest Man

Duration: 44 mins

This is Prince and The Revolution, augmented by Eddie M. on saxophone on a few numbers. Although commonly referred to as a *Parade* tour rehearsal, it is actually a session in Nice for the video shoot of "America," October 27th 1985, at the Théatre de Verdure. "Go" is an unreleased Prince song that he had recorded in August 1985 (collectors previously referred to it as "Leave Me Alone").

February 1986: Parade tour rehearsal

Tracks: Around The World In A Day / Christopher Tracy's Parade / New Position / I Wonder U / Anotherloverholenyohead Duration: 38 mins

This is an early rehearsal of the *Parade* show by Prince and the expanded Revolution. Prince refers to San Diego during "Around The World In A Day," but the rehearsal was held at the Eden Prairie (Washington Avenue) warehouse that Prince was using at the time. Special attention is devoted to the bridging of the first few songs. "Christopher Tracy's Parade" is extended with a vamp and solos by Eric Leeds and Matt Blistan. Most work is being done on "Anotherloverholenyohead." Prince asks Eric to write down the arrangement "for the bridge, after two verses, before the guitar break and voices." He notes some mistakes in Brown Mark's bass playing, saying, "Now there's a key change I don't hear on the bass when we go to the verse." He then instructs Mark how to play this part.

March/April 1986: Parade tour rehearsal

Tracks: Around The World In A Day / Christopher Tracy's
Parade / New Position / I Wonder U / Raspberry Beret / Alexa
De Paris / Controversy / Mutiny – Dream Factory / Anotherloverholenyohead / How Much Is That Doggie In The Window? – Lady Cab Driver – Automatic – D.M.S.R. / The Dance
Electric / Under The Cherry Moon / Pop Life / Girls And
Boys / Life Can Be So Nice / Purple Rain / A Love Bizarre /
Kiss / Mountains

Duration: 86 mins

This is a later rehearsal of the *Parade* show, possibly in preparation for the April 3rd Boston concert, the first show after the First Avenue preview on March 3rd 1986 (the session is often listed as a soundcheck for the Boston concert). It is essentially a run-through of the show, but Prince is in a good mood and jokes a great deal. The session is performed as though it were in front of an audience, with many singalong encouragements and phrases like "raise your hands," "c'mon, clap your hands," and "how are you doing?" thrown in throughout. Only short instrumental snippets of "Purple Rain" and "Kiss" are played.

One of the highlights is the lengthy funk medley of "Controversy" and "Mutiny," which incorporates the chorus of "Dream Factory" as well as the "St. Paul, punk of the month" chant. "Mountains" is basically an instrumental jam on the song.

22 July 1986: Parade tour rehearsal

Tracks: Life Can Be So Nice / Soul Psychodelicide – Ice Cream Castles / Around The World In A Day / Christopher Tracy's Parade / New Position / I Wonder U / Raspberry Beret / Delirious / Controversy / Mutiny

Duration: 80 mins

A very relaxed rehearsal and jam session, in preparation for the two New York concerts, August 2nd and 3rd, and the European leg of the *Parade* tour. The centrepiece is a 60-minute jam on "Soul Psychodelicide" (with some of "Ice Cream Castles" thrown in). The title came from some lines in "Joy In Repetition," which had been recorded shortly prior to this ("Live music from a band plays a song called 'Soul Psychodelicide.' The song is a year long and had been playin' for months when he walked into the place"). The 1990 song "Soul Psychodelicide" is completely different, borrowing little more than the title from this jam.

Interestingly, The Revolution plays "Soul Psychodelicide" as nearly one continuous jam, with Prince calling out various directions to the band. A lot of work seems to be focused on the "ice cream!" drum breakdown. At one point Prince quips, "The new jam, 'Soul Psychodelicide.' Three years, four months. Takes up two albums!" The rest of the rehearsal is the beginning of a typical *Parade* concert.

21 February 1987: Sign O' The Times tour rehearsal

Tracks: Sign O' The Times / Play In The Sunshine / House-quake / The Ballad Of Dorothy Parker - Four / Slow Love / Starfish And Coffee / Hot Thing / Now's The Time / If I Was Your Girlfriend / U Got The Look / Strange Relationship / I Could Never Take The Place Of Your Man / Forever In My Life / Kiss / The Cross / It's Gonna Be A Beautiful Night Duration: 92 mins

At this stage of rehearsals for the Sign O'The Times tour, the show was going to concentrate even more on material from the album; the only "oldie" played is "Kiss." "Play In The Sunshine" leads right into "Housequake" (no "Little Red Corvette" segue). "Housequake," in turn, is followed by "The Ballad Of Dorothy Parker." "Starfish And Coffee" is played immediately after "Slow Love," and both "U Got The Look" and "Strange Relationship" make an appearance after "If I Was Your Girlfriend." It would have been very interesting to see both the critics' and fans' reaction to a show that lacked most of Prince's hits.

2 April 1987: Sign O' The Times tour rehearsal

Tracks: Sign O' The Times / Play In The Sunshine / Little Red Corvette / Housequake / Girls And Boys / Slow Love / I Could Never Take The Place Of Your Man / Hot Thing / Now's The Time / If I Was Your Girlfriend / Strange Relationship / U Got The Look / 1999 / Forever In My Life / Kiss / The Cross / It's Gonna Be A Beautiful Night

Duration: 85 mins

Supposedly this was recorded during the band's rehearsals at Birmingham's NEC Arena. However, the band had not left for Europe in early April (they came to Europe in mid-April), so it is probably another Minneapolis session. By now, Prince had dropped "The Ballad Of Dorothy Parker" and "Starfish And Coffee" from the set list, instead adding "Little Red Corvette" and "Girls And Boys." Prince plays the session as if it were in front of an audience, encouraging audience participation and shouting "London" now and then. He gets angry when Sheila E. and Harold, a sound engineer, argue about how long "I Could Never Take The Place Of Your Man" should be. Prince settles it by saying that they will keep it long. Clearly, Prince has the final say.

Mid-April 1987: Sign O' The Times tour rehearsal

Tracks: Sign O' The Times / Play In The Sunshine / Little Red Corvette / Housequake / Girls And Boys / Slow Love / I Could Never Take The Place Of Your Man / Hot Thing / Now's The Time / If I Was Your Girlfriend / Let's Go Crazy / When Doves Cry / Purple Rain / 1999 / Forever In My Life / Kiss / The Cross / It's Gonna Be A Beautiful Night

Duration: 90 mins

This is a later rehearsal for the Sign O' The Times tour and took place at the NEC in Birmingham in mid-April 1987. Strange Relationship" and "U Got The Look" had been dropped since the April 2nd session. Containing many instructions from Prince, it is obvious that a great deal of work on the show remained. Prince explains how he wants to cue the horns to begin "Girls And Boys" after his organ solo. He also makes up some new lyrics to the song. Apart from that, there is not much noteworthy about the session.

August/September 1987:

"Baby Go-Go" and "The Sex Of It" rehearsal

Tracks: Baby Go-Go / The Sex Of It

Duration: 86 mins

This session devotes an equal amount of time to "Baby Go-Go" and "The Sex Of It." The songs are rehearsed in preparation for the Rupert's concert on September 5th 1987, when "The Sex Of It" was premiered. There are many pauses and discussions. "Baby Go-Go" was released on Nona Hendryx's 1987 album Female Trouble, while "The Sex Of It" was given to Kid Creole And The Coconuts and ended up on their 1990 comeback album Private Waters In The Great Divide. The version here of "The Sex Of It" includes an intro that is not on the final version.

18 November 1987: Rehearsal

Tracks: Sign O' The Times / Play In The Sunshine / Little Red Corvette / Erotic City / Housequake / Slow Love / Do Me, Baby / Adore / I Could Never Take The Place Of Your Man / Hot Thing / Love Or Money - Data Bank - Let's Pretend We're Married / Delirious / Jack U Off / If I Was Your Girlfriend / Let's Go Crazy / When Doves Cry / Purple Rain / 1999 / U Got The Look / Kiss / It's Gonna Be A Beautiful Night

Duration: 80 mins

Although often regarded as a rehearsal for Prince's private show at Paisley Park on New Year's Eve 1987 (where he was joined onstage by the one and only Miles Davis), it is more likely that this session was for a possible continuation of the Sign O' The Times tour in the US. However, Prince began recording the Lovesexy album in early December, and he liked his new direction so much that he decided to devise an entirely new show based upon this project, thus postponing a US tour until later in 1988.

This rehearsal is one of the most entertaining. Although it is not known for sure, it appears that the Sign O'The Times show that would have made it to the US was going to be quite different from the European version. Many older songs were being rehearsed, including "Erotic City," "Do Me, Baby," "Love Or Money," "Let's Pretend We're Married," "Delirious," and "Jack U Off." Also, some Sign O' The Times tracks that were rarely played in Europe (if at all) were featured: "Adore," "U Got The Look," "Strange Relationship," "Starfish And Coffee," and "The Ballad Of Dorothy Parker." Interestingly, many of the songs are very similar to the versions later played on the Lovesexy tour, so it appears that Prince just dropped some things out while adding others when developing that subsequent show.

In terms of the actual performance, "Little Red Corvette" segues directly into "Erotic City," which in turn segues into "Housequake," not unlike on the Lovesexy tour. "Slow Love" was shortened to just the first verse, played in a medley with (one verse each of) "Do Me, Baby" and "Adore." Repeated chants of "Baby, baby, what's your name?" with lyrics from "Love Or Money" and "Data Bank" thrown in, serve as an introduction to "Let's Pretend We're Married." "Delirious" and "Jack U Off" are almost identical to the versions in the forthcoming Lovesexy show, although the latter has a slightly different ending.

Throughout, Prince is in a great mood and the energy level seems to be just as high as if they were playing in front of a real audience. Prince does not say a whole lot, but several times during the rehearsal he yells "Pittsburgh!" possibly in

homage to the birthplace of Eric Leeds and Atlanta Bliss. Five songs ("The Ballad Of Dorothy Parker," "Starfish And Coffee," "Now's The Time," "Strange Relationship," and "Forever In My Life") that were listed in Turn It Up as being part of this rehearsal were in fact from the February 21st 1987 rehearsal.

1988 rehearsal

Tracks: Rebirth Of The Flesh

Duration: 4 mins

Released by the NPG Music Club, August 28th 2001. This could be in preparation for the Lovesexy tour, but it is questionable whether this Camille song was ever considered for inclusion in the Lovesexy set. More than likely, it's just another rehearsal, as Prince's band rehearsed on an on-going basis.

5 April 1988: Lovesexy tour rehearsal

Tracks: Erotic City / Housequake / Slow Love / Adore / Ain't No Way / Delirious / Jack U Off - Twelve / Sister / Adore / D.M.S.R. / Soft And Wet / I Wanna Be Your Lover / Head / When You Were Mine / Little Red Corvette / Pop Life / Controversy / Dirty Mind / Superfunkycalifragisexy / Bob George Duration: 50 mins

This is a run-through of the first portion of a Lovesexy show from the first week of April 1988. It includes both "D.M.S.R." and "Soft And Wet," both of which were subsequently dropped from the set list and never played on the tour. The latter was planned to segue into "I Wanna Be Your Lover," not too far removed from the versions played on the US Parade shows. At one point during "D.M.S.R." Prince changes the lyrics to "Rick James, Teena Marie, Miko, Me!"

Other noticeable differences include a longer version of "Adore" which incorporates some of Aretha Franklin's "Ain't No Way" (from Lady Soul, 1968), sung by Boni Boyer. The song was performed in its entirety by Rosie Gaines on the Nude tour in 1990. "Bob George" is also played in a slightly different arrangement with some bizarre sound effects and an added guitar riff that was changed for the actual tour. As a point of reference, "Kansas City" is mentioned throughout even though this rehearsal took place at Paisley Park.

April 1988: Lovesexy tour rehearsal

Tracks: I Wanna Be Your Lover / Head / Little Red Corvette / D.M.S.R. / Little Red Corvette / D.M.S.R. / Controversy / Alphabet St. / Glam Slam / Soft And Wet / I Wanna Be Your Lover / Kiss / Dance On / When 2 R In Love / Let's Go Crazy / When Doves Cry / Purple Rain / 1999 / Lovesexy - Feel U Up (jam) / The Cross / I Wish U Heaven

Duration: 105 mins

Another early rehearsal for the Lovesexy tour. Prince is not present during the first few numbers. The band is working hard on "Controversy," trying to incorporate The Lord's Prayer into the song. To get it right, they play back the original album version of the song. "I Wish U Heaven" is played for a good 20 minutes, but instead of the "Take This Beat" extended jam (from the 12" version of "I Wish U Heaven"), Prince tries out different "gospel" vocal arrangements. Another song that is performed differently from the subsequent tour is "Dance On," which here features Prince's vocals. "Lovesexy" continues as a jam with some chants of "feel you up" inserted (it is not a performance of the proper song "Feel U Up").

Spring 1988: Lovesexy tour rehearsal (#1)

Tracks: The Payback / Alphabet St. / Glam Slam / Anna Stesia / The Cross / Head / When You Were Mine / Pop Life / Controversy / Dirty Mind / Superfunkycalifragisexy / Positivity (several takes) / Anna Stesia / Glam Slam / Dance On / When 2 R In Love / Lovesexy / The Cross / I Wish U Heaven / Positivity / Alphabet St. / Little Red Corvette / Pop Life / Controversy / Dirty Mind / Superfunkycalifragisexy / Controversy / Dirty Mind / Superfunkycalifragisexy / Bob George / I Wanna Be Your Lover / Head / When You Were Mine / Chain of Fools (jam) Duration: 205 mins

This session is a bit confusing since it is usually split up on multiple tapes. It is difficult to determine the correct order of some of the tracks since parts of the session appear to be incomplete. It should be noted that this session has previously been listed as two separate rehearsals.

Many of the songs are played without Prince. The band is directed by Sheila E. in parts. "Dance On" is performed with vocals, indicating that it is another early rehearsal for the tour. "Glam Slam" is played in an arrangement that is closer to the version on the *Lovesexy* album than the version played on the tour.

During a loose jam on James Brown's "The Payback" (from *The Payback*, 1973), Prince talks about Weird Al Yankovic's video version of "Fat," his parody of Michael Jackson's "Bad" (released on Yankovic's 1988 album *Even Worse*). "Alphabet St." is played in a long 35-minute jam that contains a lot of improvisation. The version of "Bob George" is amusing; Levi Seacer Jr. makes up his own words, causing the band members to roar with laughter. The 17-minute "Chain Of Fools" jam is another highlight, with Boni Boyer doing her best James Brown vocal imitations. She includes snippets from Brown's "I Don't Want Nobody To Give Me Nothing (Open Up The Door, I Get It Myself)" (from *Sex Machine*, 1970) and "Money Won't Change You" (a 1966 single).

Spring 1988: Lovesexy tour rehearsal (#2)

Tracks: Erotic City / Housequake / Slow Love / Adore / Delirious / Jack U Off – Twelve / Sister / Adore / Soft And Wet / I Wanna Be Your Lover / Head

Duration: 30 mins

This is yet another session for the *Lovesexy* tour, concentrating on part of the first half of the set. Although the set list is closer to its final form than the previous rehearsals, this is still an early session as evidenced by the inclusion of "Soft And Wet."

June 1988: Lovesexy tour rehearsal

Tracks: Erotic City / Housequake / Slow Love / Adore / Delirious / Jack U Off – Twelve / Sister / Adore / U Got The Look / I Wanna Be Your Lover / Head / When You Were Mine / Little Red Corvette / Pop Life / Controversy / Dirty Mind / Superfunkycalifragisexy / Controversy / Bob George / Anna Stesia / Eye No / Alphabet St. / Glam Slam / The Cross / I Wish U Heaven / Kiss / Dance On / When 2 R In Love / Let's Go Crazy / When Doves Cry / Purple Rain / 1999 / Positivity / Lovesexy / '80s medley / Erotic City / Housequake / Slow Love / Adore / Delirious / Jack U Off – Twelve / Sister / Adore / U Got The Look / I Wanna Be Your Lover / Head / When You Were Mine / Little Red Corvette / Pop Life / Controversy / Dirty Mind / Superfunkycalifragisexy / Controversy / Bob George Duration: 180 mins

This is a brilliant rehearsal of the *Lovesexy* show, repeating the first half of the set twice. It is probably one of the last rehearsals for the tour, before they left for Paris. Prince mentions Paris frequently, but the session was recorded at Paisley Park.

Unlike the previous *Lovesexy* tour rehearsals, most songs here sound complete and very similar to what was performed on the tour. Two exceptions are "I Wish U Heaven" and, particularly, "Eye No," which contains a new flute line by Eric Leeds as well as other musical differences. At this stage, "Positivity," "Lovesexy," and the so-called "'80s medley" were planned as the finale of the *Lovesexy* show.

1988: "Alphabet St." session

Tracks: Alphabet St. Duration: 5 mins

This is a bluesy rendition of "Alphabet St.", which has Prince accompanying himself on acoustic guitar. Although quite similar in style to his acoustic demos of "Kiss" and "Thieves In The Temple," this version of "Alphabet St." is not a demo, simply being a different performance of the song.

September 1989:

Saturday Night Live 15th Anniversary Special rehearsal

Tracks: Electric Chair (several takes)

Duration: 18 mins

Prince and the band run through "Electric Chair" several times as they rehearse for the 15-year anniversary of *Saturday Night Live*, September 24th 1989. Prince's band for the occasion included old-timers Matt Fink, Miko Weaver, and Levi Seacer Jr., and three newcomers: Michael Bland, Candy Dulfer, and Patrice Rushen. Margie Cox provided backing vocals.

21 April 1990: Nude tour rehearsal

Tracks: Jealous Again / Our Love Is Here To Stay / The Future / 1999 / Housequake / Sexy Dancer / Kiss - I'm In The Mood / Purple Rain / Take Me With U / Alphabet St. - It Takes Two / The Question Of U - Electric Man / Ain't No Way / Nothing Compares 2 U / Batdance / Baby, I'm A Star Duration: 73 mins

Also available on video (see the description of the video recording).

24 April 1990: Nude tour rehearsal

Tracks: Take Me With U / The Future / 1999 / Housequake / Sexy Dancer / Kiss - I'm In The Mood / Take Me With U / Alphabet St. - It Takes Two / Take Me With U / Erotic City / Sex (several takes)

Duration: 118 mins

Also available on video (see the description of the video recording).

April 1990: Nude tour rehearsal

Tracks: Batdance / Little Red Corvette / Batdance / Little Red Corvette / Batdance / Partyman

Duration: 13 mins

Another *Nude* tour rehearsal. "Partyman" has a slightly different synth riff but there are few noteworthy details about the session. This is probably part of the April 2-4th *Nude* tour rehearsal listed above, but this portion is not circulating on video.

6 December 1990: Rehearsal

Tracks: Something Funky (This House Comes) / Let's Go Crazy / Horny Pony - I'm The Teacher / Money Don't Matter 2 Night / Diamonds And Pearls / Cream / Willing And Able / Live 4 Love / Release It - Daddy Pop - The Latest Fashion / The Flow / Do Me, Baby / Something Funky (This House Comes) / Let's Go Crazy / Horny Pony – I'm The Teacher Duration: 72 mins

This rehearsal marks the debut of Tommy Barbarella and Sonny Thompson with The New Power Generation band. It is obvious that the two have not been around very long, and at one point Prince tells Tommy to "start watching some of those things that Robby (keyboard technician) is doing over there, samples and things, because you'll have to do those eventually."

The session is very loose and relaxed, with everyone seeming to have a good time. The entire group, including Prince, improvise a lot throughout. He can also be heard giving numerous instructions, such as "that's too fast!" when the band begins "Cream." Robin Power does a guest rap towards the end of "Horny Pony," which may be entitled "I'm The Teacher."

21 July 1991: Rehearsal

Tracks: New Power Generation / Daddy Pop / Round And Round / Strange Relationship / Pop Life / Skin Tight / Let's Work / Horny Pony / Elephants And Flowers / Diamonds And Pearls / Dead On It / Strollin' / Willing And Able / Cream / Jughead / Alphabet St. / Alphabet St. / Partyman - Partyup Duration: 71 mins

This rehearsal provides most fans with their first (and only) glimpse at what the few 1991 gigs sounded like. The shows that Prince performed during the build-up for Diamonds And Pearls occurred at record industry showcases and small clubs in the US, thus limiting the potential audience.

Prince is not present for any songs on this tape, and Levi Seacer Jr. serves as the substitute bandleader. Nonetheless, it is an interesting session, with excellent live renditions of "Elephants And Flowers," "New Power Generation," and "Round and Round." Rosie Gaines sings lead vocals on several tracks, most notably "New Power Generation," "Round And Round," and "Diamonds And Pearls," while Levi takes over on "Alphabet St.," "Strange Relationship," and "Let's Work" (featuring a remarkable imitation of Prince's falsetto) amongst others. "Dead On It" is a nearly full version of the Black Album track with rapping by Tony Mosley, and "Skin Tight" is a cover of The Ohio Player's classic (from Skin Tight, 1974).

November/December 1991: The NPG rehearsal

Tracks: Six / Four / Sixteen / Twelve / Ten / Fifteen / Thirteen Duration: 30 mins

This is The NPG rehearsing various Madhouse tracks without Prince. It was done as an exercise for The NPG Hornz, which had not yet been added to the band at this point.

March 1992: Diamonds And Pearls tour rehearsal

Tracks: Take My Hand, Precious Lord / Thunder / Daddy Pop / Diamonds And Pearls / Let's Go Crazy / Kiss / Jughead / Purple Rain / Live 4 Love / Willing And Able / Nothing Compares 2 U / Sexy MF / Thieves In The Temple / Strollin' / Insatiable / Gett Off / The Flow / Cream / 1999 / Baby, I'm A Star - Push - Pink Panther Theme

Duration: 120 mins

Also exists as a video recording (see the description of the video recording).

25 March 1992: Diamonds And Pearls tour rehearsal

Tracks: Take My Hand, Precious Lord / Thunder / Daddy Pop / Diamonds And Pearls / Let's Go Crazy / Kiss / Jughead / Purple Rain / Live 4 Love / Willing And Able / Nothing Compares 2 U / Sexy MF / Thieves In The Temple / Strollin' / Insatiable / Gett Off / The Flow / Cream / 1999 / Baby, I'm A Star - Push - Pink Panther Theme

Duration: 115 mins

Also exists as a video recording (see the description of the video recording).

25 February 1993: The Arsenio Hall Show rehearsal

Tracks: The Max / Blue Light / Peach / The Morning Papers / My Name Is Prince

Duration: 120 mins

Also exists as a video recording (see the description of the video recording).

9 April 1994: Soul Train rehearsal

Tracks: The Most Beautiful Girl In The World (Mustang Mix) / Now / Acknowledge Me

Duration: 120 mins

Also exists as a video recording (see the description of the video recording). It should be noted that this was a lip-synched performance, so an audio tape of this rehearsal is sort of point-

5 May 1994: Nulle Part Ailleurs rehearsal

Tracks: Endorphinmachine / Space / 319 / Shy / Billy Jack Bitch / Acknowledge Me / Endorphinmachine / Glam Slam Boogie / Cold Sweat / Endorphinmachine / The Ride / Glam Slam Boogie / Them Changes / Ripopgodazippa

Duration: 72 mins

Also exists as a video recording (see the description of the video recording).

1994: "Days Of Wild" – "Hair" rehearsal

Tracks: Days Of Wild - Hair

Duration: 4 mins

"Days Of Wild" is incomplete. Graham Central Station's "Hair" was often added to "Days Of Wild" in concerts.

23 November 1994: MTV European Music Awards rehearsal

Tracks: Funky - Peach / Race

Duration: 10 mins

Only a brief instrumental part of "Funky" was played as an intro to "Peach."

24 November 1994: MTV European Music Awards rehearsal

Tracks: Funky – Peach Duration: 5 mins

Similar to the rehearsal the day before.

23 August 1995: "P. Control" and "Letitgo" rehearsal

Tracks: P. Control / Letitgo

Duration: 6 mins

Also exists as a video recording (see the description of the video recording).

29 May 1998: The Today Show rehearsal

Duration: 50 mins

Also exists as a video recording (see the description of the video recording).

22 November 1999: Séptimo rehearsal

Tracks: Baby Knows / Talkin' Loud And Sayin' Nothing / It's

Alright

Duration: 13 mins

"It's Alright" is a song by Larry Graham, released on Graham Central Station's *Ain't No 'Bout-A-Doubt It* (1975).

1999 or 2000 rehearsal

Tracks: The Question Of U / Groove On / The Undertaker / Whole Lotta Shakin' Goin' On / Courtin' Time

Duration: 17 mins

"Groove On" is from Graham Central Station's GCS2000 album. These tracks were made available from NPG Music Club on January 17th 2002 (incorporated into the "Ahdio Show").

TV Appearances

This section lists TV appearances by Prince that are circulating on audio/video tape amongst collectors. The contents of the TV shows are described in the *A Beautiful Night* chapter. The dates are broadcast dates. Duration is given in parenthesis. It should be noted that the duration of the award shows normally refer to the extent of the Prince-related footage. Quality estimates are not included as most recordings exist in excellent quality.

1980

11 Jan 1980 . The Midnight Special (8 mins) 26 Jan 1980 . American Bandstand (9 mins)

1981

21 Feb 1981. Saturday Night Live (4 mins)

198

29 Jan 1983 . Solid Gold (4 mins) 13 May 1983 Solid Gold (3 mins)

1984

26 July 1984 MTV Live! Purple Rain Party (30 mins)

1985

28 Jan 1985 . American Music Awards (19 mins)

11 Feb 1985. The BPI Awards (1 min)

26 Feb 1985. The Grammy Awards (6 mins)

25 Mar 1985 The Academy Awards (2 mins)

15 Nov 1985 MTV Presents Prince (30 mins)

1986

27 Jan 1986 . American Music Awards (2 mins)

20 May 1986 Minnesota Music Awards (4 mins)

1 July 1986 .. MTV Premiere Party

Prince's Under The Cherry Moon (60 mins)

1987

23 Apr 1987 Minnesota Music Awards (1 min)

11 Sep 1987 .MTV Video Music Awards (10 mins)

1989

24 Sep 1989. Saturday Night Live 15th Anniversary Special (5 mins)

27 Sep 1989. Prince: Musical Portrait (9 mins)

1990

22 Jan 1990 . American Music Awards (7 mins)

1991

5 Sep 1991 ... MTV Video Music Awards (7 mins)

9 Sep 1991... The Arsenio Hall Show (45 mins)

13 Dec 1991 Prince Rogers Nelson (60 mins)

1992

26 Jan 1992 . Super Bowl Today (5 mins)

10 Mar 1992 Soul Train Music Awards (15 mins)

13 Sep 1992. The Prince Of Paisley Park (50 mins)

22 Oct 1992 Hot Rocks Salute To Prince (60 mins)

18 Dec 1992 Act I (40 mins)

19 Dec 1992 The Ryde Dyvine (50 mins)

1993

23 Feb 1993. The Arsenio Hall Show (45 mins)

1994

- 22 Jan 1994 . The Sacrifice Of Victor (45 mins)
- 3 Apr 1994 .. The Beautiful Experience (70 mins)
- 5 May 1994 . Nulle Part Ailleurs (5 mins)
- 7 May 1994 . Celebrate The Soul Of

American Music Awards (11 mins)

- 7 May 1994 . Soul Train (45 mins)
- 31 May 1994 World Music Awards (10 mins)
- 26 June 1994 VH1 Honors (10 mins)
- 12 July 1994 The Today Show (7 mins)
- 24 Nov 1994 MTV European Music Awards (6 mins)
- 13 Dec 1994 Late Show With David Letterman (5 mins)

1995

- 30 Jan 1995 . American Music Awards (14 mins)
- 20 Feb 1995. The Brit Awards (2 mins)
- 12 Mar 1995 The Sunday Show (8 mins)
- 16 Mar 1995 Top Of The Pops (3 mins)
- 1 Apr 1995... The Sunday Show:
 - Formerly Known As Prince (30 mins)
- 8 Apr 1995 .. The White Room (10 mins)
- 3 Dec 1995 .. VH1 Fashion And Music Awards (8 mins)

1996

- 27 Jan 1996 . Video Break (25 mins)
- 27 Jan 1996. Love 4 One Another (45 mins)
- 8 July 1996 .. Late Show With David Letterman (4 mins)
- 9 July 1996 .. The Today Show (7 mins)
- 19 Nov 1996 Fuji-TV (12 mins)
- 21 Nov 1996 Oprah (45 mins)
- 19 Dec 1996 The Today Show (12 mins)

1997

- 3 Jan 1997 ... The Today Show (3 mins)
- 7 Jan 1997 ... The Rosie O'Donnell Show (11 mins)
- 1 Feb 1997 ... VH1 To One (25 mins)
- 7 Feb 1997... The Chris Rock Show (5 mins)
- 24 Feb 1997. The Brit Awards (4 mins)
- 27 Feb 1997. The 28th NAACP Image Awards (13 mins)
- 28 Feb 1997. Top Of The Pops (4 mins)
- 11 Apr 1997. VH1 Honors (9 mins)
- 25 Apr 1997 Entertainment Tonight (4 mins)
- 3 May 1997 . Entertainment Tonight (2 mins)
- 4 May 1997 . Muppets Tonight! (25 mins)
- 9 May 1997 . Rock And Roll Hall Of Fame Induction Ceremony (4 mins)
- 22 May 1997 The 10th Annual Essence Awards (8 mins)
- 29 July 1997 Showbiz Today (3 mins)
- 30 July 1997 Showbiz Today (3 mins)
- 9 Dec 1997 .. Minnesota Nine News (15 mins)

1998

- 21 May 1998 The Essence Awards (15 mins)
- 29 May 1998 The Today Show (11 mins)
- 8 June 1998 . Vibe (45 mins)
- 1 July 1998 .. Good Morning America (11 mins)
- 24 July 1998 The Tonight Show (9 mins)
- 28 July 1998 Showbiz Today (3 mins)
- 20 Oct 1998 O-Zone (20 mins)
- 24 Oct 1998 Beautiful Strange (70 mins)
- 27 Oct 1998 BET Tonight Talk Back With Tavis Smiley (65 mins)
- 31 Oct 1998 GQ Man Of The Year Awards (5 mins)
- 21 Dec 1998 Blitzlicht (3 mins)

1999

- 30 July 1999 Yahoo! Internet Life Awards (5 mins)
- 9 Sep 1999... The MTV Video Music Awards (2 mins)
- 5 Nov 1999.. MTV News 1515 (9 mins)
- 17 Nov 1999 Nulle Part Ailleurs (13 mins)
- 19 Nov 1999 Top Of The Pops (4 mins)
- 19 Nov 1999 TFI Friday (5 mins)
- 20 Nov 1999 Top Of The Pops+ (5 mins)
- 20 Nov 1999 Apocalypse Tube (8 mins)
- 25 Nov 1999 Harald Schmidt Show (6 mins)
- 26 Nov 1999 Tout Lara Fabien (8 mins)
- 4 Dec 1999 .. The Hit Machine (5 mins)
- 5 Dec 1999 .. Glucksspirale (6 mins)
- 5 Dec 1999 .. *Musik Szene* (5 mins) 8 Dec 1999 .. *The Today Show* (8 mins)
- 9 Dec 1999 .. Total Request Live (21 mins)
- 9 Dec 1999 .. Access Hollywood (2 mins)
- 10 Dec 1999 Larry King Live (45 mins)
- 11 Dec 1999 Viva Spezial The Artist (57 mins)
- 14 Dec 1999 Rankin File (2 mins)
- 17 Dec 1999 The View (7 mins)
- 17 Dec 1999 Fast Forward: The Artist Das Interview (12 mins)
- 18 Dec 1999 WorldBeat (6 mins)
- 21 Dec 1999 TV-Show Op Reis (24 mins)
- 29 Dec 1999 The Early Show (19 mins)
- 31 Dec 1999 Rave Un2 The Year 2000 (120 mins)

2000

- 15 Jan 2000 . Top Of The Pops (4 mins)
- 15 Jan 2000 . Post Op Zaterdag (30 mins)
- 22 Jan 2000 .ARTE Music Planet Special (57 mins)
- 4 Feb 2000 ... TFI Friday (5 mins)
- 4 Mar 2000.. Soul Train Music Awards (5 mins)
- 1 June 2000 . Nine News At 9 (15 mins)
- 10 June 2000 Genesis Awards (3 mins)
- 25 July 2000 Yahoo! Internet Life Awards (2 mins)
- 9 Aug 2000 .. Séptimo (75 mins)

2001

- 3 May 2001. The Tonight Show With Jay Leno (11 mins)
- 4 May 2001 . The Tonight Show With Jay Leno (11 mins)

2002

13 Dec 2002 The Tonight Show With Jay Leno (5 mins)

2003

23 Oct 2003 Channel 9 Today (8 mins)

Radio Appearances

This section lists radio appearances by Prince that are circulating on audio tape amongst collectors. All the radio shows are described in the *A Beautiful Night* chapter. The dates are broadcast dates. Duration is given in parenthesis. Quality estimates are not given as nearly everything exists in excellent quality.

1986

7 June 1986 . WHYT, Detroit (15 mins)

1989

9 Dec 1989..KMOJ, Minneapolis:

"The New Power Generation Radio Show" (120 mins)

1995

7 Apr 1995 ..BBC, England: "WNPG Radio Show" (25 mins)

1996

16 Nov 1996 Tokyo radio show

(8 mins)*

Notes: *) The duration refers to the interview portions of the show.

Unaired TV Footage

This section includes footage that was filmed for TV broadcast but was never aired. The dates refer to the recording dates.

June 1990: German TV Special

This footage was filmed for a Prince special on German TV, but it was never aired. It includes interviews with fans and 20 minutes of live footage of Prince from the June 2nd 1990 Rotterdam show. (30 mins)

1991-93: MTV Europe footage

This is unedited footage used in various Prince news reports aired on MTV Europe, including uncut and unaired portions from band interviews and live performances. It includes footage from the 1991 Rock In Rio II festival, the 1992 *Diamonds And Pearls* tour, and the 1993 *Act II* tour (including 8 minutes from the August 28th (am) aftershow at Terminal 2, Munich). The clips are mixed together and are not in chronological order (they came from the same source). (30 mins)

March 1993: Entertainment Tonight

This is raw footage that was filmed by Entertainment Tonight and included in their report on Prince's appearance in Atlanta on the Act I tour. Performances of "The Morning Papers" and "Blue Light" from the March 11th Fox Theatre show are included. It also features interviews with fans outside of Turtle's Rhythm & Views on March 12th, along with some very candid footage of Prince and The NPG inside the record store before they began signing autographs. (35 mins)

March 1995: CNN footage

This is unaired footage filmed by CNN for their coverage of Prince's European tour in March 1995. (5 mins)

3 January 1997: The Today Show

This is unaired footage of Prince performing "Talkin' Loud And Sayin' Nothing" after *The Today Show* broadcast was over. (4 mins)

29 May 1998: The Today Show

Prince played a 50-minute set after the broadcast was over. It was filmed by *The Today Show* crew (the cameras were not turned off). There also exists an audience video recording of the concert. (50 mins)

19 July 1999: Yahoo! Internet Life Awards

This is professionally shot footage from the awards show. It features all of the Prince-related footage that was aired (circa 5 minutes) and unaired, including Prince onstage with Public Enemy after their performance and his performance with Larry Graham of "The Jam," "Free," and "Everyday People." (35 mins)

Unaired Video Clips

The following video clips have never been officially released on home videos or aired on TV or the Internet. The videos are listed in approximate chronological order. All videos feature Prince unless otherwise noted.

1989

Jill Jones: "Boom, Boom, Can't U Feel The Beat Of My Heart"

1994

Minneapolis: "MPLS"

"The Same December" (alternate version)

"18 And Over"

"Zannalee"

"Empty Room"

1995

"The Purple Medley" (complete, full-length version)

"Eye Hate U"

Unreleased Footage from Video/Film Projects

The dates given for unreleased video/film footage refer to approximate recording dates.

1 November 1983-early 1984: Purple Rain film workprint

This is an early edit of the *Purple Rain* film. Most of the sound effects and background music have not been added yet. It also includes some very brief footage that was cut from the released version of the film. (105 mins)

April 1986: "Mountains" video outtakes

Prince and The Revolution repeatedly dance and perform the song for the promo video, filmed from various angles, with many close-ups. It includes several parts that were edited from the released video. Also contains some black and white crowd footage apparently intended for filler scenes in *Under The Cherry Moon*. (110 mins)

27-30 March 1987: Hard Life film

This 14-minute is described in the *Picture This* chapter. (14 mins)

18-23 July 1987: Sign O' The Times film outtakes

These are outtakes from the performances of "Housequake," "If I Was Your Girlfriend," and "Hot Thing" from the Sign O'
The Times film. Each song is shown filmed from about every conceivable angle. It appears that this was taped at Paisley Park with Prince lip-synching to live audio tracks. (240 mins)

12 February-23 March 1990: Graffiti Bridge film outtakes

This includes an alternate version of "Round And Round" and the unreleased performance of "The Latest Fashion" that was cut from the *Graffiti Bridge* film. Also included are extremely short, incomplete clips of the performances of "Can't Stop This Feeling I Got" and "The Question Of U" that were not used in the film. (10 mins)

June 1993: The Undertaker film

This is the original version of the film. It is edited slightly different than the released home video/LaserDisc version. The version of "Dolphin" is recorded live, whereas the released home video includes a studio recording of the song. It is noteworthy that the unreleased version of the film is credited to "4" and the released one to "Prince." (40 mins)

August/September 1993: Glam Slam Ulysses performance

This is a professionally filmed performance of *Glam Slam Ulysses* at Glam Slam, Los Angeles. Carmen Electra is one of the featured dancers. Prince does not appear, but it includes a number of alternate versions of songs that were later released. (60 mins)

1995: Glam Slam "wallpaper" video

This is a tape that was often shown on the video screens at the Glam Slam clubs. It includes some parts with Prince as Tora Tora and excerpts from unreleased Prince video clips, mixed in with computer animation and footage from the films *Barbarella* and *The Gate.* (60 mins)

Miscellaneous Video Recordings

Listed here are privately shot videos that do not fit into any of the other categories (TV and radio appearances, unaired TV footage, etc).

16 December 1996: Toronto photo shoot

This is footage of Prince posing for photographers while he was in Toronto doing interviews to promote *Emancipation*. (3 mins)

7 August 1998: Marbella press conference

This is the complete, unaired press conference that Prince and Mayte held in Marbella, at the start of the European tour. It is professionally shot with a single camera on a tripod. (35 mins)

Miscellaneous Audio Recordings

This section includes some odds and ends, unreleased audio recordings that do not fit into the other categories.

1976: Telephone conversation

A poor-quality recording of Prince talking on the phone to someone.
(1 min)

1978: Nadeara "interview"

This is a recording of Nadeara, a girlfriend in 1978, speaking with Prince and conducting a mock interview with him. (8 mins)

May/June 1981: Steve Sutherland interview

The interview Prince gave to Steve Sutherland of the *New Musical Express* in 1981 circulates on audio tape. It has also been released on numerous semi-official records (they are not "bootlegs" since spoken word isn't copyrighted the same way as music).

(50 mins)

13 November 1996 (am): Emancipation press conference A recording of a press conference held at Paisley Park. (25 mins)

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MAGAZINES

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